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H. F. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Pennington's Choice" (Quality-Metro)

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL EDWIN THANHOUSER PROGRAM

PRESENTS

FALSTAFF COMEDIES

THE MIRTH OF A NATION
FALSTAFF FILMS

THE CONSISTENT KIND OF PRODUCT THAT CAN ALWAYS BE DEPENDED UPON

Hist! Sh-h!

LULUS LOST LOTHARIOS

SUBURBAN HOMES,
THE FAMOUS DETECTIVE, IS ON THE TRAIL--
THERE'S BEEN MURDER DID! WE KNOW
THE VILLAIN, BUT HE'S A CONSTABULE,
HE IS--AND WE DASSEN'T TELL!
BUT IT'S A TUR-R-R-IBLE TALE!

— ONE REEL —

RELEASED MONDAY, NOVEMBER 8TH

GRACIOUS ME, GIRLS!
HERE'S DORINCOURT!
AND THE DEAR OLD THING'S GONE INTO THE MOVIES!
YES, HONEST—T. DORINCOURT WITHERS, HIMSELF--SO THERE!
AND THAT CHAMBERLIN PERSON! HOW CRUELLY HE PLAGUES POOR DORRIE IN

THE FILM FAVORITE'S FINISH

— ONE REEL —

RELEASED THURSDAY, NOVEMBER 11TH

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORPORATION SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO AND CANADA.

Poe Brought to Life Through Genius of Henry B. Walthall

No tragedy sears the soul of man as the loss of the woman he loves.

Edgar Allan Poe, in the death of his wife, drained to the lees the cup of sorrow. To his grief was the added sting of death by cold and starvation.

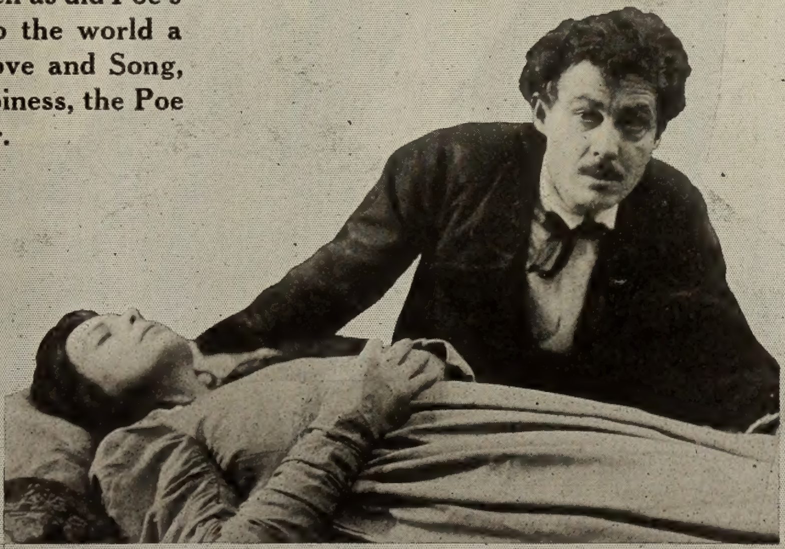
Through night's long hours he knelt by her body in a bare, wind-swept room, his spirit broken, his soul tasting the dregs of uttermost despair.

Out of heart-rending tragedy his genius spoke in "The Raven." He probed to the depths those unfathomable mysteries of life. He pictured the greatest happiness that comes to man—Love, and the greatest desolation—Death. This is why "The Raven" strikes straight to the heart.

Henry B. Walthall, the image of Poe, a man of the same mold and temperament, who thinks and feels as did Poe, interprets America's greatest poet as no other living being could.

His genius sparkles on the screen as did Poe's in literature. He gives to the world a living Poe, the Poe of Love and Song, the Poe of Hope and Happiness, the Poe of Desolation and Despair.

This great presentation is embodied in Essanay's six-act photoplay, depicting the life of Poe, as written by George C. Hazelton and directed by Charles J. Brabin. Mr. Walthall is ably supported by Warda Howard and an all star cast.



Trademark Reg.
U. S. Pat. 1907

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago
George K. Spoor, President

The UNIVERSAL Presents
J. WARREN KERRIGAN
In The Most Novel Series Serial Ever Filmed

MOVING UNIVERSAL PICTURES

READ . .
The Moving Picture Weekly if you want the livest, snappiest comment and news of the film world that is being published today.

HERE'S the biggest attraction of the season. The great J. Warren KERRIGAN in a superb 3 weeks' series serial, being his "New Adventures of Terence O'Rourke." If ever there was a chance to "Clean up" here it is. Kerrigan in this new novelty 3 weeks' series serial is our answer to the big demand for this popular star in a serial. It will be released immediately following the last episode of "The Broken Coin." Considering the star J. Warren Kerrigan—the author of the stories, Louis Joseph Vance—the director, Otis Turner—the lavish settings and huge production expenses, this serial stands without question as the biggest money getting attraction of the year. Wire your Exchange for immediate booking.

EXHIBITORS
who know the game need no further tip. It's the opportunity of the year.

Universal Film Mfg. Co.
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe."
1600 BROADWAY, NEW YORK

More Big Recruits in the Triangle Regiment

Last week you learned of some of our latest enlistments—men who will cash in on their TRIANGLE faith. In addition—

Probably you've heard of B. S. Moss, of the Regent, Hamilton, Jefferson, and Eighty-sixth Street Theatres in New York City. You couldn't sell Moss a pig in a poke. You couldn't pass a counterfeit promise on him. He buys with his eyes open every time. Moss comes across with more than One Hundred Thousand Dollars a year for TRIANGLE PLAYS.

And then there's Picker and Bennett in the Bronx. They have the Burland Theatre. They know plays when they see them—and they saw the TRIANGLE product at the Knickerbocker Theatre. They came right in and signed up. They'll pay considerably more than Thirty Thousand Dollars a year into the TRIANGLE strongbox. You could pay three Cabinet Officers in Washington with that.

A lot of you know Shakman, of the Eighty-first Street Theatre in New York. Shakman is proud of his theatre, and he wants the best—so he's paying the stipend of another three Cabinet Officers—well over Thirty Thousand—to get TRIANGLE PLAYS.

Moss—Picker & Bennett—Shakman—have reasons that have led them thus far—good reasons, and every one of them is a TRIANGLE reason.

What kind of reasons have you?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

An Apology to the Trade

Following the publication of numerous news items concerning the acquisition by this Company of the ***Augustus Thomas collection*** of ***standard two dollar plays*** propositions have been received by wire and letter from a large number of distributors seeking exclusive territorial rights for long periods.

Realizing a false impression has been created we hasten to assure the trade that, contrary to precedent, the Raver-Thomas productions will not be sold until fully completed and offered for review and criticism by the press.

By this method, both buyer, renter and exhibitor may determine the importance of a Raver offering without being obliged to make a blind investment as has been the custom in the past.

Fully appreciating the keen interest shown by the flattering overtures already made, we prefer, however, to abide by our original policy.

HARRY R. RAVER, President

RAVER FILM CORPORATION
WORLDS TOWER BLD. NEW YORK.

STINGAREE

In Twelve Two-Act Episodes

by

E. W. HORNUNG

AUTHOR *of*

"RAFFLES"

The first Episode

An Enemy of Mankind

Released
Wednesday, November 24th

Special 1, 3 and 6-Sheet
Four-Color Lithographs

TRADE
KALEM
MARK

KALEM COMPANY, 235-39 West 23rd St.
New York, N. Y.

Paramount

Paramount Pictures

A magazine in film and a newspaper besides.

Edited by well known editors in the publishing world, all of whom are conspicuous for their distinctive work.

Household Department

is something never before attempted in motion pictures. The staff of two leading women's magazines will cooperate to make this department an indispensable service to women. Every week will bring new, unique but useful material.

Fashions

will be furnished under the careful supervision of a prominent house that stands supreme as a style authority. There will be weekly selections of the latest modes from the fashion marts at home and abroad. You know what this will mean to women everywhere.

Paramount Pic
ONE HUNDRED *and* TEN WE
NEW YORK,

Newspictures

Foreign and Domestic

news will be culled from the latest and best of the international news—received by us as quickly as by the big city dailies—edited by the ablest newspaper editors.

Besides, there will be the occasional great sporting events of interest to the sport lovers of the nation—in New York or San Francisco, or Galveston or Chicago—all in the Newspictures Weekly.

Every Paramount exhibitor should lose no time in arranging to show this Weekly. The majority have already done so. The release date

November 8th

Don't delay until too late to get your booking promptly—

Write Today!

Paramount Pictures

res Corporation
RTIETH STREET
CITY, N.Y.

Paramount Pictures

PARAMOUNT

DANIEL FROHMAN
PRESENTS

MARY PICKFORD

IN AN EXQUISITE
PICTURIZATION OF
JOHN LUTHER LONG'S
BELOVED CLASSIC,

"MADAME BUTTERFLY"

ONE OF THE TENDEREST
CHARACTER CREATIONS
EVER CONCEIVED.

IN FIVE PARTS,
RELEASED NOV. 8TH.

PRODUCED BY THE

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER. Treasurer and General Manager

Canadian Distributors—Famous Players

48
FAMOUS
FEATURES
A YEAR

PROGRAM —

FAMOUS PLAYERS - CHARLES FROHMAN CO.
INTRODUCES TO THE SCREEN
THE NOTED STAGE FAVORITE

CHARLES CHERRY

IN A PICTURIZATION
OF THE FAMOUS
DRAMATIC SUCCESS,

"The MUMMY and the HUMMING-BIRD"

BY ISAAC HENDERSON,

"THE MUMMY SAVES HIS WIFE'S HONOR"

IN FIVE PARTS, PRODUCED BY THE RELEASED NOV. 11th.

FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

Film Service, Ltd., Calgary—Montreal—Toronto

48 FAMOUS FEATURES A YEAR

PARAMOUNT

GERALDINE FARRAR IN

(By Arrangement

"CAR

Produced by

What makes Farrar the greatest of all prima donnas?

Her wonderful acting and histrionic interpretations.

What makes her debut on the screen the most important event in the history of motion pictures?

Because it is the first imperishable record of Farrar's art adapted to a medium (motion pictures) understood by and within the reach of every one of 100,000,000 people in the United States.

What is the significance of Farrar's appearance in a production of the Jesse L. Lasky Feature Play Company?

It means that the finest thought, the most enthusiastic artistic co-operation and the most intelligent direction unite to a common purpose of making the Farrar production a classic of the films.

RELEASED THROUGHOUT THE UNITED STATES ***November 1st through***

AND IN CANADA THROUGH FAMOUS PLAYERS

LASKY

JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

A LASKY PRODUCTION

with Morris Gest)

MEN”

CECIL B. DeMILLE

WHAT'S IN A NAME?
—Shakespeare.

EVERYTHING!
—**LASKY.**

The purpose of a name is to identify its owner.

Ultimately it serves also to identify a product either of an individual or a company.

LASKY is synonymous with the very highest type of photoplay productions.

LASKY as a “trade-mark” conveys a definite measure of quality and a certain assurance of success in a motion picture.

LASKY PRODUCTIONS bring increasing reputation to the Paramount Program, unfailing returns to the exhibitors and unalloyed delight to the public.

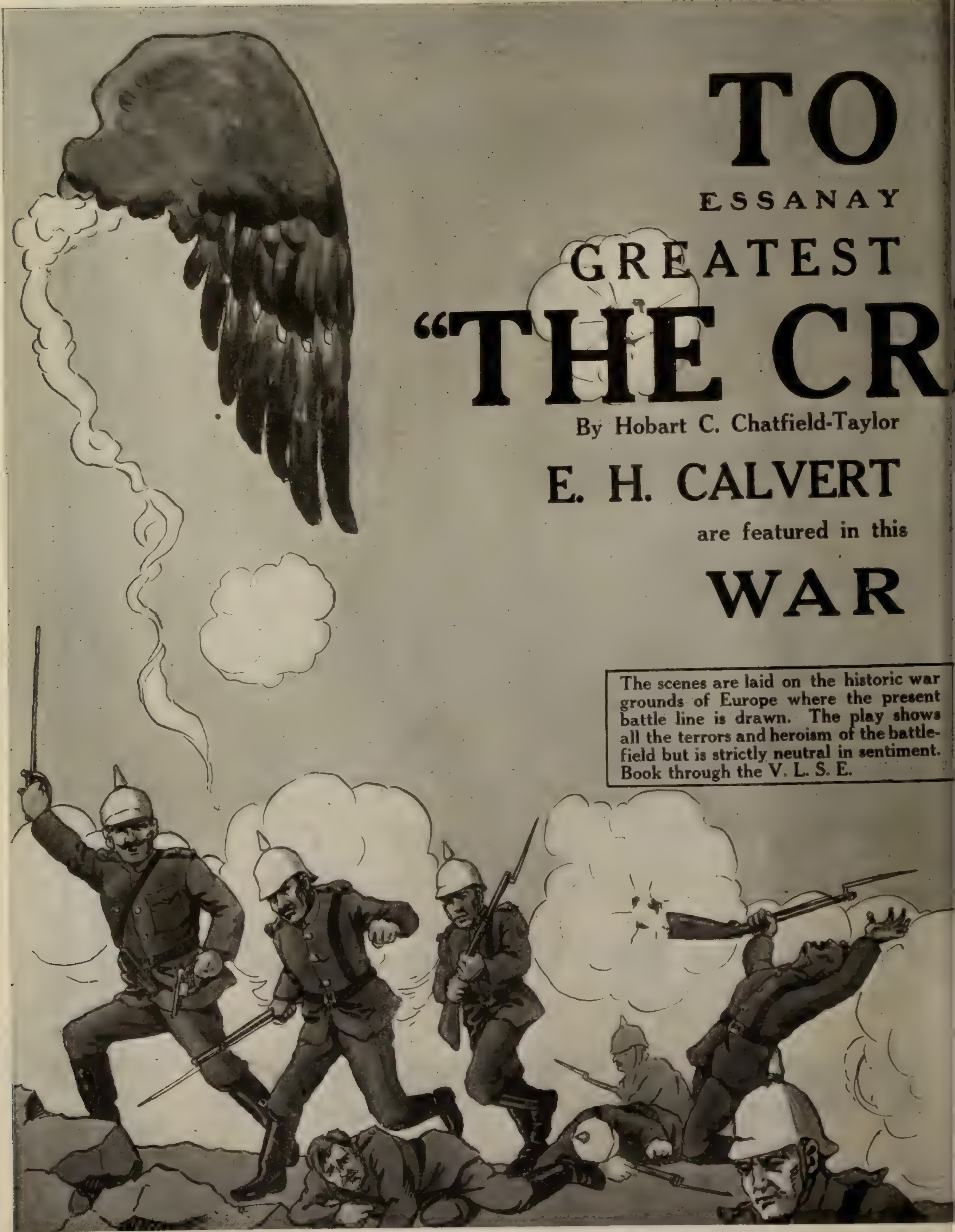
Paramount Pictures Corporation

FILM SERVICE MONTREAL TORONTO CALGARY

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr CECIL B. DE MILLE Dir. Gen.



TO

ESSANAY

GREATEST

“THE CR

By Hobart C. Chatfield-Taylor

E. H. CALVERT

are featured in this

WAR

The scenes are laid on the historic war grounds of Europe where the present battle line is drawn. The play shows all the terrors and heroism of the battlefield but is strictly neutral in sentiment. Book through the V. L. S. E.

ARMS!

presents the year's

BATTLE DRAMA

IMSON WING"

Directed by E. H. Calvert

and RUTH STONEHOUSE

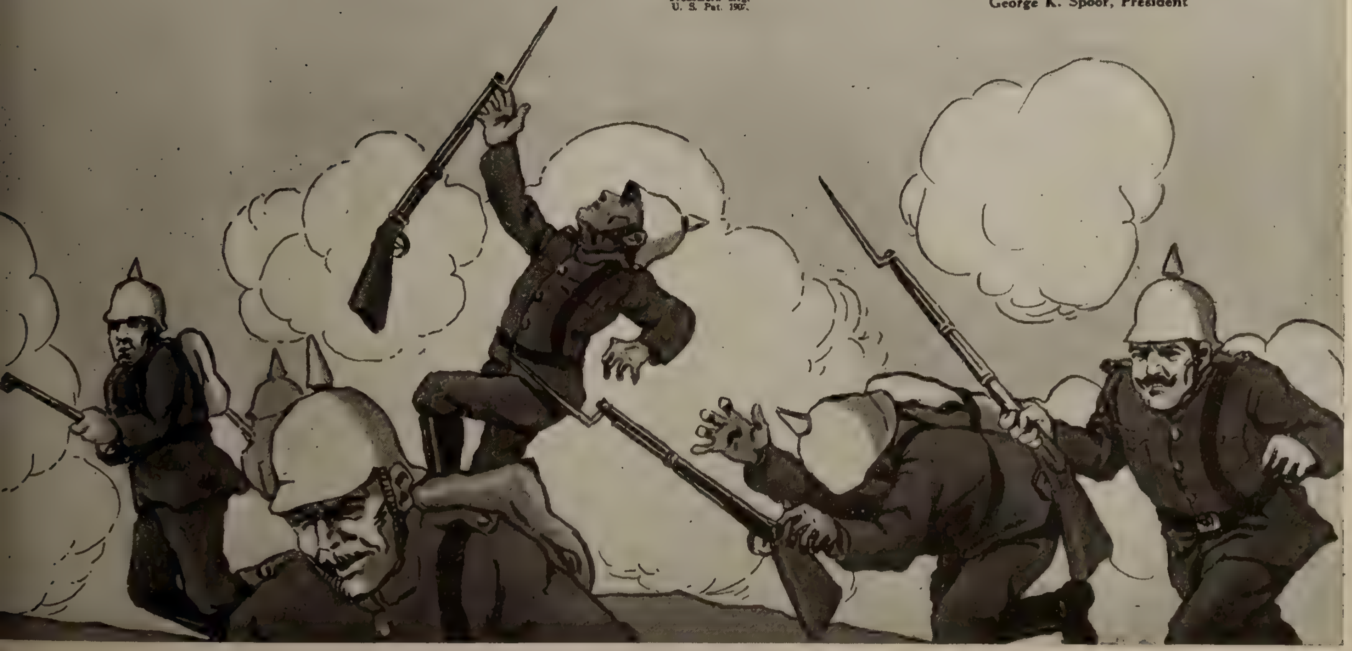
spectacular 6 act photodrama of

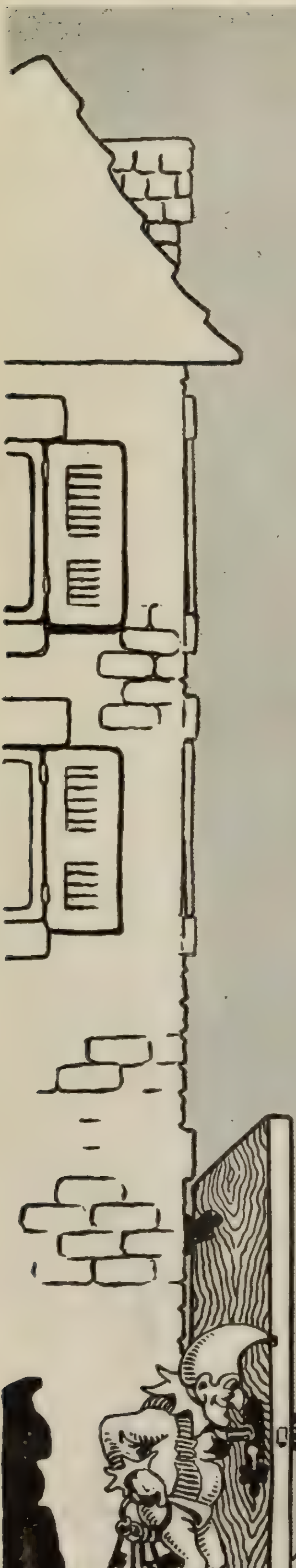
and ROMANCE

Trademark Reg.
U. S. Pat. 1907.

Essanay

1333 Argyle Street, Chicago
George K. Spoor, President





LAUGH!

AND

"A BUNCH

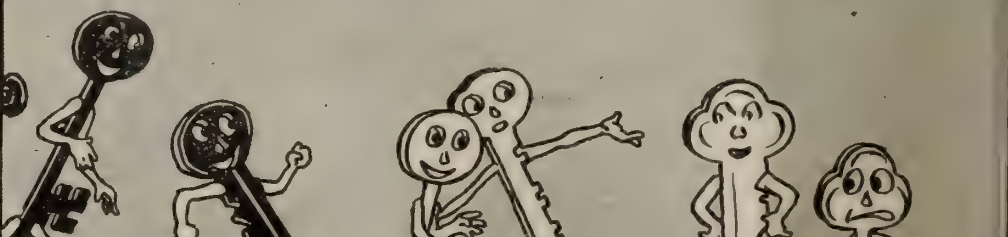
has unlocked the door of the House of Mirth
Laughter, who dance and ga

Charles Hoyt's Greatest Comedy

JOHN SLAVIN, WILLIAM

make all spectators hold
of riotous

This great success directed by Richard Foster Baker, now is booking through all the V. L. S. E. offices



FOR THE JOYOUS JESTER'S HERE

WITH

OF KEYS"

and loosed upon the World the Sprites of
mbol with Joy unconfined.

is shaking the world with laughter

BURRESS and JUNE KEITH
their sides in the five reels
merriment

Trademark Reg. U. S. Pat. Off.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago
George K. Spoor, President

THE INDIAN'S AIM IS TRUE

The Indian Head brand of photoplays always hits the mark.

Ask the exhibitor who has booked these great Essanay feature plays:

"IN THE PALACE OF THE KING"

(in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH AND THOMAS COMMERFORD.

"THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert

Featuring RICHARD C. TRAVERS

"A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

"THE BLINDNESS OF VIRTUE" (in 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten

Featuring EDNA MAYO and BRYANT WASHBURN

"THE WHITE SISTER" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring VIOLA ALLEN and RICHARD C. TRAVERS

"THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert

Featuring RUTH STONEHOUSE

"GRAUSTARK" (in 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

You can book them without looking at them

ESSANAY gives you this guarantee on all its releases.
It selects for its photoplays only stories of proven worth, fascinating and morally clean.
Its directors are thoroughly trained in the technique of their art, insuring logical, artistic pictures.
Its actors are the best, guaranteeing a vivid and exact interpretation.
ESSANAY criticizes every picture and permits of no release that does not reach its high standard in every detail.

WATCH FOR

CHARLES CHAPLIN

in the next great

Essanay-Chaplin Comedy

"A Night in the Snow"

in two acts

G. M. Anderson

in his famous
one and two act

Western Dramas

Thrilling and
intensely human

******

"THE UNDERTOW"

3-ACT DRAMA **NOVEMBER 15**
A photoplay of gripping intensity, with
Richard C. Travers and June Keith

"CANIMATED NOOZ PICTORIAL NO. 2"

CARTOON **NOVEMBER 17**
By Wallace A. Carlson
Live news of the day in pictures

"TOO MUCH TURKEY"

A THANKSGIVING PLAY **NOVEMBER 19**
Featuring

G. M. ANDERSON

"A BIT OF LACE"

3-ACT DRAMA **NOVEMBER 16**
A touching heart romance, with
Edna Mayo and Darvin Karr

"SNAKEVILLE'S EUGENIC MARRIAGE"

COMEDY **NOVEMBER 18**
A western fun maker that makes
you hold your sides

"THE RIVER OF ROMANCE"

2-ACT DRAMA **NOVEMBER 20**
Produced in conjunction with the Birmingham,
Ala., Age Herald, featuring John Lorenz
and Elizabeth Tinder

Released through the General Film Co.

A 50-foot scene strip of Essanay's big features is the best way to advertise these photoplays in your theatre, V. L. S. E. branch offices.
Special 6-sheet muslin Chaplin posters - - - - $1.75 } Essanay
25-foot strips of Essanay stars - - - - - - 1.50 } Publicity Dept.
Life size Chaplin cut-outs for lobby stands, $2.50 at the General Film Co. offices.

1333 ARGYLE STREET **GEORGE K. SPOOR, President**

Essanay

PATHE' Presents

ARNOLD

IN THE THRILLING
FIVE PART GOLD ROOSTER PLAY

THE MENACE OF THE MUTE

Directed by ASHLEY MILLER

Adapted from the famous "ASHTON KIRK" Stories, the work of John T. McIntyre.

Mr. Daly's great reputation as a brilliant actor is a guarantee for the excellence of these great pictures he is making for the Gold Rooster program. He is supported by a superb cast, including Sheldon Lewis, Louise Rutter, Martine Sabine, Charles Laite and Wm. Harrigan

RELEASED NOV. 5th

The PATH
EXECUTIV
25 WEST 45th

DALY

XCHANGE inc.

ICES

V YORK

The New Adventures of
J · RUFUS

Max Figman
as
"Blackie Daw"

Multitudes o
eager readers al
over the countr
are deeply inter
ested in Mr. Chester's great storie
and they all want to see thes
intensely amusing picture

The PATHI
EXECUTIV
25 WEST 45th S

WALLINGFORD

Have Made Good!

**t's mighty
good business
o show the
Wallingford
Series!**

oduced by WHARTON, Inc.

*Burr McIntosh
as
"Wallingford"*

EXCHANGE inc.
FFICES
EW YORK

Pathé's New Series

Who Is Guilty

Released Dec. 11th

With filmdom's most bewitching beauty, and Broadway's greatest young actor.

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ presents the

FIRST FOUR-PART AMERICAN DRAMA

IN

PATHÉ COLOR

The Adventures of a Madcap

FEATURING THE POPULAR FAVORITE

JACKIE SAUNDERS

AND PRODUCED BY BALBOA

A most beautiful picture and one that will charm every audience.

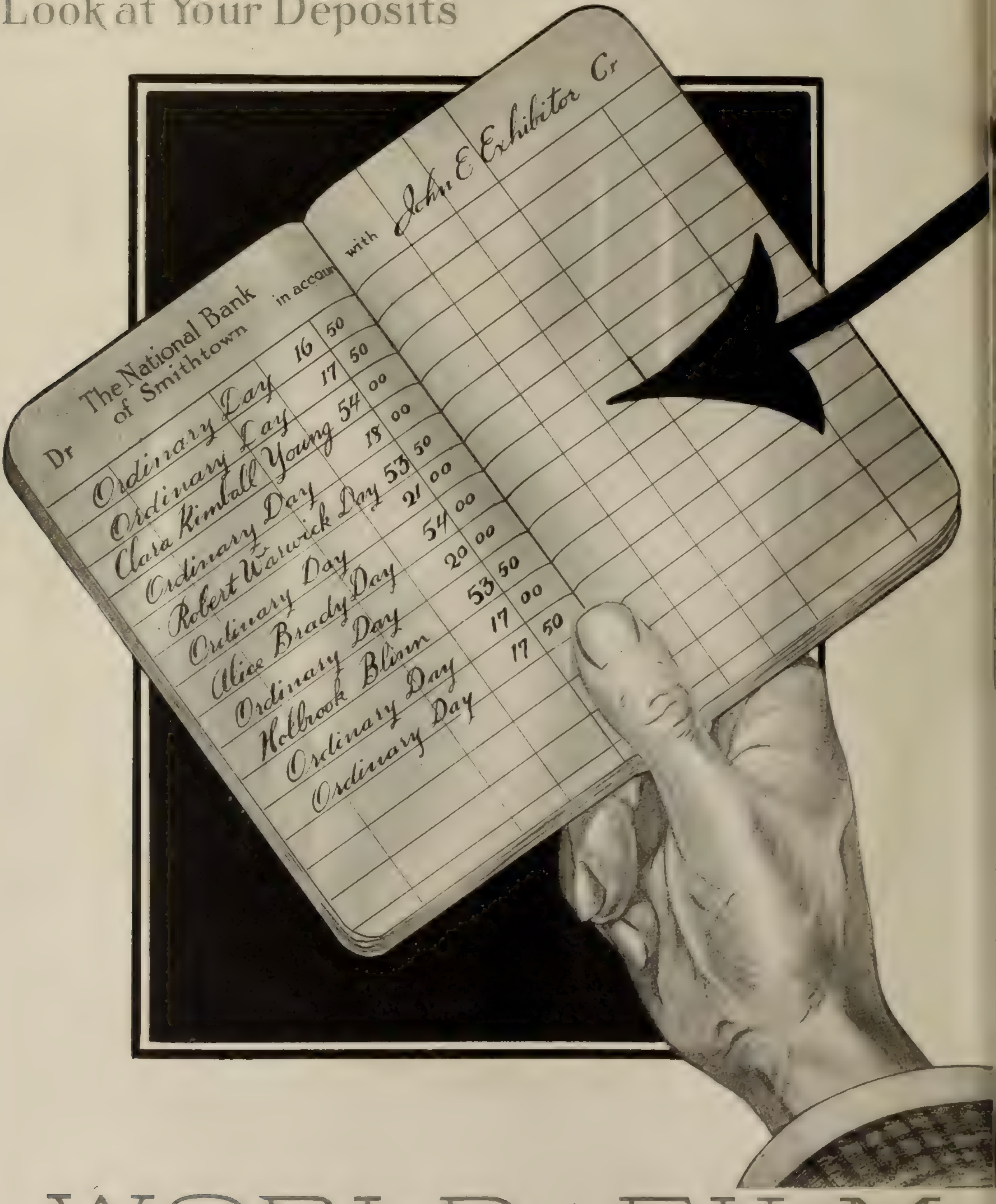
RELEASED NOVEMBER 3rd

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Look Up Your Bank Account

Look at Your Deposits



WORLD FILM

LEWIS J. SELZNICK
130 WEST 46TH ST.

CHECK UP YOUR BANK ACCOUNT

AN EXHIBITOR CAN BEST MEASURE HIS SUCCESS BY HIS BANK BALANCE. CHECK YOUR DEPOSITS FOR THE DAYS AFTER YOU HAVE SHOWN WORLD FILM STARS. CLARA KIMBALL YOUNG, ROBERT WARWICK, ALICE BRADY AND HOLLBROOK BLINN WILL PUT MONEY IN THE BANK FOR THE EXHIBITOR WHO RUNS WORLD FILM FEATURES CONSISTENTLY. ANOTHER FEATURE WHICH SHOULD SWELL THE EXHIBITORS DAILY BALANCE IS OFFERED IN THE PRESENTATION

BY THE
CHAS. K. HARRIS FEATURE FILM COMPANY
OF
ARTHUR DONALDSON & BEULAH POYNTER
WITH
MASTER FRANK LONGACRE AND
ETHELMARY OAKLAND
IN
HEARTS OF MEN
BY
CHAS K. HARRIS.

CORPORATION
VICE-PRES. & GEN'L MGR.
NEW YORK CITY *BRANCHES EVERYWHERE*

EQUITABLE

Presents

Nature's most wonderful endowment of Beauty, Personality and Talent,

Exquisite

Lillian Lorraine

in her first, big important feature production

"Should a Wife Forgive"

wherein is told the story of a man, his wife, a girl. The sad wanderings of the man, the ever terrible ending of a misspent life -- and solving for all time the question of a wife's rights and powers

Produced specially for
Equitable *by*
Horkheimer Bros.

Released
November 8th.

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

EQUITABLE

Editorial Page

"MOTION PICTURE NEWS"

JUST so we have progressed, or, at least, we are aiming with tremendous ambition and blind extravagance to progress in other essentials to the better picture.

To attain atmosphere nothing is allowed to stand in the way. If it exists—or even is believed to exist—in Texas, Alaska, the West Indies, Martinique—an entire company is sent to get it, and the big burden of expense cheerfully assumed.

Is a single railroad scene needed? All right! It's had; and here's the bill: $558.35 for nine cars for forty-five miles.

IF the proper setting can't be found, or can't be found easily, it is built. An entire street is not an uncommon enterprise now in the way of sets. The lumber bill in the. . .

This editorial comment appeared in the MOTION PICTURE NEWS last week, and was based on an article appearing in the NEW YORK TIMES, Sunday, October 17th, which occupied over a column of space and told of the tremendous efforts of the Equitable to secure local color and atmosphere in order that

TECHNICALLY PERFECT PICTURES

could be produced.

SEVEN EQUITABLE DIRECTORS ARE NOW AT DISTANT POINTS STAGING THEIR PRODUCTIONS.

Webster Cullison
directing
KATHARINE KAELRED
in
"IDOLS"
is at Martinique in the French West Indies, on the edges of Mont Pelee.

Marshall Farnum
directing
ALEXANDRA GARLISLE
in
"CREEPING TIDES"
is working four thousand feet under-ground in the famous Braddock Mines, to secure proper detail for his production.

Joseph Golden
directing
CHARLES J. ROSS
in
"THE SENATOR"
has been working three weeks in Washington, D. C. with the massive Federal buildings as scenic settings for his powerful political story.

Harry Pollard
directing
MARGARITA FISCHER
in
"THE DRAGON"
will stage his production in the everglades of Florida.

Charles Seay
directing
MURIEL OSTRICHE
in
"A DAUGHTER OF THE SEA"
has been at Block Island a month, in the midst of rare and real fisher folk and marine atmosphere.

E. Mason Hopper
directing
GAIL KANE
in
"THE LABYRINTH"
is at Cienfuegos, Cuba, where in the warm glow of the tropical sun, he is gathering punch after punch.

John Ince
directing
WILLIAM COURTENAY
in
"GREATER LOVE"
engaged a seven story house adjoining the Hudson Theatre where Mr. Courtenay is appearing in "Under Fire"—in order that his star could work every moment and not worry over getting to his legitimate engagement each day.

This wide search, ambitious effort, tremendous expenditure for detail, obtains in every department of EQUITABLE. ✤ ✤ It means Better Pictures, Satisfaction, More Patronage.

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

Another Wonderful Record

The instantaneous success of George Beban in "An Alien" at the Miles Theatre, Pittsburgh, Pa., warranted the management in extending the booking an additional week.

An Intensely Interesting and Stirring Photo-Drama

Produced by Thomas H. Ince

Splendidly enacted by one of the greatest character actors of today

GEORGE BEBAN

IN

"An Alien"

A superior holiday attraction	Thousands of pleased patrons
Big box office receipts	Numerous rebookings

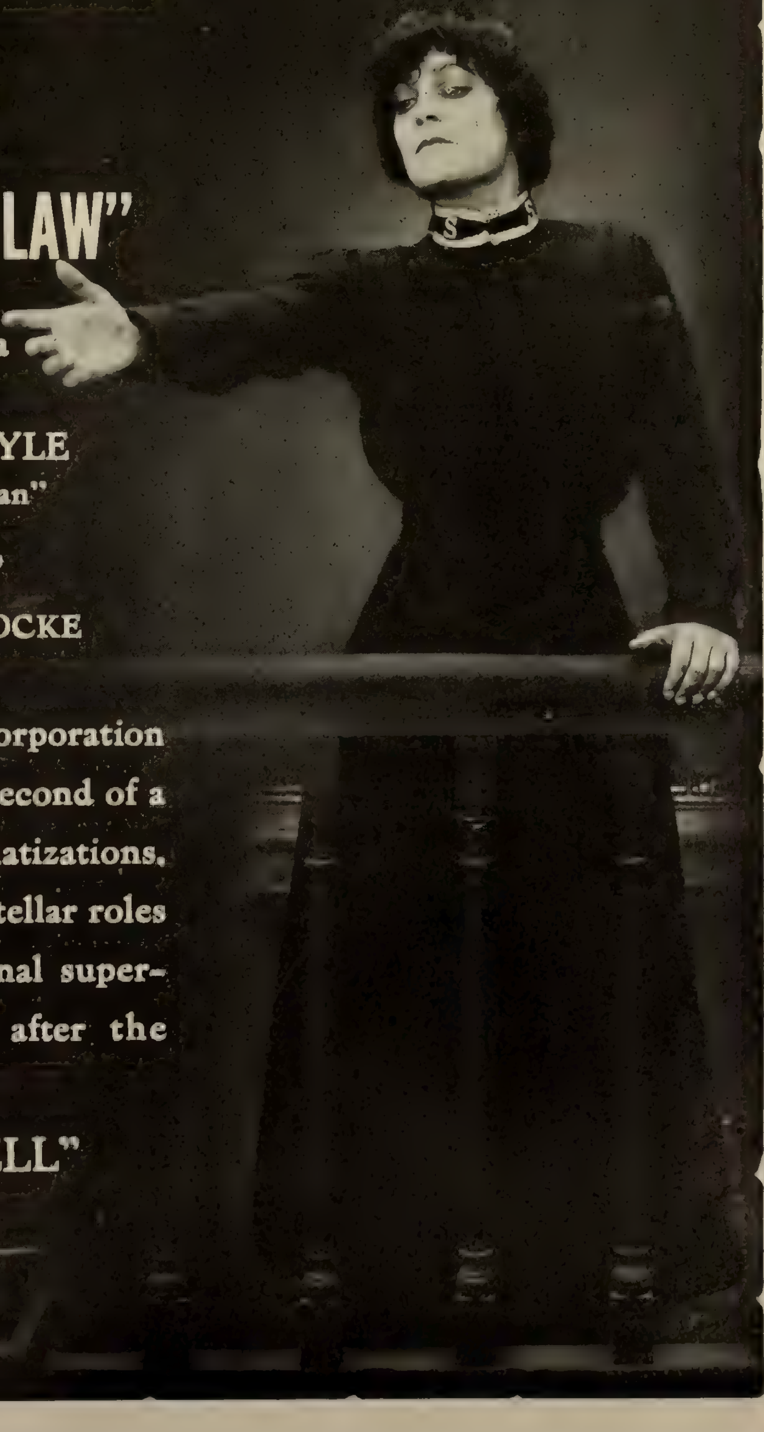
Don't fail to secure this wonderful picture for your holiday patronage

WRITE THE NEAREST PARAMOUNT EXCHANGE

SELECT FILM BOOKING AGENCY
TIMES BUILDING - - - - NEW YORK

BEATRIZ MICHELENA

AS NELL IN
"SALVATION NELL"



Most beautiful and versatile
artist appearing in motion
pictures soon to be presented

AS
KATE WILSON
IN

"THE UNWRITTEN LAW"

as adapted from
the sensational drama
BY
EDWIN MILTON ROYLE
Author of "The Squaw Man"

and prepared in scenario
by
CAPTAIN LESLIE PEACOCKE

California Motion Picture Corporation announces this feature as the second of a new series of master film dramatizations, with Miss Michelena in the stellar roles and produced under the personal supervision of Alex. E. Beyfuss, after the standard par-excellant of

"SALVATION NELL"

MUTUAL PROGRAM

Mutual Film Corporation *Announces*

In Its $8,000,000. All-Star, All-Feature Program

A FALSTAFF COMEDY

THE FILM FAVORITE'S FINISH

A REAL REEL COMEDY

featuring

THE VERSATILE COMEDIAN

MR. RILEY CHAMBERLIN

and the Broadway Stars

MISS LOUISE BATES

and

MISS FRANCIS KEYES

RELEASED NOV. 11th

Produced by Thanhouser

MUTUAL MASTERPICTURES

Mutual Film Corporation *Announces*

A STUPENDOUS MASTERPICTURE IN FIVE REELS

THE END OF THE ROAD

A Picturization of the Noted Broadway Dramatic Success

featuring the Popular Stars

Mr. HAROLD LOCKWOOD
and Miss MAY ALLISON

A Spectacular Drama of Southern Life

Released Nov. 11th

Book Through Your Nearest
MUTUAL EXCHANGE

Produced by American Film Co. Inc.

MUTUAL PROGRAM

BE SURE TO GET THIS FAST AND FURIOUS FARCE
AND GIVE YOUR PATRONS A LAUGHING TREAT

"DOES ADVERTISING PAY?"

Introducing to the Screen

MR. & MRS. TOM WATERS

LAUGHMAKERS TO ALL AMERICA

Assisted by "STUFFY" DAVIS as HIMSELF, the great press agent, formerly with Barnum & Bailey.

CASINO STAR COMEDY

Made
in
America

Released November 7th.
DIRECTION OF WILLIAM F. HADDOCK

Flushing,
New York.

GAUMONT CO.

Jacksonville,
Florida.

Distributed by
the Mutual Film
Corporation
throughout the
United States
and Canada.

MUTUAL PROGRAM

THANHOUSER

EDWIN THANHOUSER
PRESENTS

THE LITTLE CAPTAIN OF THE "SCOUTS"

IN TWO REELS–TUESDAY NOV. 9TH

A SNAPPY NOVELTY WITH SOLDIER SPIRIT AND CHILD CHARM PRETTILY MINGLED–GRACE DE CARLTON AND A CAST OF ELEVEN KIDDIES.

IN BABY'S GARDEN

AN OFFERING OF RARELY GENUINE APPEAL– CAREY HASTINGS, KATHRYN ADAMS THOS. A. CURRAN AND HELEN BADGELY IN THIS TREMENDOUSLY TENSE DRAMA.

ONE REEL; SUNDAY, NOV. 14TH

PRODUCTIONS

MUTUAL FILM CORP.–SOLE DISTRIBUTORS
FOR THE UNITED STATES, MEXICO & CANADA.

THANHOUSER FILM CORP.,
NEW ROCHELLE, N.Y.

MUTUAL PROGRAM

American Film Company Inc., Offers

THE CELEBRATED BROADWAY STARS

Arthur Maude *and* **Constance Crawley**

·IN·A·CLIPPER·STAR·FEATURE·

THE ALTERNATIVE

Directed by Mr. Maude

A three-reel production superb in dramatic intensity.

Mr. Maude and Miss Crawley have scored pre-eminent successes on the speaking stage of America and Europe. Their first film offering is "THE ALTERNATIVE" — Book it *right now!*

Released November 20th

A New Two-Reel "Mustang"

THE WARNING

A stirring drama of the West, with

Helene Rosson and E. Forrest Taylor

Directed by Frank Cooley

Released November 19th

All "Clipper" and "Mustang" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation

AMERICAN FILM COMPANY, Inc.

Samuel S. Hutchinson, President

CHICAGO, ILLINOIS

MUTUAL PROGRAM

The SUBSTITUTE MINISTER

A "Flying-A" drama
in two picturesque and forceful parts.
A skillful weaving of pathos, love and regeneration
with

Vivian Rich and Alfred Vosburgh

Director—Reaves Eason

Released November 15th.

Drifting

A single reel "Flying-A" drama
with

Winifred Greenwood and Edward Coxen

Director—Charles Bartlett

Released November 19th.

Johnny The Barber

It's a "Beauty" Comedy
with

Carol Holloway and John Sheehan

Director—John Dillon

Released November 16th.

Anita's Butterfly

Another "Beauty" laugh producer
with

Neva Gerber and Frank Borzage

Director—John Dillon

Released November 20th.

"Flying A" and "Beauty" films are distributed throughout the United States and Canada.

AMERICAN FILM COMPANY, Inc.
Samuel S. Hutchinson, President
CHICAGO, ILL.

MUTUAL·SPECIAL FEATURE

$10,000 FOR—?

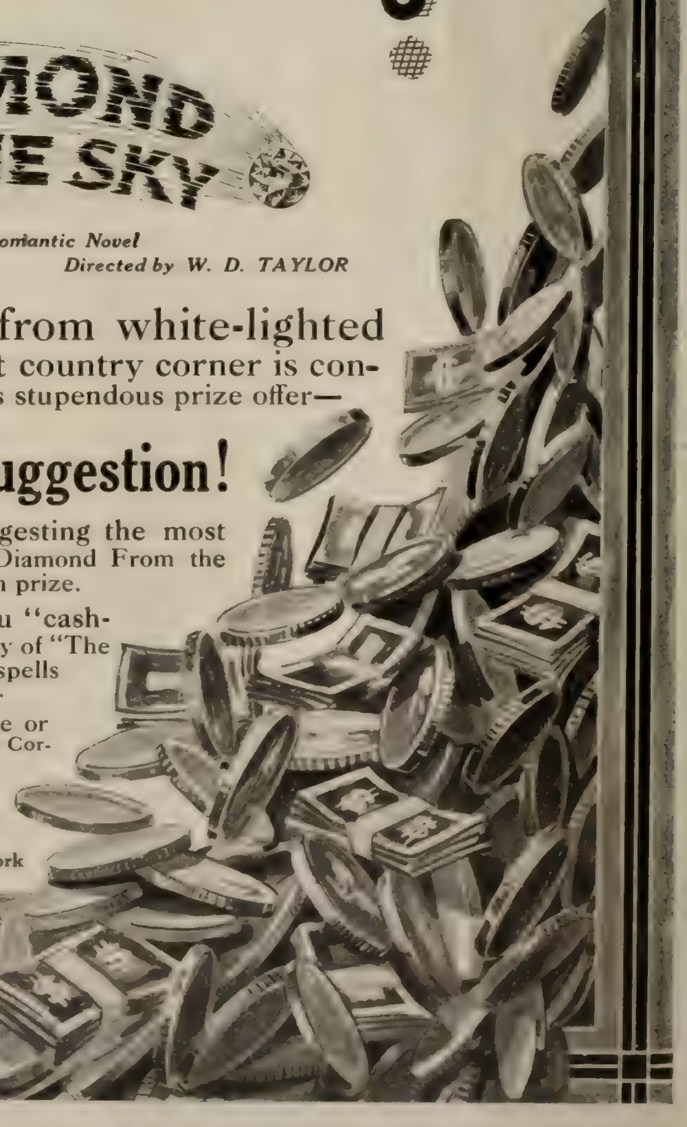
THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By ROY L. McCARDELL *Directed by W. D. TAYLOR*

Every "movie" fan from white-lighted Broadway to the dimmest country corner is consumed with eagerness over this stupendous prize offer—

$10,000 for a Suggestion!



The man, woman or child suggesting the most suitable *idea* for a sequel to "The Diamond From the Sky" will be awarded this huge cash prize.

You, Mr. Exhibitor: Are you "cashing in" on the tremendous popularity of "The Diamond From the Sky?" It spells S-U-C-C-E-S-S for *you,* week after week.

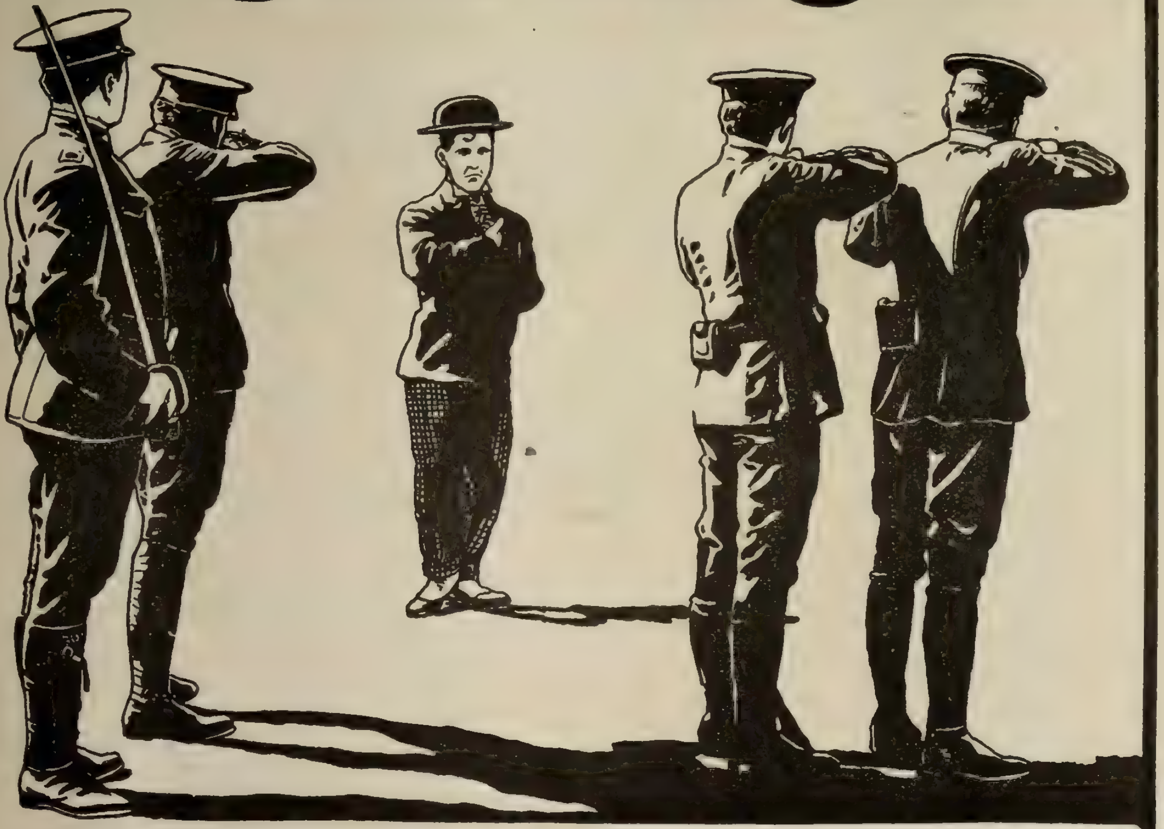
For booking information, wire, write or see at once the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

North American Film Corporation
JOHN R. FREULER, President
Executive Offices, 71 West 23rd St., New York

North American representatives at every Mutual exchange in America.

Produced by The American

MUTUAL PROGRAM



Drawing Power and Merit

are two essentials an exhibitor will find in every release of the

CUB COMEDIES

featuring the funniest man in America

GEORGE OVEY

These one reel funny pictures have jumped into popular favor as providing something different in this line of motion picture production. A Cub Comedy is released every Friday and is distributed by the exchanges of the Mutual Film Corporation throughout the United States and Canada.

DAVID HORSLEY PRODUCTIONS

"VIM" COMEDIES

Beginning Nov. 12th

Pokes & Jabbs

Supported by Miss Ethel Burton, that charming ingenue

POKES AND RUNT IN "A PAIR OF BIRDS"

Set a New Standard in Comedy Films

Nov. 12th
"Midnight Prowlers"

Nov. 19th
"A Pair of Birds"

Nov. 26th
"Pressing Business"

Dec. 3rd
"Love, Pepper and Sweets"

A Vim Comedy Every Friday
on the

General Film Program

MARGUERITE OUTWITS THE HINDU-MYSTIC

Utterly unscrupulous and seeking to obtain her vast wealth to further the ends of his infamous Oriental cult, Durbar, the Mystic, attempts to force Marguerite to marry him, in

THE VEILED PRIESTESS

AN EPISODE OF

THE VENTURES OF MARGUERITE

RELEASED FRIDAY, NOVEMBER 19th

A series of single-reel dramas, each complete in itself, issued weekly and featuring dainty

MARGUERITE COURTOT

Have you arranged for this series? Any branch of the General Film Company, or the Greater New York Film Rental Company can book it for you.

Russek, of Fifth Avenue, is costuming Miss Courtot for every episode

UNUSUALLY STRIKING 1, 3 AND 6-SHEET POSTERS

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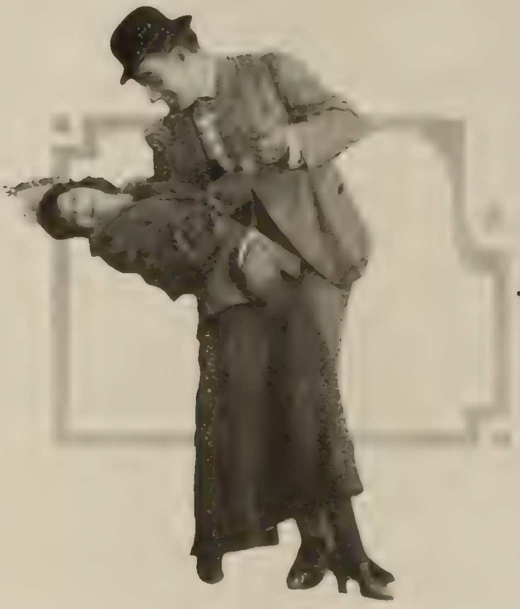
Kleine-Edison Feature Service



FIVE PARTS

---AND THEY WON FIRST PRIZE!

at "The Bucket of Blood"—did "Fifty-fifty Mamie" and her good old pal—Bennie, the Gyp! They could "do" the "Kitchen Sink" in the dreamiest possible way—and the "Bunny Hug"—the "Mowie"—There wasn't anything in the dance line that "Fifty-fifty Mamie" couldn't do—when you see her in the charming person of

VIOLA DANA

In a Wonderful Edison Drama called

CHILDREN OF EVE

you will feast your eyes on one of the rarest dramatic offerings of the season—CHILDREN OF EVE is a story of the Tenderloin, of a great canning works and the most extraordinary fire you ever saw in pictures!

FOR RELEASE THROUGH THE KLEINE-EDISON FEATURE SERVICE

NOVEMBER 10

GEORGE KLEINE

805 EAST 175th STREET NEW YORK

NEW YORK
226 W. 42nd St.
CHICAGO
166 N. State St.
ATLANTA
71 Walton St.

BOSTON
14 Piedmont St.
DENVER
405 Railroad Bldg.
PHILADELPHIA
1309 Vine St.

MINNEAPOLIS
708 First Ave., N.
PITTSBURGH
123 Fourth Ave.
KANSAS CITY
209-12 Ozark Bldg.

SEATTLE
204-5-6 Orpheum Theatre Bldg.
SAN FRANCISCO
234 Eddy St.

CINCINNATI
138 West 7th Street
DALLAS
1312½ Commerce St.
238-9 Saner Bldg.

LOS ANGELES
514 W. 8th St.
TORONTO
96 Bay St.
NEW ORLEANS
103 Nola Building

Kleine-Edison Feature Service

"I'LL DO ANYTHING YOU SAY, UNCLE"

Said "the sentimental lady"—but that was before young Bob Nelson got on the job and retained Cupid as assistant counsel.
Then——

THE SENTIMENTAL LADY

in the person of exquisite

IRENE FENWICK

visits a summer resort where Dame Nature, a lonely shack on a lonely isle, plus husky Bob Nelson cinches the matter for her and the much abused minority stock holders of Peoples Gas—

GEORGE KLEINE'S

THE SENTIMENTAL LADY is a story of Wall Street, gas stocks and the enticing out-of-doors!
It's in five parts and from the pen of Owen Davis—

FOR RELEASE THROUGH THE KLEINE-EDISON FEATURE SERVICE

NOVEMBER 3

GEORGE KLEINE

805 EAST 175th STREET NEW YORK

NEW YORK
226 W. 42nd St.
CHICAGO
166 N. State St.
ATLANTA
71 Walton St.

BOSTON
14 Piedmont St.
DENVER
405 Railroad Bldg.
PHILADELPHIA
1309 Vine St.

MINNEAPOLIS
708 First Ave., N.
PITTSBURGH
123 Fourth Ave.
KANSAS CITY
209-12 Ozark Bldg.

SEATTLE
204-5-6 Orpheum Theatre Bldg.
SAN FRANCISCO
234 Eddy St.

CINCINNATI
138 West 7th Street
DALLAS
1312½ Commerce St.
238-9 Saner Bldg.

LOS ANGELES
514 W. 8th St.
TORONTO
96 Bay St.
NEW ORLEANS
103 Nola Building

"A Child in Judgment"

Featuring Mary Elizabeth Forbes, Richard Tucker and Augustus Phillips

A 3-act Feature of world heart appeal—the heretofore faithful wife, tired of the deadening round and her old clothes, listens to vanity's silken voice, when God speaks to her through the tragic deed of her child. Friday, November 19. Direction, Carlton King.

Raymond McKee and **Jean Dumar** in a real laugh-getter, **"His Wife's Sweetheart."** 1,000 feet. Direction, Will Louis. Wednesday, November 17.

Richard Tucker, Margaret Prussing and Augustus Phillips in a strong one-act drama, **"Black Eagle,"** Saturday, November 20.

GENERAL FILM COMPANY'S

REGULAR RELEASE

Thomas A Edison

Orange, N. J.

LUBIN

Monday Nov. 15th

L. C. SHUMWAY
IN
THE WALL BETWEEN
ONE REEL DRAMA

Tuesday Nov. 16th

D. L. DON
IN
AN ACCIDENT POLICY
ONE ACT COMEDY

Wednesday Nov. 17th

FRANCIS JOYNER
IN
IN LOVE'S OWN WAY
THREE ACT DRAMA

Thursday Nov. 18th

L. C. SHUMWAY
IN
MARGIE OF THE UNDERWORLD
TWO ACT DRAMA

Friday Nov. 19th

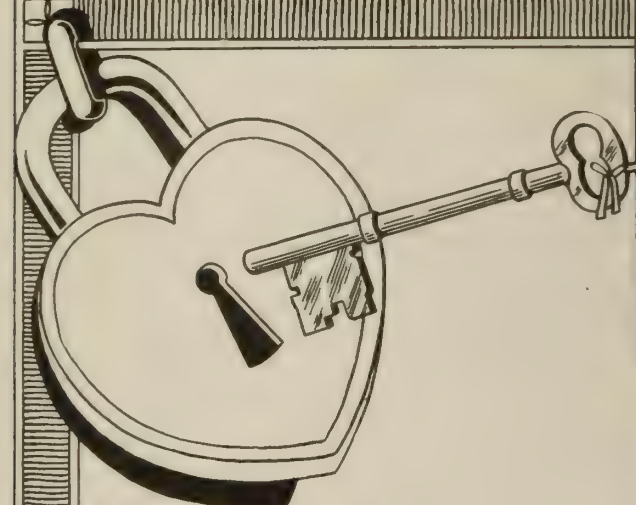
L. C. SHUMWAY
IN
THE DEATH WEB
ONE ACT DRAMA

Saturday Nov. 20th

BILLIE REEVES
IN
HIS WIFE'S NEW LID
ONE ACT COMEDY

GENERAL FILM
LUBIN
RELEASES

Sigmund Lubin



THE STORY

ROBERT BRENT & DICK MORGAN ARE COLLEGE CHUMS UNTIL BOTH FALL IN LOVE WITH VIOLA BRENT. MORGAN'S FRIENDSHIP TURNS TO HATE AND WHEN HE LOSES OUT IN STUDIES, ATHLETICS AND VIOLA'S AFFECTIONS, WHILE BRENT WINS IN ALL, HE PLANS TO MAKE TROUBLE. HE FALLS INTO THE CLUTCHES OF A CROOK WHO COERCES HIM INTO CRIPPLING THE VARSITY BOAT CREW BY CUTTING BRENT'S OAR. AT A CRITICAL MOMENT IN THE BIG RACE, THE OAR SNAPS BRENT LEAPS OVERBOARD LIGHTENING THE BOAT AND HELPING HIS CREW WIN. THE CUT OAR IS DISCOVERED AND BRENT LEARNS MORGAN IS THE GUILTY MAN, BUT "FOR THE HONOR OF THE CREW" THE AFFAIR IS KEPT SECRET AND AFTER ANNOUNCING HIS ENGAGEMENT TO VIOLA, BRENT HELPS THE DISCOURAGED MORGAN TO GET A FRESH START IN LIFE

Heart interest
Is the key note
Of any film production.
It may contain
Sensation
Humor
Pathos and
Startling situations
But
If it does not contain
Heart interest.
It will not go over with your patrons

"FOR THE HONOR OF THE CREW"

Is a heart interest story
That contains
Punch
Pathos and
Startling situations.
In addition to these
It is well directed,
Has unique lighting effects and
Excellent acting throughout.
Its a BROADWAY STAR FEATURE of course
Released November 9th

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

Releases

"No Tickee—No Washee"

Comedy ....MONDAY, NOV. 8

Mike has but one collar, and that's soiled, with which to attend the Bricklayers' outing. He sends it to the Chinaman's to be done up, and, when Mike's son loses the half-ticket, and he tries to recover the collar without it, Mike gets done up, but with the aid of the police, he wins out. Presenting WILLIAM SHEA and KATE PRICE.

California Scrap Book

Educational ....MONDAY, NOV. 8

"For the Honor of the Crew"

Three-Part Drama. Broadway Star Feature
TUESDAY, NOV. 9

A broken oar nearly loses the race for a Varsity Crew and investigation discloses the fact that it had been cut. The culprit is found, but the "Honor of the Crew" saves him. JAMES MORRISON and EDWARD ELKAS.

"Hats is Hats"

Comedy ....WEDNESDAY, NOV. 10

Mike, the expressman, has an interesting problem to solve. If a valuable hat, delivered to him, is eaten by a calf, shall he deliver the calf with the hat inside, or charge it up to profit and loss? HUGHIE MACK, EDWINA ROBBINS and DONALD MacBRIDE.

"Sis"

Comedy ....THURSDAY, NOV. 11

A charming little comedy-drama concerning the falling out of Sis and her country beau, then the downfall of the city chap and consequent winning out of honest Bill. An all-star cast.

"Romantic Reggie"

Comedy ....FRIDAY, NOV. 12

Reggie's love of the ultra-romantic runs away with his good sense. After an amusing adventure with a "veiled lady," everyone has a huge laugh at his expense. Featuring MR. and MRS. SIDNEY DREW.

"The Woman's Share"

Two-Part Drama ....SATURDAY, NOV. 13

A wandering prospector found in Death Valley in the nick of time, proves to be Silas Hummel, who had left a good wife and a prosperous farm, to satisfy his lust for gold. GEORGE HOLT, ANNE SCHAEFER and GEORGE KUNKEL.

Six a Week, Including a Three-Part Broadway Star Feature

"SONNY JIM AND THE GREAT AMERICAN GAME"
Comedy ....Monday, Nov. 15

"THE GYPSY TRAIL"
(From "Gone to the Dogs")
Two-Part Drama ....Tuesday, Nov. 16

"COUNT 'EM"
Comedy ....Wednesday, Nov. 17

"A MOTORCYCLE ELOPEMENT"
Comedy ....Thursday, Nov. 18

"DIPLOMATIC HENRY"
Comedy ....Friday, Nov. 19

"HEREDITY"
Three-Part Drama. Broadway Star Feature
Saturday, Nov. 20

Vitagraph One, Three and Six-Sheet Posters

WHEAT

With the market overflooded
With good, mediocre and
commonplace productions—
With new and unknown
manufacturers attempting
the grand, the mediocre and
the commonplace—
It is up to you—
TO SELECT THE CHAFF
FROM THE WHEAT

See all Vitagraph
productions—
See all other productions—
Then select your program
From the best

We will do more business
You will please your clientele
Everyone will be more
satisfied if
You SELECT THE CHAFF
FROM THE WHEAT.

Don't go on the exchange
man's say-so.
See VITAGRAPH
productions
Then book them
through the
General Film Company

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

A WOMAN'S WILES

Paul Gilmore in a Three-Act Modern Drama

Mistakenly believing Jack has inherited a fortune, Lucile Bergere ensnares him. Yvonne struggles in vain to save her sweetheart. The denouement in which Lucile's duplicity is exposed is intensely dramatic.

Released Monday, November 22nd. Striking 1, 3 and 6-sheet, 4-color lithographs for this headliner

OH, DOCTOR!

A Burlesque Comedy

A plumber would a doctor be when fair Pansy is the patient. But Bud and a leaky pipe upset Spike's calculations.

Released Tuesday, November 23rd. 1 and 3-sheet, 4-color lithographs for this comedy.

AN ENEMY OF MANKIND

The First Two-Act Episode of

STINGAREE

Adapted from E. W. Hornung's Novel

The creator of "Raffles" was paid $10,000 by Kalem for the exclusive motion picture rights to this remarkable series.

Released Wednesday, November 24th. Be sure to get the 1, 3 and 6-sheet lithographs for this episode.

A SOCIETY SCHEMER

Featuring Marguerite Courtot in an Episode of

"The Ventures of Marguerite"

A fortune hunter who marks Marguerite for his prey, almost succeeds in his nefarious designs. A watch camera is the means whereby she escapes and the schemer brought to justice.

Released Friday, November 26th. Special 1, 3 and 6-sheet, 4-color lithographs for this episode.

THE DYNAMITE TRAIN

An Episode of the

Hazards of Helen Railroad Series

Helen's leap to a dynamite car prevents a smash-up between the runaway and a freight train.

Released Saturday, November 27th. Scenes that stand out on the 1 and 3-sheet, 4-color lithographs.

These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr. .... President
J. F. Chalmers .... Vice-President
E. J. Chalmers .... Secretary and Treasurer
John Wylie .... General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
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DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1212)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, November 6, 1915

Facts and Comments

THE MOVING PICTURE WORLD sincerely deplores the lack of harmony in the ranks of Ohio's organized exhibitors. In Ohio, above all other states, the exhibitors ought to be united. Censorship is an evil which cannot be fought successfully except by a united exhibiting body. Any question of petty personal pride ought not be allowed to interfere with the promotion of the general welfare. Ohio must purge itself of the disgrace of censorship. We feel that it is not necessary to apportion the blame. We only hope that common sense and common interests will result in reasonable concessions on both sides and in a perfect union of all interests.

* * *

AN editorial writer in one of the daily papers in this city prophesies that there will never be "a Shakespeare of the (venia sit verbo) movies." Of course not, there could not be. In the development of the photodrama, however, we hope to attain great heights in the future and we have no doubt that the world will sooner or later hear from a dramatic genius whose fame will rest on the works of the screen.

* * *

IN SEVERAL cities there have recently been special children's performances under the auspices of the superintendents of schools. Programs were selected by the school authorities, consisting in the main of educational subjects and a sprinkling of comedy. Most of these performances took place in the morning and in theaters of large seating capacity. Of course, these performances are a great aid to the pupils in their various courses of education. They have an additional value to the industry at large through the advertising they invariably get in the daily press. It is well from time to time to emphasize to the general public the educational value of the motion picture. It helps in every campaign against censorship.

* * *

OUR distinguished friend, William A. Brady, cries out in despair and urges the American people generally to "save" the drama from the motion pictures. "Who will save her"—that's the question and the circumambient air wafts back no cheering response. "What are moving pictures?" shrilly asks Brother Brady. And then he furnishes his own despairing answer. "The rehashing of every old situation the drama has ever known. If pictures go on as they have been going it will mean the death of the spoken drama." It is inconceivable that the spoken drama will ever approach the motion picture in popularity and in influence and it is equally inconceivable that man's appreciation for the spoken drama will ever die out. If moving pictures are nothing but the "rehashing of every old situation the drama has ever known," Mr. Brady is in a peculiarly happy position to find a remedy.

* * *

EXHIBITORS who take an active and intelligent interest in the civic life of their community not only benefit themselves but are a distinct gain and advantage to the whole business. We have recently met a number of such exhibitors and we have noticed that the motion picture in their towns is respected and quite exempt from political persecution either in the shape of meddling censorship or oppressive regulations. Exhibitors as a rule are busy men, but participation in the affairs of their town or city pays as an investment. Even a passive membership in the social and civic clubs of the home town will be found highly useful and profitable.

* * *

MANY exhibitors tell us that they are constantly asked by friends who have a little money to invest as to the chances of speculating in motion pictures or in other words in buying stock. Stock selling schemes with a moving picture basis are springing up in even the remotest corners of the country. These exhibitors will do well in declining to give advice. An era of speculation is not likely to do the motion picture much good.

* * *

THE ATTENTION of our readers is once more respectfully called to notices on Page 762 of our issue dated October 30 and on Page 1054 of issue dated October 30a. This issue bears date of November 6, but carries all the advance information that would be in our issue dated November 13 under the old plan and is being mailed two days earlier in the week. We believe this new arrangement will benefit all readers and subscribers.

The American Hamlet*

By Louis Reeves Harrison.

HOW much of Shakespeare lives for us? Whatever his theme, whether he depicted madness, despair, jealousy, revenge, it matters little in comparison with his marvelous idealizations of human character. These great idealizations, Hamlet, Othello, Shylock and the rest are burned into the memory of many millions who know very little about the plays themselves. The people of his fancy mean something. They are types. They represent dominating or thwarting impulses, drawn from the Bard's comprehensive observation of human nature as revealed in his time and in himself. Of all these, Hamlet remains the most fascinating, possibly because he is each one of us as we do not know ourselves or, more likely, as we do not want others to know us.

Commonly, and quite naturally, we ascribe to our heroes the virtues we admire but do not possess, at least not so markedly as to attract general attention. We portray them as men of courage, decision, strength and tremendous energy. Difficulties are only placed in the hero's way to be overcome. He may even exhibit weakness at the beginning, such as the cowardice of inexperience, but he ultimately triumphs as we would like to do under similar circumstances. Thus the insistence on a happy ending often becomes the deadly enemy of truth. Just for the sake of variety it might not be out of place to lay bare the human soul as we secretly recognize it, a composite of aspiration and self-doubt.

Perhaps the reason that there has never been a great novel distinctly American is because our authors are given to the portrayal of the hero that should be and dare not let us see themselves as they really are, dare not wound their own self-respect. Dissimulation is so nearly universal, every man pretending to be what he is not, that the world's real nobleman is he who sincerely and openly admits his faults; but where is he? Diogenes has been vainly searching for him these many centuries. We are even hypocritical about the natural kindness of our hearts at times. We openly laugh at the low comedy, yet, when our sympathies are touched by a tender bit of pathos, we are ashamed to shed tears.

There are recompenses in egotism. The man who thinks he is all that he should be, disagreeable as he may prove to others, is a source of tremendous satisfaction to himself, but he is no Hamlet. "I am very proud, revengeful, ambitious," says the noble Dane, "with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in." The mind that framed Hamlet's utterance had grown to deep self-knowledge. Resenting injustice, sensitive to slights, wounded by the malicious envy of the less capable, Shakespeare may have tormented himself with futile schemes of revenge and then realized the pitiful weakness of such moments. "What should such fellows as I do, crawling between heaven and earth?"

So with the noblest minds! Ever reaching upward to the unattainable, ever conscious of that too solid flesh which refuses to "melt, thaw and resolve itself into a dew," the few great men on whom the world must depend for progress are often those most painfully conscious of their imperfections. They live in dread of their frailties, recognizing them as so many secret enemies, and they brood long before undertaking this or that tremendous enterprise, where less intellectual men would not hesitate. In the Hamlets of our own day is lying fallow some of the richest material for dramatic characterization.

Is there such a thing as an American Hamlet? An author who confuses the inheritance of physical traits with the formation of character might ask if there is such a thing as an American. One has already done so in stating that we are descendants of Europe, "we have her traditions in our blood, and are made up of the same mental ingredients." "Traditions in the blood" are unknown to science, but there is small doubt that we have much in common with our European friends so far as what is known as "human nature" is concerned. We may be as avaricious as they are, but we spend more liberally. More splendid public institutions are endowed by wealthy men in this country than in all Europe combined. Few national contributions have come to us from the old country in our acute moments of suffering, yet we have ever been the first to give generously to those in need abroad.

We are for America first, last and all the time, and may seem to be as ingenuously selfish as other nations in that respect, but the sentiment is not a surface one—there are big and sound principles underneath. Our strength as a nation lies in the maintenance of all that is just and right in those principles, it is true, but even more than that—we have become a dominant civilizing force and should exercise the native energy of which we are so proud, not for the defense of this or that government, but for the people of less advanced forms of government against the brutal cliques, with traditions that are not in our blood, who are urging kind-hearted and well-meaning "subjects" to mutilate and destroy one another. If we would destroy the greatest evil the world has ever known, we must hit straight at the root of it and HIT HARD. The reason we do not is to be found in Hamlets' character.

If it were possible to embody in one individual our national characteristics, our strong points and our weaknesses, we might therefrom evolve the American Hamlet. It is known that we are capable of tremendous energy, but that is supposed to be in chasing the almighty dollar. Wherein that is an American peculiarity any one who has traveled abroad would find it difficult to decide. Some Europeans even make war for the indemnity there is in it. Our attitude toward the foreign nations at war may give us a clearer view of ourselves than we at first realize.

In trying to be intellectually fair to all, we are showing little of the high spirit and passionate resolution of those splendid Americans of more than a century ago, who made it possible for us to enjoy peace and happiness at this moment. We talk of the war as though those men were seeking it who are giving up all they hold dear in a magnificent struggle for human liberty. We do not seem to realize that they are fighting for the principles that make our own survival possible. We have Hamlet's recoil from bloodshed, an intellectual tendency to talk about it a great deal, combined with a supreme inability to make up our own minds as to exactly what we should do. Is it possible that a tendency toward philosophy is weaning us from our heart promptings, making us a race of Hamlets?

---

*Copyright, Louis Reeves Harrison.

More Harmony Needed

By W. Stephen Bush.

NO AMOUNT of discouragement will ever prevent The Moving Picture World from championing the cause of the organized exhibitor. In lending our influence to the cause of organization we only follow the traditions of the paper and the principles and policies of the founder.

It is undeniably true that the cause of organization has made slow progress. The ideal organization containing as members more than fifty per cent. of the exhibiting body in any given locality is far from realization.

The greatest obstacle in the way of an efficient and representative organization is the petty jealousy which too often characterizes the conduct of one exhibitor toward his colleague. On my recent travels through the state of New York this fact was again impressed on me with painful clearness. There are exceptions, heaven be praised. In one city at least the exhibitors work together like one man and in other cities there are exhibitors who are capable of distinguishing between fair and unfair competition.

As a rule, however, there is a deplorable lack of co-operation and in many cases a rancorous hatred of the nearest competitor or competitors. Men of good intelligence with engaging manners and an obvious sense of what is due to their neighbor lose all reasoning power when the conversation gets around to the nearest competitor. According to their description the nearest competitor is a fiend incarnate, a being deserted of God and man, guilty of daily atrocities and wholly unfit to associate with his kind. When I meet the man thus described as the embodiment of every villainy I find him just about the same as the other fellow, eager for profit, of course, but reasonable and capable of seeing more than his own side of a question. He reciprocates the horrible opinion of the man down the street and doesn't need much provocation to launch into fierce denunciation of his rival, most of which is wholly unprintable.

I can suggest no remedy except an appeal to reason. In every town with more than one exhibitor there is a community of interest embracing all the exhibitors. Whatever hurts one is bound to hurt all. It is better to make a reasonable division of patronage with a field left for competition than to exhaust one's own resources in an effort to crush the other fellow. In one town I found a small theater actually admitting people free of charge and showing quite a decent program, too. This was done to cut down the attendance of a neighboring theater with about four times the seating capacity. My readers are too intelligent to need any comment of mine on such a situation.

I knew an exchange in Philadelphia which owed no small measure of its success to its specialty of making the exhibitor see the folly of ruinous competition. A man would come into the manager's office bitterly complaining of his nearest competitor. Remember that this happened in the days when there was not one fourth of the present weekly supply of reels. The man was told to forget his troubles for the present and then the nearest competitor was sent for. He, too, was made to see the error of his ways. When reason had been restored to both men and it seemed safe to have them meet without danger of physical violence the two men were brought together and an amicable arrangement was made between them, "one being kept away from the other's program without any 'repeaters.'"

We sincerely believe it would be for the best interests of the industry as a whole if the exhibitor had a little more power and influence than he has now. It is very certain that he will never be much more than "a hewer of stone and a drawer of water" if he cannot get the petty jealousies out of his system.

Happy Ending

By W. Stephen Bush.

I AM sure every reader of The Moviing Picture World feels himself competent to contribute an interesting view on the question of how a film play ought to end. Guided by what I have heard from exhibitors everywhere I am inclined to think that they all favor the happy endings. Of course when I say this I do not mean to state the personal view and taste of the exhibitor himself. What the exhibitor personally likes or dislikes is one thing and what his audience likes or dislikes are two essentially different things. The exhibitor, of course, cannot afford to have pictures just for the gratification of his own tastes. He must sacrifice his tastes upon the altar of profit. When he hears his audience enthuse over a feature which he thinks particularly bad it is his cue to smile and agree with his audience.

The consensus of the exhibitors in favor of happy endings represents the tastes and desires of the millions who go to see the motion pictures day after day.

The demand for the happy ending is one of the distinct lines of difference between the best traditions of the speaking stage and the screen. The plays without a happy ending have endured longer on the legitimate stage than the other kind, where the wedding bells ring out in the fifth act and the villain is led in handcuffs from the stage. This is especially true of what we may term the classic plays. With one or two exceptions the comedies of Shakespeare have been seen but little on the modern stage while the fame of the great tragedies still touches every household in the English-speaking world. Who at a second's notice can recall the principal characters in the "Two Gentlemen of Verona"? It is much easier for the average person to recall the leading parts in "Macbeth," "Hamlet" and "Othello." Most of us I think still prefer "Romeo and Juliet" to the works of Laura Jean Libbey, and Laura Jean Libbey is one of the most conspicuous exponents of the happy ending.

Granting all this I must agree with the exhibitors' prevailing opinion that their audiences must have happy endings. Indeed some of the endings are altogether too happy. I saw a feature recently where a man shares the guilt of the deaths of hundreds of men, women and children and gets off with a slight wound in the arm with the finale showing him and the wife in happy seclusion on the porch of their Staten Island home. Yes, we do strain things a bit to get the happy ending. We all know that the happy ending is not always true to the life we are supposed to reflect on the screen.

Just the same the audiences will have the happy ending. Except to a negligible minority the motion picture theater is a place of amusement, first, last and all the time. "Weeps" may be part of the entertainment, there is a fine place for them toward the end of the third act, but our audiences want to see everybody happy by the time the film is getting small on the fifth reel. Why should the exhibitor quarrel with this state of affairs? We cannot end the tale of "Little Red Riding Hood" with the wolf triumphant and digesting the little heroine.

Cameras to Explore Tropical Wilds

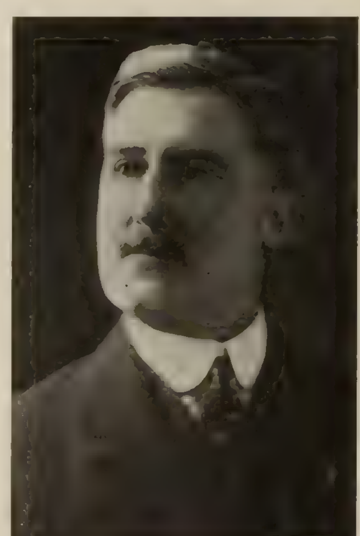
Edward A. Salisbury and Rex Beach Head Finely Equipped Expedition to Central and South America.

ONE of the best equipped motion picture expeditions ever organized sailed from New York last week in the yacht Wisdom. In charge of the party was Edward A. Salisbury, the man whose pictures of wild life already are known to lovers of motion pictures. Associated with him is Rex E. Beach, the famous writer of fiction, some of whose stories are already as familiar to picturegoers as all of them are to followers of current fiction. Others in the party are George Stone, microscopic camera expert and scientist; Charles E. Earle, scientist and navigator; L. B. Flintom, son of the head of the Kansas City Feature Film Exchange, and Charles C. Dahl, cameraman. Captain Thomas Fleming Day is skipper of the Wisdom. Captain Day has crossed the Atlantic in a twenty-one-footer and in a thirty-five-footer. That ought to establish his reputation as a sailor.

Rex E. Beach.

On Wednesday afternoon Mr. Salisbury and Mr. Beach were photographed by the Pathe and Hearst-Selig cameramen. Mrs. Beach, who was visiting the Wisdom, lying off Eighty-sixth street, North River, was induced to join the two explorers in facing the cameras, protesting all the while. "I'd rather go to the dentist than have my picture taken," she said. "Why not ask Mary Pickford?" Later the Wisdom took a turn up the river, that the photographer stationed at the end of a pier might get a good picture of the trim craft that will serve as the home of the explorers for the next half year.

The Wisdom is 72 feet long and 14 feet beam, with a draught of about 6 feet. She is equipped with a gasoline engine of 50 horsepower. Her normal cruising speed is 10 knots. She carries launches with independent motive power, as well as a rowboat and a canoe. There is a complete dark-room equipment and an ice-making plant. In the main cabin is a large air-tight zinc-lined box for the storage of film. Packed in its walls is lime, intended to absorb moisture. Boards projecting over the side convert the film box into a center reading table.



Edward A. Salisbury.

The itinerary of the party as at present outlined—and Mr. Salisbury said that it would, of course, be subject to such changes as circumstances might dictate—calls for visits in Florida, a tour through the Bahamas, touching at Kingston, Jamaica, and Haiti, and down the Central American and Venezuelan coasts. The course of the Wisdom then will be retraced to Colon and through the Panama Canal, south along the Mexican, Central and South American coasts and then north along shore to San Francisco. The journey as outlined will approximate a distance of ten thousand miles and will consume in time from six to ten months to accomplish.

Thirty thousand feet of negative was on board the Wisdom when she sailed from New York, and an additional twenty thousand will be shipped to Panama. As to the pictures to be taken, these will include everything of interest—wild life, scenic, hunting and fishing, natural life, and popular science, comprising microscopic studies. It was said by Mr. Salisbury that locations might suggest to Mr. Beach stories of a dramatic sort that would be enacted by the members of the party. When the novelist was asked in regard to this he was inclined to be noncommittal; he did not admit nor did he deny it. One of the points visited will be Cocos Island, the Treasure Island of famous memory; Mr. Salisbury intimated the pictures taken here would not be limited to scenic.

Yacht Wisdom Coming Out of Dry Dock.

A stop will be made at the bird rookeries of Tiburon, off the west coast of Mexico. Here also pictures will be made of the cannibal tribes, the only known remaining survivors in or near North America of this rapidly becoming extinct division of humanity. It is not the intention of the explorers to confine their activities to the water. Trips will be made inland wherever it is desired to obtain subjects of unusual interest. In this way the party will cover the old Spanish cities and the capitals, as well as obtaining pictures of the natives and of jungle life.

Mr. Salisbury, the owner of the Wisdom, will be the head of the party. Mr. Beach, as his books bear witness, is a lover of outdoor life, of hunting, of fishing and of adventure. He has traveled and hunted much in wild countries, in the north as well as in the tropics. We have a right to expect that from his experiences on the trip there will come results matching in interest for fiction readers and picturegoers "The Spoilers," just to name one subject. Like Mr. Salisbury, Mr. Beach is of powerful physique.

Mr. Stone is a graduate of the University of California. He has specialized in microcinematography. So far as known he is the only man in the United States who has achieved success in this work. He carried with him a complete equipment of cameras and lenses. Included in the photographic paraphernalia on the Wisdom are four motion picture cameras. Mr. Earle is a graduate of Harvard, and has specialized in chemistry. William Salisbury, a brother of the head of the expedition, accompanied the party to Norfolk, at which point Mr. Beach went aboard.

It is a congenial bunch the Wisdom takes with her on her long trip—as should be a group of ten men who for so long a time will be in such close contact. Talking with them just before their departure it was impossible to smother a bad case of wanderlust. Bon voyage to the good ship Wisdom and her splendid crew!

HARRY VOKES MAKING A COMEDY FOR GAUMONT

In pursuance of its policy to give the public a new star with each Gaumont production, Harry Vokes is now at work at the Flushing studio on a Casino Star Comedy to be released under the name of "Beauty in Distress." Mr. Vokes was for years a co-star with "Hap" Ward. Probably no team in America has made more people laugh than Ward & Vokes.

ALBERT MACKLIN BECOMES GAUMONT JUVENILE

Albert Macklin, well known in pictures as a juvenile actor, sailed Tuesday, October 26, with the Gaumont companies, to spend the winter in Florida. He will appear in the Rialto Star Features photodramas.

Bunch of Vitagraphs Coming

Many Good Subjects in Proposed Releases of Early Date.

THE Vitagraph Company, ever on the alert to keep abreast of the demands of the exhibitors and their growing patronage, have arranged a weekly program, beginning with the first week in November, to include a series of releases each one of which will be a representative Vitagraph picture, whether it be a one-part subject or a feature. Twenty-four of the Vitagraph stars are represented in the first week's releases, who worked under the direction of seven different directors to make the separate stories.

Scene from "Between Two Fires" (Vitagraph).

The first of the quality releases will be "Between Two Fires," in which two maiden ladies living one on each side of a bachelor, conspire individually to capture him in the matrimonial net and the ruse employed by the victim to circumvent their designs. It was directed by Courtland Van Deusen, with the assistance of Flora Finch, Kate Price and William Shea, in its enactment.

The second release of the week will be "The Sultan of Zulon," a two-part comedy by William Calvert Howard, produced by Wally Van. It tells in amusing manner the adventure of Ram Si Ko, in his search of a white wife to add to his already overstocked harem. Hughie Mack is the Sultan, while Dorothy Kelly and Donald MacBride assist him in creating the fun.

Scene from "Beautiful Thoughts" (Vitagraph).

Following "The Sultan of Zulon" will be a Frederic Chapin comedy, "A Family Picnic," in which a Great Dane proves to be a white elephant on the hands of a picnic party. Kate Price, Ethel Corcoran, Donald MacBride and Paul Kelly are the comedians responsible for the comedy's success.

A star cast of Vitagraph players selected from the Western company at Los Angeles, Cal., enacted the release for Thursday, "The Ebony Casket." It is a story in which an ebony casket containing a stuffed cat helps a pair of lovers to overcome parental objection. William Duncan, Anne Schaefer, Myrtle Gonzales, Alfred Vosburgh, George Kunkel, Otto Lederer, Carleton Weatherby and George Stanley are the principals concerned in its enactment.

Eva and Stanley Dark are the authors of the regular "Sidney Drew Day" release, "Beautiful Thoughts," in which Mr. and Mrs. Sidney Drew appear to exceptional advantage. Its theme is woven around the tenets of the "Beautiful Thoughtist" and the story develops into the means employed by a husband, a perpetual grouch, to drive the beautiful thoughts out of his wife's head. Florence Natol is the third member of the cast that presents this delightful comedy.

A Broadway Star Feature, "Anselo Lee," a stirring picture of Gypsy life, interwoven with a romance, into which a society girl is the beloved of a Gypsy Adonis, is the first Saturday release of the month. It was enacted by a cast of Vitagraph players that include Antonio Moreno, Naomi Childers, Donald Hall, Frankie Mann and Nellie Anderson, who worked under the direction of Harry Handworth.

The above series of releases for the first week in November is only a forerunner of what the Vitagraph Company promise in the succeeding weekly program, and to further establish Vitagraph as a name that spells exceptional pictures it is continuously adding well-known names to its stock membership, producing force and list of authors.

Paul Gilmore With Raver

PAUL GILMORE is another legitimate dramatic celebrity engaged to play a principal role in the Raver Film Corporation's first Augustus Thomas production, "The Other Girl," with James J. Corbett. Gilmore interprets the character of the likable minister, bubbling to the brim with personality. As the clergyman, Paul Gilmore is invested with a part that befits his dash, vim and handsome appearance. Exhibitors and the patronizing public know Mr. Gilmore from two angles, namely, the motion picture and the dramatic field. Before the camera, this matinee idol has appeared as a star only in important productions, among which "The Penitentes," a Griffith film. To be exact, Mr. Gilmore left Los Angeles this Saturday and arrives at the Staten Island studio of the Raver Film Corporation Monday, November 7.

Paul Gilmore.

Mr. Gilmore appeared on Broadway in such productions as "At Yale," "Captain Debonnaire," "The Boys of Company B," "Mistress Nell," in support of Henrietta Crosman, and in a revival of "The Three Musketeers." He also toured the United States in these plays. However, the South and West proclaim him as their own because of his success in that territory at the head of his own companies, presenting "The Mummy and the Humming Bird," "King Charles," "The Tyranny of Tears," "The Call of the North," "The Havoc" and the aforesaid, "At Yale," "Captain Debonnaire" and "The Boys of Company B." Mr. Gilmore represents that valuable class of stars roundly popular in both domains of the profession and in all sections of this country.

EQUITABLE AFTER BIG WRITERS.

In the literary sections of various New York, London and Paris daily papers, this week, appears an advertisement, placed by the Equitable Motion Pictures Corporation, in which important authors and playwrights are invited to submit their wares to the Equitable scenario department and stating that no price was too great for stories and plays that were adaptable to the screen.

The display advertisement in the literary sections and in the authors' trade journals was the culmination of Arthur H. Spiegel's authorizing the appropriation of one hundred thousand dollars by the Equitable to be used in procuring the greatest works of the great writers.

Following this principle, Robert W. Chambers, Richard Legallienne, Sir Gilbert Parker, Sir James M. Barrie, C. N. and A. M. Williamson, Brand Whitlock and others of note are being approached and offered substantial sums to permit their works to be screened or to write original matter.

"The Old Homestead" at Last

Famous Players Film Co. Take First Scenes in Adaptation of Denman Thompson's Beloved Masterpiece in Newly Acquired Fifty-sixth Street Quarters.

BY A RARE coincidence, the first scene taken in the old Durland Riding Academy which was acquired for studio purposes by the Famous Players Film Company after the burning of its Twenty-sixth street headquarters, was the opening of "The Old Homestead," the celebrated rural classic which for over thirty years served to endear itself, and its star and author, Denman Thompson, to the American public.

It is doubtful if any other play is as well known to the masses as "The Old Homestead," with the possible exception of "Uncle Tom's Cabin." It is one of the few plays which the great motion picture public knows as it knows its alphabet. And for that reason it will be appreciated by the public more than any sensational adaptation which has ever been made.

Denman Thompson's old home will be used, by permission of his son, Frank Thompson, from whom the rights to the play were obtained, as the settings for the rural portion of the story. The outlying districts of the typically quaint New England town in which it is situated will also be called upon to furnish additional rustic atmosphere.

James Kirkwood, under whose direction the adaptation is being made, states that "The Old Homestead" will prove unique in the history of feature films because of the scarcity of studio sets which will be used. With the old Thompson home, the neighboring village, and old Grace Church in New York, which forms one of the important settings, all to be used as actual backgrounds, and with many scenes transpiring in the streets of New York, there are but very few scenes which will be staged in the studio.

The Famous Players are especially indebted to Frank Thompson for the personal co-operation and assistance which he has given them in their efforts to preserve to the last detail the traditions and atmosphere with which the elder Thompson's presentation of "The Old Homestead" has so long been invested. From the photographs furnished by Mr. Thompson the producers have been able to copy exactly the costumes and make-up of the original characters in the play.

Triumph Plans Big Program

Many Important Productions Scheduled by Equitable's Chief Producing Ally.

WITH the Equitable program, now practically outlined for the forthcoming half year, Equitable's chief producing ally, the Triumph Film Corporation of which Arthur H. Jacobs is the executive head and Joseph Golden, director in chief, announces, as its more important activities of the next six months, six releases, in which eight of the foremost stars and noted players of the legitimate stage will make their appearance.

Triumph's past releases on the Equitable program included Hilda Spong in "Divorced," Lenore Ulrich in "The Better Woman," Julius Steger in "The Master of the House," and Helen Ware in "The Price," all of which were supervised by Director Golden himself.

Through General Manager Jacobs arrangements were entered into last week whereby Harriet Ford, author of "The Argyle Case," "The Dummy," and other big legitimate successes, will, in the future, devote her time to constructing scenarios exclusively for Triumph. This is a tremendously big advance in scenario work, for Miss Ford is considered one of the most prolific and versatile of dramatic writers of the day, and at present has contracts for four different legitimate productions for Broadway, appearing during the forthcoming season.

Henry Kolker, who is now working in "The Warning," under the directorial auspices of Edmund Lawrence, has been engaged for three additional productions, which will characterize the Equitable releasing chart at a period of from three to four months apart. Mr. Lawrence will begin work immediately upon the production of "The Ransom," in which the estimable Julia Dean will star. Miss Dean recently began rehearsing for her latest starring vehicle, which opens at a Broadway house soon, and it will be necessary for her to divide her time between studio and stage, but as Equitable will not release the Dean picture until early in January, ample time is allowed for her legitimate work.

Marie Empress, last seen in "When We Were Twenty-one," in which she portrayed the role of the vampire woman, will be featured by Triumph in a sensational dramatic offering, based on one of Guy De Maupassant's stories, which is now in the making.

Miss Empress will begin work about November 14 upon the completion of a large wardrobe. The De Maupassant script calls for elaborate apparel.

Charles J. Ross, now playing in "The Senator," William H. Crane's former vehicle, is at work at Washington, D. C., under Director Joseph H. Golden. "The Senator" will be seen on the Equitable program about December 20th.

The Triumph scenario department is now in complete charge of Eva Unsell, formerly with Famous Players; Harriet Ford, Mr. Golden and Arthur Jacobs.

Edison's New Director General

Frank Smithson, Noted Theatrical Manager and Father of Many Successes and Stars, Is Won Over by Edison.

IN the nature of a triumph for the Edison organization is the winning over to motion pictures of Frank Smithson, the noted Broadway theatrical producer, to become its director general under Leonard W. McChesney, studio and motion picture division manager. For a bright galaxy, indeed, it would make were the players' names to be mentioned who owe to Mr. Smithson's acumen their present eminent position on the stage and screen, and, in the majority of these cases, owe their very theatrical or screen existence to his judgment and advancing of them. It may safely be said without danger of being gainsaid that there is probably no other one man who has such a string of theatrical successes and money-makers to his credit.

Frank Smithson.

A few of these, within easy memory, are "The Girl from Paris," said to be "a world-beater" among productions for the money it made; "Monte Carlo;" "Hotel Topsy Turvy;" "The Defender," in Boston when Blanche Ring first came into prominence; "The Chaperones;" "The Orchid;" "The Blue Moon;" "The Top of the World;" "The Motor Girl;" "The Beauty Spot;" "The Giddy Throng;" "King's Carnival;" "Nancy Brown;" "Queen of the Moulin Rouge;" "Louisiana Lou," and "High Jinks."

Mr. Smithson had but just returned from Chicago where he staged a big success when he jumped into the rehearsing of another in New York. When this task is finished, he will take up his new duties, about November 22, at the Edison studio.

Twenty years of a most active life have been spent in America by Mr. Smithson, who, however, was a well-known leading comedian in England before he came here. There, he was associated with Augustus Harris, William Greet and others of prominence. He has originated many parts, notably, such as Uncle Matt in "La Cigale," Larry O'Brien in "Dandy Dick," with May Yohe, who had made a sensational success at that time. Mr. Smithson also played in and staged many English plays and pantomimes. When he visited this country for pleasure, he met E. E. Rice, who prevailed upon him to remain and stage "The Girl from Paris" at the Herald Square theater. Since that time Mr. Smithson has become a loyal American citizen, declaring that he loves his adopted land the more each year he stays.

Mr. Smithson will work hand in hand with the studio manager, Mr. McChesney, but the former will enjoy more latitude and authority than has heretofore been allotted one in a similar position, in recognition of Mr. Smithson's uncommon and successful experience and ability. The Edison organization long negotiated with Mr. Smithson before he could hear the call of motion pictures, but now that they have been successful, there is a feeling that he will be a motive and energetic factor in placing Edison releases in an enviable position and that he will be no small force in the constant betterment of screen artistic and dramatic standards.

"Who Is Guilty"? New Pathe Series

Written by Mrs. Wilson Woodrow and Featuring Emmy Wehlen It Will Be Produced by the Arrow Film Corporation.

AFTER months of careful preparation Pathe announces the completion of plans for the series "Who Is Guilty?" which will follow "Neal of the Navy." The first release of the new series will be on December 11, the week after the release of the last episode of "Neal of the Navy."

Emmy Wehlen, the famous favorite of the legitimate stage and Howard Estabrook, the very best of Broadway's younger stars, will play the leads. The engagement of these "top notch" players at a very high cost is an assurance that Pathe intends to make this series its most pretentious of all the long list of successes identified with its name—a remarkable list beginning with "The Perils of Pauline" and running down through "The Exploits of Elaine," "The New Exploits of Elaine," "The Romance of Elaine," "Who Pays?" "Neal of the Navy," and "The New Adventures of J. Rufus Wallingford."

The Arrow Film Corporation will produce "Who Is Guilty?" at its studios in Yonkers, N. Y., and the series will be under the personal direction of Howell Hansel, the well-known director, who is now director-in-chief of the Arrow Film Corporation. Miss Wehlen and Mr. Estabrook will feature throughout the series. The supporting players will doubtless be changed from time to time to meet the requirements of the scenario. At present the supporting cast includes Lila Chester, Henry West, Mrs. Balfour, Stanley Walpole, E. J. De Varny and Katherine Reichart.

Emmy Wehlen is easily one of the most prominent players of the day. She was strongly attracted to the stage when a child only six years old, and even at that early age her ambition was to one day become a theatrical star. No one can talk to her without being convinced that she is a thinker and gifted with more than the ordinary amount of brains. She says of "Who Is Guilty?" after reading the scenarios, that in it she recognized a most unusual medium for motion pictures, and that she feels sure that the series will not only amuse but instruct to a rare degree.

Howard Estabrook, who is co-star with Miss Wehlen in the Pathe series, has enjoyed an almost meteoric career upon the stage. No list of Broadway celebrities would be complete without his name. He is now appearing with Elsie Janis at the George M. Cohan theater in "Miss Information." His daily routine at the present time is enough to intimidate anyone. He rises at seven, and as soon as he has finished breakfast goes to Yonkers, works in "Who Is Guilty?" then returns to New York, takes a hasty dinner, and at seven goes to the theater from which he doesn't get back home until 12:30 a. m. Thus he may truly lay claim to the title of the "twenty-four hours a day man." Mr. Estabrook is strongly impressed with the strength of "Who Is Guilty?" and believes that it will arouse great interest, dealing as it does with vital problems of every-day life presented in a new way. He is a fine, clear-eyed chap of strong out-of-door tastes, having a pronounced partiality for tennis, golf, and other sports that demand physical exertion and skill.

Howell Hansel, who will direct "Who Is Guilty?" is one of the best known producers in the business. He promises that the production will be of the most elaborate quality, and his record insures a thoroughly artistic series of pictures. He was connected with the dramatic stage ever since he was nineteen years old up to three years ago. His last engagement on the speaking stage were with Blanche Bates in the Belasco production of "The Fighting Hope," and with Mr. Belasco in "The Woman." He went into the motion picture business immediately on the conclusion of this last engagement, and has been with Thanhouser, the World Film and Lubin. He directed "The Million Dollar Mystery" from start to finish.

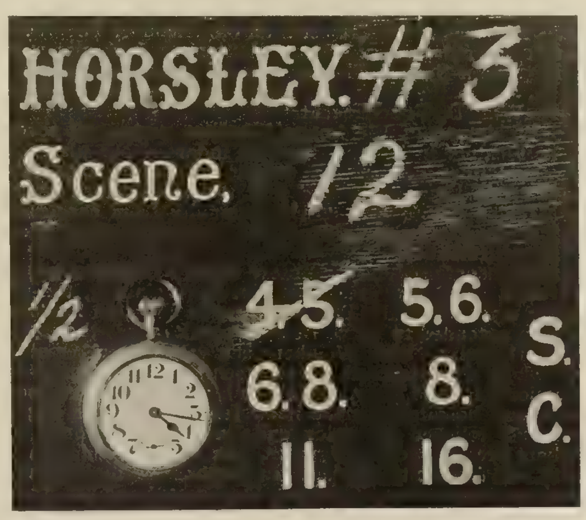
Mr. Hansel says of "Who Is Guilty?" that the scenarios are the strongest he has ever read—that all the essentials of suspense, big dramatic moments, thrills, punch, surprise, etc., are there. Being interested in the social questions of the day he feels that "Who Is Guilty?" will perform a real service in making people think and in throwing light upon various problems of life.

As for the stories of "Who Is Guilty?" they have been written for newspaper syndication by Mrs. Wilson Woodrow, the famous novelist, an account of whom appeared last week in these columns. They are put into scenario form by George Brackett Seitz, who has written many Pathe successes. The series will be in fourteen chapters of two parts each, each chapter complete in itself. The theme deals with various social problems of the day, and will be treated in a thoroughly unconventional manner. The question of "Who Is Guilty?" for the various infractions of man-made laws will be left to the observer and the subject will always be handled in the most truthful manner possible consistent with good taste.

To Record Photographic Conditions

David Horsley Has Scheme to Aid Cameramen in Improving the Quality of Their Work.

THE latest innovation of David Horsley is a cameraman's guide. It consists of two pieces of blackened wood hinged together to close up for convenience, and is small enough to be carried in the side-pocket of a man's coat or in a magazine cast. It is used to identify scenes after development and is held up in front of the camera before each scene is exposed and after the scene is finished. On it is written the name of the cameraman and the director and the number of the scene being taken. A watch is inserted in the board to show at what time the negative was exposed. The value of this lies in the fact that in case the negative does not turn out perfectly under the time and conditions then in force the cameraman can be guided by the result in future operations. The watch also shows at what time the first scene in the morning was taken and all the scenes for the same day.



Cameraman's Chart, Devised by David Horsley.

Six sets of figures are also marked on the board to indicate the diaphragm openings. Whichever opening is used is chalked off in the board. Here also, if the negative is not properly exposed, the cameraman, having a record of the opening used, can use the proper opening in the future.

A letter "S" and a letter "C" appear on the board. The "S" stands for sunshine and the "C" for cloudy. A chalk-mark is put through either one, according to circumstances. If a scene is taken in the studio a chalk-mark is made between the two letters.

A record is also made of the shutter opening used. On the accompanying reproduction of the board there is marked "½," which means that in the case noted the picture was taken with half shutter.

PLAZA THEATER USED BY EQUITABLE.

The Equitable Motion Pictures Corporation, last week, rented the Plaza theater at Madison avenue and Fifty-ninth street and staged several of the big scenes in "The Labyrinth" in which Gail Kane is appearing.

A thousand extra people occupied the auditorium seats, while the entire "Town Topics Company," from the Century theater, in full stage attire, presented the second act of that play before the camera, with Gail Kane taking the principal role instead of the regular leading woman.

The entire theater was wired and lights installed and the scenes staged from six in the morning until late in the evening. E. Mason Hopper directed the efforts of the multitude of extras and forty principals.

Campaigning with the Exhibitor

Audiences Everywhere Show Their Sympathy With the Motion Picture in the Fight Against Censorship—Good Work in Albany, Troy, Utica and Syracuse.

THE campaign of The Moving Picture World against the adoption of the new constitution after a good beginning in Yonkers was continued with equal success in Albany. All the big motion picture theaters in the capital city were visited and slides were distributed. Every exhibitor spoken to was in hearty sympathy with the plan to punish the framers of the reactionary constitution for their insolent refusal to recognize the rights of the motion picture to be classed with the press. Manager Powers of the Colonial, the big new theater on upper State street, spoke in flattering terms of the plan, as did Manager Gardner of the "Pearl," one of the oldest motion picture theaters in the city. Mr. Morris Deitches of the Majestic, an old friend of The World, asked for an extra set of slides. W. Stephen Bush also spoke in the Clinton Square Theater, one of the most popular in Albany, and in the Orpheum, which is owned and conducted by Mr. Wm. D. Frischknecht.

Mr. Weidmann of Weidmann Brothers, owners of several picture theaters in Albany, likewise indorsed our plan. All these exhibitors realize the danger of having censorship brought into New York now that the constitution makers have decided not to give us the immunity from censorship, which under the leadership of The Moving Picture World had been demanded.

Anti-Censorship Address Before Rotary Club in Troy.

Through the good offices of Mr. E. Weinberg, the progressive manager of the Plaza Theater in Troy, an invitation had been extended to W. S. Bush to speak before the Rotary Club of that city. Wm. Weinberg is a valued member of the club, which is composed of representative merchants and professional men of Troy, In the club rooms an air of cheerfulness and hospitality made itself felt. There was singing in chorus, relieved by solos and quartettes. Among the members present were clergymen, one of the candidates for mayor, and some city officials. In response to the invitation to make an address on "The Past, the Present and the Future of the Motion Picture," Mr. Bush said he had no intention of delivering a formal address, but would content himself with saying something about censorship.

"The pleasant ritual of your hospitality," said Mr. Bush, "this all-pervading genial atmosphere have made me hesitate. I said to myself: 'Is it right to reward these boys with a set speech, is it right to inflict oratory upon them?' I confess that when I heard you sing my compunction grew less and after I had listened to your quartette, all the cruelty of my normal nature returned and I felt myself entitled to a counter attack. (Laughter.) In all seriousness I cannot say much in the short time I have. As to the past and present of the motion picture I feel I can call you as my witnesses to prove the value and the power of the screen. What I want to urge upon you is the future of the motion picture. We are threatened with censorship in this state. It is proposed to strangle this great medium of expression and to subject it to whims of one or two individuals, who will attempt to regulate the amusements of the people. It is for men like you, representing a high order of intelligence and citizenship, to help us in saving the motion picture and keeping it free, but responsible, just as the press is free but responsible. The motion picture is destined to a career of supreme usefulness. It follows the splendid motto of your club, 'He profits most who serves best.' Are we going to check its development, are we going to stop its career of service and usefulness to please a group of narrow bigots? The motion picture is the people's entertainment. The people control and regulate it through the influence of public opinion. It needs no further restraint. American democracy is just as capable of taking care of the screen as it has taken care of the press and the theater. If we have a board of censors, who will censor the censors?"

The speaker outlined briefly some of the absurdities committed by the censor boards of Ohio and Pennsylvania.

Utica and Syracuse Active.

In Utica M. Dynimski, the owner of the Gem Theater, distributed the World's anti-constitution slides. In Syracuse all the exhibitors unreservedly favored the plan of the World. Manager Shafia of the Novelty, Manager Schein of the Hippodrome, Mr. F. A. Fout, owner of several suburban theaters; Mr. Lang of the Plaza, the managers of Dreamland and the Lyceum, Manager P. Doegan of the Elite and the Seymour, all went on record as favoring the campaign of the World. Among the other theaters where Mr. Bush spoke were the Happy Hour, managed by Messrs. Max and Mitchell Fitzer, and the Langan Theater, of which Mr. B. J. Hopkins is the manager. Everywhere the audiences listened with great attention and plainly manifested their approval of the speaker's shafts against censorship. Manager Weil of the Strand also declared himself a warm advocate of the plan of the Moving Picture World. The campaign will close in Rochester.

Vitagraphers Give Benefit Dance

Treasury of the Hospital and Sick Fund Richer by Substantial Sum as Result.

THE second annual ball of the Vitagraph employes for the benefit of the Hospital and Sick Fund was held at Sheepshead Bay on the evening of Wednesday, October 27. The large number of persons present by no means represented the sale of tickets. Dancing began early and it was continued until 4:30 in the morning. It was a most pleasant all-around occasion. "Vic" Smith, the president of the fund, was in charge of arrangements. He was aided by Vice-President Sam Spedon, Treasurer Jack Evans and Secretary Dick Leslie. The committee issued a souvenir containing photographs of the members of the Vitagraph executive and playing forces.

Among the exhibtors present were noted Samuel H. Trigger, Thomas Howard and Grant Anson. Of the directors and players and staff seen were George D. Baker, Tefft Johnston, who was accompanied by Mrs. Johnston and also by his mother and sister of Washington, D. C.; Wilfred North, William Humphrey, Paul Scardon, C. Jay Williams, C. Van Deusen, Charles Eldridge, James Morrison, Albert Roccardi, James Kilgour, Anders Randolph, Robert Gaillard, Garry McGarry, William Shea, E. Overton, Anita Stewart, Lillian Walker, Kate Price, Edith Storey, Eulalie Jensen, Virginia Pearson, Dorothy Kelly, Leah Baird, who was accompanied by Arthur F. Beck, manager of the Twenty-third street branch of the Mutual; Flora Finch, Frankie Mann, Edwina Robbins, Mary Maurice, Carolyn Birch, D. MacBride, John T. Kelly, A. Cozine, Jack Brawn, William Dunn, H. Forshay, Donald Hall, Hughie Mack, T. R. Mills, Alice Lake, Josephine Earle, K. Franek, E. Tully, N. Anderson, Logan Paul, Edward Elkus, S. Stark, Ed Wentworth, Charles Chapman, Walter Arthur, Harry Waldron, F. Esslinger and J. B. French. John F. Miller, of the Buffalo Times was one of the many present from outside the studio.

H. H. Van Loan

ANOTHER appointment announced from the manager's office of the Universal Film Manufacturing Company this week is that of H. H. Van Loan's promotion to be manager of the publicity department.

This is the position formerly held by Joe Brandt, prior to becoming manager of the home office. For a while he had charge of both offices, but Mr. Van Loan's ability in placing the publicity department in a most flourishing condition led the officials of the Universal to make him head of the publicity department where he has supervision over a staff of twenty men and women.

H. H. Van Loan.

Some of the big campaigns Mr. Van Loan has promoted include the Universal beauty contest in which forty-eight newspapers in all parts of the country were lined up with the Universal. The Pavlowa, Bernhardt, "Graft" and Universal City campaigns are other tributes to his fertile brain. Another campaign which is now in preparation and which bids fair to surpass even the beauty contest, is that of "Who is the handsomest man in America?"

His appointment as manager of the publicity department comes to him as a reward for his faithful endeavors in building up an efficient publicity system and he carries with his promotion the best wishes of a host of friends out of the profession.

War Scenes in Lubin Feature

"The Rights of Man" Presents Replicas of Views of European Battlefield.

WHEN some few weeks ago, Jack Pratt, Lubin director, began the production of Louis Reeves Harrison's big five-reel Lubin V-L-S-E release, "The Rights of Man," he was confronted with the usual amount of problems which are thrust before the director, but in this particular case, it seemed that just a wee bit more than the average attention was to be necessary to build the proper sets and select the real locations for the staging of those scenes of the picture which were to be replicas of the battlefields of Europe.

Grave of Three Hundred French and German Soldiers at Mondemont, France, Taken by Joe Farnham April 6, 1915.

The success or failure of his efforts rested upon his accuracy, as full well he appreciated. There were graves to be shown, real war-time graves by the roadside; there were buildings to be struck by shells and the effects shown; and there were uniforms to be accurate and critic-proof in their appearance. Accordingly Director Pratt and Publicity Director Joe Farnham, of the Lubin Company, got busy and dug for the proper information, untiringly. It was hard to secure the necessary data and the search had about been given up, when it was recalled that Farnham had been in France for four months and knew the real country conditions.

Mr. Pratt found not only the knowledge desired, but in addition a collection of seventeen hundred still pictures, which Farnham had taken himself and which gave vivid views of just what he sought—the graves, the wounded and dying and dead on the fields of battle, shell-destroyed buildings, etc. Then it was decided that "The Rights of Man" was to be at least one picture in which no man could criticize settings and locations. Carpenters and scenic artists were put to work and at Lubin's Betzwood, landscape architects constructed the ground as France really is, built houses, dug graves in replica, etc.

Scene from "The Rights of Man," Showing Graves of Soldiers, Taken at Betzwood, Pa., by Director Pratt September 15, 1915.

In all, through the five reels there are fifteen reproductions of this kind, each one of equal magnitude and each one a vivid picture of what war really brings upon a country.

"Stuffy" Davis Plays Himself

Popular Publicity Promoter to Be Seen on Mutual Program as "Stuffy, the Press Agent."

TALK about realism! The Gaumont company is going the limit. When a scenario was received recently calling for the services of a press agent named "Stuffy," John S. Martin, who books the Gaumont stars, went post haste up and down Broadway until he found "Stuffy" Davis, the press agent who made Barnum & Bailey famous. In polite society this purveyor of pertinent press paragraphs is known as Glenmore Davis, but to his friends along the Rialto he is just "Stuffy."

Glenmore Davis.

Press agents are like good generals; they will not send a man where they would not go themselves did duty call. This was a case where duty plainly called "Stuffy" to take his stand as an actor. The fact that he never had been an actor didn't matter, because the contract flashed before his eyes plainly stated that he had only to play HIMSELF in "Does It Pay to Advertise?"

Now that "Stuffy" is in for it, he finds that he didn't know what it meant to play himself in a Casino Star Comedy. Tom Waters, the comedian who has the lead, threw "Stuffy" in a rainbarrel. This is the closest a Broadway press agent has been to water since the Friars gave their last outing.

If big amusement productions owe their success in large part to their publicity men, then "Stuffy" Davis can do a great deal of "pointing with pride." For Frederic Thompson he handled the publicity for "Polly of the Circus," "Brewster's Millions," "A Fool There Was," "The Spendthrift," and "Springtime." More important than any of these was his connection with the big Thompson Amusement enterprise at Coney Island, Luna Park. He has also been with the circus.

BLANCHE SWEET TO REMAIN WITH LASKY.

Reports having reached the Lasky Feature Play Company that certain motion picture manufacturers believing that Miss Blanche Sweet's contract to appear exclusively in Lasky productions on the Paramount Programs had expired or was about to expire, had made overtures of employment to her, Messrs. Wise and Lichtenstein, attorneys for the Lasky Company this week made known generally that Miss Sweet will continue for a considerable period under the Lasky direction.

The determination to make a public announcement of the contractural relations between the noted producing firm and the star was decided only after a circular letter had been sent to various manufacturers calling attention to the existing contract between the Lasky Company and Miss Sweet. Many of the companies responded to the letter of warning and expressed pleasure that the Lasky firm had seen fit to stop senseless reports of Miss Sweet's sudden termination of her Lasky contract.

ALICE BRADY IN "THE RACK."

Alice Brady is the star in the forthcoming production of "The Rack," based upon a Brady success. In that picture, Milton Sils, who made such a success in "The Pit" and "The Arrival of Perpetua," will also be seen. The picture is in the hands of Emile Chautard, who recently completed "The Little Church Around the Corner."

Paramount Photo-News Man

Donald C. Thompson, "Camera Reporter" for Paramount Pictures, Goes to the Scene of the Balkan Conflict.

LEAVING the Port of New York on the liner St. Paul, with the statement that by the time he reaches Athens, Greece will be in the war, Donald C. Thompson, expert photographer and globe trotter, has set out for the Balkans in the interest of two organizations of utmost importance in their particular fields, the Paramount Pictures Corporation and the Leslie-Judge Company.

Donald C. Thompson.

Since the advent of the motion picture, the "camera-reporter" has become more and more significant among the world's news gatherers. This twenty-six-year-old Kansan was one of the first to realize the possibility of the new branch of "the game." At the Baltimore Democratic Convention three years ago he took his first flyer into the films. The result was such that he added a motion picture camera to his photographic stock and freelanced to such good purpose that he became a charter member in the Unusual Angle Club and distinctly welcome in the offices of the editors.

A confirmed wanderer, he was in Canada at the outbreak of the war, and securing a permit from General Hughes was able to obtain exclusive photographs of the Canadian contingent. Later he went to France on a freight ship, narrowly escaping demolition when a careless German bomb just missed the tramp steamer on which he did odd jobs for his passage, since mere money meant nothing when it came to getting inside the lines.

With the English on the continent, Mr. Thompson took some of the most remarkable pictures of the entire war. For seven days and nights he was under steady fire at the retreat from Mons. When asked whether or not filming the battle was as dangerous as fighting he shrugged his shoulders and said, "Yes, I suppose it is, but if you're going to be killed you will be, so why worry?" His one idea is to get the pictures just as the born reporter thinks of nothing but his "story." He is quiet and matter of fact in speech and manner, and yet he has done things few men have more than dreamed of.

At London he acted as correspondent for the New York World, and later joined the Belgian army. Having been at one time or another with the English, French, Belgians, Germans, Turks, Russians, Serbians and Bulgarians he has had a unique opportunity to study the methods of them all.

Since exclusive rights to the films he takes have been secured by the Paramount Pictures Corporation, Mr. Thompson will be one of the many camera-correspondents of the Paramount Newspictures.

RESIGNATION OF JACOB WILK.

Leaves World Film to Become General Manager of Authors' Associated Agency, Inc.

AFTER one year and three months in the service of the World Film Corporation as publicity director, Jacob Wilk has resigned that position to devote the whole of his time and energies to the interests of the Authors' Associated Agency, Longacre Building, Forty-second street, New York City, to which address all communications for him should, in future, be sent.

Mr. Wilk is general manager of the agency which has been established to act as a medium between dramatic and photoplay authors and theatrical and motion picture producers. Mr. Wilk's long and varied experience in the theatrical and motion picture fields has convinced him of the urgent need of such an organization, which in its early stages has met with gratifying success.

The "A. A. A." will also act as a medium for booking prominent artists for theaters and motion pictures, and will arrange for the production of feature films and stage plays.

The company has obtained control of the business management of a well-known motion picture producing company; has a handsome suite of offices; a competent staff, and is thus fully equipped with financial and other resources to cope with every requirement of motion picture and theatrical business.

Mr. Wilk carries with him cordial good wishes of the directors and staff of the World Film Corporation at the home office and its branches.

Kalem Plans Big Production

Unusual Efforts Being Put Forth on Special Feature Series.

PLANS are now being completed by the Kalem Company for the winter activities of its various organizations. Several original manuscripts have been secured and work arranged far into the wniter. Foremost among the productions, of course, will be the "Stingaree" series. These episodes, based on the book of the same name by E. W. Hornung, the famous creator of "Raffles," are well under way and already the advance reports are to the effect that the Kalem Company promises exhibitors an unusual feature for their programs. The first release date on this series has been announced as Wednesday, November 24, with two-reel episodes to follow on each succeeding Wednesday. The complete series is in twelve episodes.

The "Hazards of Helen" railroad series which have received added impetus with the appearance of Miss Helen Gibson in the title role promises to become a standard. The Kalem Company plans to continue this series indefinitely, it is said, so great has been the reception of each episode. The titles of those planned for the immediate future include "The Dynamite Train," "The Girl and the Special," "The Tramp Telegrapher" and "The Girl on the Bridge."

The Kalem Company adds that the reception given to the first episodes of "The Ventures of Marguerite" promise to make that series a rival in popularity to "The Hazards of Helen." Never has Miss Marguerite Courtot been given a role more to her liking than that of the heroine of this series and her work has been widely praised. One of the big features of the series has been the gowns worn by Miss Courtot. The costumes which the star wears are creations by Russek of Fifth avenue.

Supplementing these features Kalem also has arranged a number of novelties that will be announced later.

THE PARAGON STUDIO.

The new Paragon studio now in course of construction at Fort Lee, New Jersey, will shortly be completed. It will be one of the largest motion picture studios in the Eastern part of the United States and will have every convenience and facility for making great spectacular motion pictures. Maurice Tourneur will be vice-president and general manager of the company operating the studio and Albert Capellani will be treasurer. The manager of the studio will be Henry Bayard, formerly of the Peerless studio. Paragon features will be released on the World Film program.

Paragon Studio, Fort Lee, N. J.

SPINGLER IN NEW UNIVERSAL RELEASE.

The Universal has placed in rehearsal a gripping two-part photoplay entitled "Sunlight and Shadow," from the pen of Brinsley Shaw, who will also direct the piece. Harry Spingler has been selected to portray the principal role.

Doings of the Imp-Universal Studio

Coming Releases Include Stories Featuring Ben Wilson, Mary Fuller, King Baggot, Gladys Hanson and Other Good Players.

THE manager of the Imp-Universal studio is a busy man these days. Julius Stern is most enthusiastic over coming Imp-Universal releases. He says the best work of his eight directors will be released shortly. The first of this is Ben Wilson's portrayal of William Addison Lathrop's "A Bachelor's Christmas." Mr. Wilson is supported by Dorothy Phillips and two children, Lois Alexander and Matty Rupert. Mr. Wilson plays Santa Claus as though he were used to it, and the picture has a beautiful story, a happy ending, and is well executed throughout.

Another production, one of Director Lucius Henderson's, is "The Strength of the Weak," a five-reel drama featuring Mary Fuller, and is a story in which she excels.

In "Juror Number Seven," adapted from Joseph H. Trant's story by M. B. Havey, Mr. Wilson has produced a strong political and jury picture.

"His Brother's Blood" is a cleverly worked out scientific problem in three reels. It was written by William H. Lippert. Lionel Adams plays the part of the doctor, Gladden James that of the brother, while little Betty Gray is the girl.

King Baggot, with the assistance of Harry McCrae Webster, has secured an excellent vehicle in which to exploit his dramatic powers, in "The Turning Point," a three-reel drama written by Mr. Lippert. The ending of this picture, the turning point, is especially well worked up. Assisting King Baggot are Edna Hunter, Harry Spingler and Ned Reardon.

"The Mystery of the Locked Room" is a clever detective story in three reels, written by William Addison Lathrop, in which Ben Wilson, Joseph Gerard, Ned Reardon, Bert Busby and Dorothy Phillips appear to good advantage.

"The Primrose Path," adapted by M. B. Havey from the play of the same name by Bayard Veiller, the author of "Within the Law," is another Universal star production which is being done in five reels, with Gladys Hanson and Hal Forde in the leading roles, supported by H. Cooper-Willis, Nina Blake and William J. Walsh.

If you enjoy a delightful sea picture with plenty of action and pep, you must see Mary Fuller in "Lil Nor'wester," a three-reeler produced by Lucius Henderson. Miss Fuller is at home as Lil Nor'wester, free as a boy, who grows up to know none of the restrictions of her sex. Miss Fuller is well supported by Paul Panzer, Ralph Belmont, Glenn White and R. E. Hill.

McCardell Objects

Old-Time Scenario Writer Kicks Most Strenuously Against Mutilation of His Screen Plays.

ROY McCARDELL has been writing plays for the screen since away back; he knows what is wanted by the picture maker and few are better qualified to write a perfectly screenable story than he is, hence his objection to the practice of certain editors and directors of manhandling his scenarios to the extent that brings a blush of shame to his cheeks and a rush of bad language to his lips. "Touchin' on and appertainin' to" this vexing practice, Mr. McCardell requests The Moving Picture World to print his observations, which read as follows:

New Rochelle, N. Y., Oct. 25, 1915.

Editor, The Moving Picture World,
New York City.

Dear Sir: In the hope this communication may aid in ending intolerable injustice to scores of trained and capable photoplay authors—all loyal readers of The Moving Picture World—kindly print this protest. By so doing you will also be performing an action that may lead to great betterment in the quality of the average moving picture, as well.

Despite the efforts of your valuable paper and others interested in this most vital factor—the story on the screen—incompetence, ignorance and flubdub continues to be the ruling motif in the scenario editing departments of many of the leading studios. A greater injustice than all this is the cursed custom of many directors when they take a capably written photoplay, garble, revamp and turn the whole effort into a slush creation on the screen that well may make the sardonic sneer and the judicious grieve.

A most recent and flagrant example of this was a three-reel feature of mine which recently excited the puzzled surprise of your reviewer. He wanted to know what I meant, what purpose the picture served, what were the relations of the leading characters to each other, etc. I do not wonder he was puzzled. I have seen the picture and I am only surprised and grateful at your reviewer's moderation. My natural and wholesome story with a strong dramatic and impressive denouement, was, in the last reel, turned and twisted from the original story and ended in slush so banal and stupid that I was thankful the audience did not jeer it. My name was on the screen as author, and I must take the blame for writing the sort of picture I have always ridiculed and fought against. A queer sidelight is, that the manufacturing company gave out in advance a synopsis of the picture to the Moving Picture World and other publications, and this synopsis *was exactly the story, in outline, as I had written it!* Then the picture comes out, like the dog put in the sausage machine—a totally different sort of thing!

Another intolerable condition that concerns author and producer (with results injurious to both in particular and the art industry of moving pictures in general) is the custom of "padding" one and two-reel stories into multiple reel productions. Recently a story I had written in two reels was "padded" to three reels, and made a slow and somewhat stupid story in consequence. I had suspected this might be done and had written to the company in question, six months before the picture was cast, requesting that I be permitted to augment this and other scenarios of mine bought by this company—in case they were to be made three or four-reelers. I also requested that a certain actress in their stock be not permitted to play the leading female role in any of my photoplays. She is a fairly good "rough soubrette," but would be woefully miscast in any of my photoplays if entrusted to leading roles. They "padded" my play and put in this actress! And yet this company in question is one of the best and fairest to writers. What shall we do to be saved?

Very sincerely yours,
ROY L. McCARDELL.

Joseph Byron Totten

JOSEPH BYRON TOTTEN, an Essanay director at the head of an Essanay touring company, has returned to the Chicago studios after a fifteen weeks' trip through the east, during which he filmed a dozen photoplays, three of which he wrote himself.

Mr. Totten left the studio last July with a company of twenty people, going directly to his country home and stock farm at Pendleton Hill, Conn., where a daylight studio was hastily constructed. Here he took "The Village Homestead," one of his own scripts, using his own house as the homestead. "The Call of the Sea" and "The Lighthouse by the Sea," the last picture his own, were taken respectively at Block Island, Rhode Island, and at Newport. "Hearts and Roses" was filmed at Westerly, R. I.; "A Mansion of Tragedy" was taken in Boston and "Boys Will Be Boys" was set, staged and completed in New York City. Other plays were taken in various places along the Atlantic Coast. "We had a very successful trip," Mr. Totten said. "We took several photoplays, working fairly fast, but very carefully. I am building a permanent studio at my farm which, I think, will come in very handy for Essanay photoplays that require New England atmosphere."

Joseph Byron Totten.

Mr. Totten came to Essanay for the second time a year ago, leaving David Belasco, on whose producing staff he worked and dropping the production of "Experience" to take up the offer made him by George K. Spoor, president of Essanay. Seven years ago, he was with the Essanay forces, leaving to take up Broadway productions with Belasco. Mr. Totten directed the film version of "The Blindness of Virtue," which is now having a tremendous run. He has written 52 stage plays and 15 photoplays.

ANTONIO MORENO TO APPEAR IN VITAGRAPH COMEDY.

Antonio Moreno, a prominent Vitagraph leading man, will essay his first straight comedy role in motion pictures in the forthcoming production of the two-part feature "A 'Model' Wife," by E. Lawrence Gibson, an author new to motion picture fans. While Mr. Moreno has appeared in a number of comedy productions, he has always played a serious part. In "A 'Model' Wife" he will be one of the comedians playing opposite Lillian Walker, who heads the cast, and in association with such popular Vitagraph players as Louise Beaudet, L. Rogers Lytton and Lillian Burns, under the direction of Wilfrid North. "A 'Model' Wife" is a swiftly moving comedy that, while having for its theme, the old, old story of the thorns that beset love's path, is worked out from a different angle.

Vogue Comedies.

New Neutral Brand of Pictures Well Under Way—Charles France Is Directing Them.

VOGUE comedies are on their way to Mutual exhibitors. Active taking has begun at the Vogue studios in Los Angeles. Charles France, producer, has gathered his first batch of comedians and their very names are indicative of the high brand of comedy which will be forthcoming by their efforts.

Charles H. France.

There will be "Russ" Powell, that jolly old baby giant (he tips the scales at 300) of "Chocolate Soldier" days. Everybody, in spite of an old time maxim, will love this fat man after they have witnessed his mirth provoking antics. "Russ," he scorns the "Mr.," will be remembered on Broadway where he last appeared in "The Madcap Duchess" which enjoyed a long and profitable run at the Globe.

Priscilla Dean.

Priscilla Dean has been engaged by Producer France as the comedy ingenue. Pretty? That's her given name. "Pretty Priscilla" her friends call her and they are most generally right, in such personal matters. Miss Dean has had a wealth of stage experience, beginning with child parts in the companies of Joseph Jefferson and James A. Herne. Her great beauty and charm and undeniable appreciation of the genuinely humorous will add tremendous strength to Vogue Films.

William Scott.

And Lillian Brown Leighton—she will essay the grotesque comedy parts, and well she can do it. She "has" every one as soon as she makes her entrance; just one of those irresistible laugh-getters is Miss Leighton. William Scott will play the light comedy parts. He is well known to the legitimate stage where he early appeared with those famous laugh creators, Kelcey and Shannon.

Later, he appeared with Maude Adams in "Quality Street" and other known Broadway stars, but always the comedy parts and always bringing fun into the hearts and lives of others. In character parts will be Wilton Welch and M. Morante, both known to the legitimate stage.

Producer France says he will have some more announcements to make soon, as he has out his managerial rope to corral additional fun-making people.

NEW YORK PAPERS PRAISE "CARMEN."

Geraldine Farrar, in Lasky Production, Is Credited with a Vivid Screen Performance.

THERE was not a dissenting opinion among the dramatic critics of the New York daily newspapers in their estimate of the Lasky company's production of "Carmen" and the performance given by Geraldine Farrar. Both received the highest praise in extended reviews. In almost every instance they drew comparisons with the Fox production of "Carmen," which was held to be inferior in the handling of the story and the characterization provided by Theda Bara.

Heywood Broun, writing in The Tribune, said in part: "Undoubtedly Miss Farrar has never acted so well as she does in the screen version of 'Carmen' which opened yesterday at the Strand theater. Moving pictures, of course, offer histrionic opportunities unknown to the operatic stage. Nice touches which would be lost in the Metropolitan Opera House are visable to everybody in the theater when Geraldine Farrar plays close up for the camera man.

"Miss Farrar must have come before the camera with some appreciation of the possibilities of the medium in which her new work lay. She acts throughout with admirable spirit. Probably her heart was in her work. At any rate, she gives the rest of her body. Her Carmen is passionate, cruel, humorous and courageous. She loves and she fights two-handedly. For several moments we feared for the last remaining garment of the rival cigarette girl during her struggle with Carmen. Nor is it a one-sided bout. Following the struggle Miss Farrar plays a thousand feet of film with one side of her face marred by mimic scratches. But there is no marring the beauty of a Carmen who smiles as Miss Farrar does. One is quite ready to condone the folly of Don Jose.

"The 'Carmen' of the William Fox company at the Academy of Music is not as good as the Lasky picture because it is not nearly so coherent. Theda Bara, a famous and exceedingly able motion picture actress, fails in this picture to equal the work of Geraldine Farrar."

The dramatic critic of The Times writes: "As for Miss Farrar, let it be said that among movie actresses she is one of the best. The Strand may be besieged all this week simply because her name has long been one to conjure with, but it seems altogether probable that when, if ever, she appears in another picture, the movie patrons will crowd to see it because they cherish her as one of their own. There is every indication that new millions will soon be calling her 'Our Geraldine.'

This new movie star 'registers' as the film folk have it. There is no doubt at all about that. She does more than make faces at the camera; she knows that in acting for motion pictures, she must do more than go through the motions. And she does. Her familiar vigor and dash are helpful, and she can make good use of the flashing Farrar smile. But quite aside from these, she brings to the richly colorful performance a degree of vitality that animates all the picture and offers a good illustration of the difference between posing and acting for the camera.

"This second 'Carmen' is an example of excellent motion picture photography, but its scenario, which follows the opera libretto rather than the Merimee story, is loose and vague, and Miss Bara seems very mechanically seductive when compared, as she must be, with Geraldine Farrar. The Fox 'Carmen' has none of the elements which make the Lasky 'Carmen' remarkable."

BALBOA NOT TO MAKE "WHO IS GUILTY?"

The Pathe Exchange, Inc., makes the following announcement: "The Balboa Company, notwithstanding rumors and statements to the contrary, will not produce the next Pathe series, 'Who Is Guilty?'" The name of the producer, a man of nation-wide reputation, will be announced in the near future. The stories will be written by Mrs. Wilson Woodrow, one of the most famous writers of the day, and the scenarios by George B. Seitz. The Balboa Company will shortly commence work on another Pathe series, the title of which will soon be announced.

PROCTOR SCENARIO EDITOR FOR GAUMONT.

The Gaumont Company has just announced that George Du Bois Proctor has been added to the staff as scenario editor. Mr. Proctor is peculiarly well fitted to pass upon manuscripts as he has had long experience as a dramatic critic, editor of motion picture magazines and writer of feature scenarios.

Big Demand for Triangle Plays

More Than 200 Exhibitors Sign Contracts for Service—Many Legitimate Houses to Be Supplied—First Program Released Nov. 7.

THAT a demand for pictures such as those being produced by Griffith, Ince and Sennett exists in all parts of the country is shown by the large number of exhibitors who had signed contracts with the Triangle Film Corporation a week before the release of the first program, Nov. 7 and 8. Both dates are given that exhibitors may suit their convenience in starting the service on a Sunday or a Monday.

The books of the Triangle Corporation on the last day of October gave evidence of more than two hundred contracts with theaters, and it was considered probable that at least fifty more houses would be added to the list during the first week in November. Also it is estimated, without undue optimism, that by the first of the year double that number of exhibitors will be supplied with Triangle plays.

The number of contracts thus far signed with so-called "service" theaters is offered as one reason for confidence in the growth of the business. Leading exhibitors, such as W. H. Kemble of Brooklyn, Jake Wells of Norfolk and Richmond and Hulsey of Dallas and Houston, except to widen out the service from their own immediate houses to allied neighboring houses catering to high-class patronage.

A striking feature of the list of the two hundred and more Triangle theaters is the unusual number of big city legitimate playhouses included. Thus the Kernan Estate interests in Baltimore, represented by Messrs. Renton & Schanberger, have remodeled the Auditorium theater and will give an exact duplicate of the performance at the Knickerbocker in New York. It is rumored that one of the most important of the downtown houses in Pittsburgh will present the program as soon as the run of a successful play has been completed. Poli's theater in New Haven will show Triangle pictures, as will the Mishler and Scherer houses in Johnstown and Altoona, the Liberty in Cleveland, the Gaiety in Springfield, Ill.; the New Isis in Denver, the Minneapolis in Minneapolis, the Liberty theaters in Seattle and Spokane, the Majestic in Des Moines, the Proctor houses in towns near New York, the Trent in Trenton, the Jake Wells theaters in the Eastern South, the Crescent (now the Triangle) in Brooklyn, the Powers in Grand Rapids, the Southern in Columbus, and many others.

Among the picture magnates who have signed contracts with Triangle for their photoplay theaters are B. S. Moss, A. L. Shakmann, Picker & Bennett in Manhattan and the Bronx, Nathan Ascher, A. M. Andrews, and A. Bartelson in Chicago, Simpson & Gordon in Rochester, W. A. True in Hartford, C. J. Gross in Dayton, S. M. Baxter in Denver, J. G. Evins in Atlanta, T. S. Abernethy in Birmingham, and E. H. Hulsey for Dallas, Houston, Galveston and Waco. These are names picked almost at random from the list.

Small towns as well as medium sized ones and nearly all the large cities are included. The exhibitor at Plainfield or Watertown or Moline or Massillon or Gadsden will, of course, give only a sixty or ninety minute entertainment and the musical features will necessarily be less pretentious than those in larger theaters, but the films will be identical. The programs for the first four weeks read:

November 7.—Douglas Fairbanks in "The Lamb," Dustin Farnum in "The Iron Strain," Raymond Hitchcock in "My Valet," and Charles Murray in "A Game Old Knight."

November 14.—Frank Keenan in "The Coward," Griffith Players in "Old Heidelberg," Eddie Foy in "A Favorite Fool," and Roscoe Arbuckle in "Fickle Fatty's Fall."

November 21.—William S. Hart in "The Disciple," Griffith Players in "Martyrs of the Alamo," Hale Hamilton in "Her Painted Hero," and Keystone's "Saved by Wireless."

November 28.—Julia Dean in "Matrimony," Tully Marshall and Thomas Jefferson in "The Sable Lorcha," Raymond Hitchcock in "Stolen Magic," and Ford Sterling in "His Father's Footsteps."

Henry M. Marcus Dead

Was Noted As a Musician and As Manager of One of Finest Picture Theaters in America.

Last rites for Henry M. Marcus, manager and musical director of Shea's Hippodrome, Buffalo's leading moving picture theater, one of the best known musical directors in the United States, was held at 2:30 o'clock Tuesday afternoon at the family home, 110 Cottage street. Rabbi Louis J. Kopald of Temple Beth Zion officiated. Burial was at Forest Lawn cemetery. Mr. Marcus was 45 years old and a brother of Justice Marcus of this city.

Mr. Marcus was associated for twenty years with Michael Shea of this city, and prominent in vaudeville and moving pictures the world over. About four years ago Mr. Marcus left Shea's as orchestra leader to take charge of the Academy theater. He was afterward transferred to the Lyric and other theaters, and later became manager of the Hippodrome.

Cherished by every worker in vaudeville, as associate and helpmate, Mr. Marcus could boast no end of friends. One of his best was Elsie Janis, who always ascribed to Mr. Marcus the lion's share of the credit of her success, because of his encouragement and aid when she was a tot. When Miss Janis and her mother were in Buffalo several weeks ago they heard Mr. Marcus was ill and went to see him at his home.

Mr. Marcus was born in Buffalo and educated here and in Berlin. He was a member of Ancient Landmarks Lodge 441, F. & A. M., Buffalo Consistory and Ismailia Temple, Nobles of the Mystic Shrine.

At the hour set for the funeral of Mr. Marcus, the orchestra at Shea's theater played "Lead, Kindly Light," while the musicians stood. At Shea's Hippodrome, the symphony orchestra paid a similar tribute to Mr. Marcus.

Bird's-Eye View of Fine Arts Film Studio, Los Angeles, Cal.

The Motion Picture Exhibitor

WASHINGTON EXHIBITORS WIN.

Gain Legal Decision That Factory Inspection Law Does Not Apply to Theaters.

B. W. COPELAND, manager of the Rex moving picture theater, Spokane, Wash., and second vice-president of the Washington Theater Managers' Association, has just been advised, by E. J. Fisher, of Seattle, secretary of the association, of the success of the association in a case against the state in which the managers opposed an inspection fee of $5, claiming that the moving picture houses came under the factory inspection law.

The matter was first taken up in a friendly manner with State Labor Commissioner Olson, who treated the matter in the same manner and a friendly suit was brought to determine the matter. Members of the association experienced little difficulty with the inspectors after first declining to pay the inspection fee assessed pending the decision of the case. The technical point on which the law was contested was that it did not mention theaters or places of amusement. The attempt to collect was based on the law covering the number of employes that constituted a factory. The point trying to make a theater a factory was lost.

Mr. Copeland said: "The winning of this case alone shows the advantage of our organization, for otherwise we would have had to pay the fine, which would have been cheaper for individual theaters, while by organization we successfully contested the case and saved the $5 fee once or twice a year.

The annual election of officers of the association will take place in Seattle, Wash., Friday, December 31.

WANTS TO HEAR FROM INDIANA.

President Herrington Thinks the Hoosier Exhibitors Should Get Busy.

WHEN interviewed by our Smoky City correspondent, Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, stated he wished to make a special and urgent plea to the exhibitors of Indiana through the Moving Picture World, which is the best medium he knew of to reach them. He said, "I want those boys from Indiana to get together and let me hear from them. The war tax is staring them in the face and it is high time for action. Don't wait until it is too late, but get together now and get on your toes and do something. Let me hear from you at once and let us get together and accomplish something.

"The state of Virginia was heard from this week and they expressed their desire of organizing and asked my help. I answered their communication by saying that I would do everything in my power to help them and that I would call a convention in that state either the last week in November or the first week in December. In the meantime I will get in touch with every exhibitor and solicit their help and cooperation."

Mr. Herrington said: "I wish to make it understood through this paper that I do not intend to go over the exhibitors' heads in any way, whatsoever, and that I never had the intentions to do so in the past, as was hinted at the Ohio convention."

The following is the letter which Mr. Herrington received from Benjamin Caplon, associate editor of The Screen Weekly, Richmond, Va., and he hopes that it is read by every reader of this paper as evidence to the way some of the states are waking up:

Mr. Fred. J. Herrington, President, Motion Picture Exhibitors' League
of America, Pittsburgh, Pa.

Dear Sir: We have been noticing since your election to the presidency of the Motion Picture Exhibitors' League of America, your intention of strengthening the various state organizations throughout the country.

As publishers of the above weekly dealing with the motion picture industry in this city, and coming in contact with the exhibitors here, we greatly feel the need of an organization here. Several attempts have been made here in recent years to found one, but all have been unsuccessful.

Conditions here now are in the worst stages possible. Deadly competition is rife, and therefore business is at low ebb. We understand that the same conditions prevail throughout the state.

Realizing the tremendous advantages that would result from an organization here, we ask your co-operation in helping us to form one. Although we ourselves are not exhibitors, yet we are dependent upon them and their success means ours.

Our idea is to form a branch here, using our publication as an organ not only for this city but for the whole state.

Exhibitors here would welcome this affiliation with you, but there is no one here to take the initiative. We are positive that your cooperation would aid us greatly, and if you could honor us with your presence it would be acceptable, indeed.

We trust that you will consider this matter at once, as it is a matter of grave importance that something shall be done at once.

Yours very truly,

THE SCREEN WEEKLY,
Benj. Caplon

ST. LOUIS LEAGUE ELECTS NEW OFFICERS.

The Theater Managers and Motion Picture Exhibitors' Association of St. Louis, at the regular meeting on Friday, October 22, held the semi-annual election of officers, reelecting nearly all the present office holders. Edward Pohlman, of the Mutascope theater, on Olive street, was reelected president; Fred Wehrenberg, of the Best theater, on Jefferson and Cherokee, vice-president; E. L. Root, of the Eagle theater, 1700 S. Broadway, secretary, and Miss Tillie Schwartz, of the Famous theater, 615 Franklin avenue, financial secretary. This is Miss Schwartz' third term in that capacity. A new officer is J. W. Price, of the Manchester theater, who is treasurer for the new term. The members are just now expending all their efforts in the fight against censorship, and at a public hearing of the Board of Aldermen in the City Hall on October 27, a committee composed of several theater managers and exchange managers were present to defend their cause.

BIOGRAPH SPECIAL OFF FOR COAST.

Crowd at Station Bids Farewell to Players Departing for Their Winter Season in California.

THE Biograph Special left Hoboken at 10:15 o'clock on the morning of Saturday, Oct. 30. On board were all the players from the big studio in the Bronx. They were due to arrive in Los Angeles at 11:30 on the morning of the following Wednesday. The train goes all the way without change.

The Biograph officials are departing from precedent in sending the company's playing forces to the west at this time. January 1 is the usual date. It was desired, however, to get the various companies settled down to work before the breaking of the rainy season, which last year seriously interfered with the production of their initial subjects.

PEARL WHITE SIGNS FOR ANOTHER YEAR WITH PATHE.

Pearl White, world famous as the heroine of the Pathe serials, "The Perils of Pauline" and the "Elaine" trio, has just signed a contract for another year with Pathe. She will first star in the famous theatrical success, "Hazel Kirke," which will be put into pictures by the Whartons, and then will probably be featured in a new serial. The series will be under the personal management of M. Ramirez-Torres, assistant managing director of Pathe.

Miss White has for several years been one of the three or four of the best known stars in the business, practically all of which time she has been identified with Pathe pictures. In fact, "The Perils of Pauline" may be said to have been her first great chance and the starting point of her fame.

TO OUR READERS.

See notices on page 1105 of this issue, on page 1054 of last week's paper and on page 762 of previous week, referring to publication date.

Schools of Motion Picture Art

An Appreciative Study of Modern Dramatic Kinematography Both Here and Abroad.

By W. Stephen Bush.

ARTICLE IV.

The Lasky School.

DO WE agree that it is the mission of the motion picture to rescue our souls from the commonplace, to carry off the waste and the dullness which the daily grind accumulates, to stimulate and to capture our imagination, to appeal to our love for beauty and to stir those nobler and deeper emotions lying just beneath the surface of the convention and the routine of our daily lives? If such is the object of the screen, the Lasky school is a school of glorious achievement.

One Distinguishing Characteristic.

From the very beginning the Lasky school has specialized in beauty. I surely do not mean to say that there had been no specially beautiful pictures before the coming of Lasky. What I want to say is this: Lasky has developed the "beauty" possibilities of the screen to an extraordinary degree; it is evident to the most casual of observers that the creators of this school have spent lavishly of their time, their talent and their money to give us a "film beautiful." They have however been guided by the dramatic necessities above all other things, and they have never specialized in beauty just for the sake of beauty. The painter may indulge such passionate worship of the beautiful and love color and perspective for their own sakes; the man who is engaged in putting the drama on the screen must subordinate beauty to the dramatic values. The Lasky school has made beauty a new element of strength in the photoplay. All Lasky plays are not of even excellence, but a touch of this perfection in settings, a glimpse of this winning beauty, you will find in everyone of them. These are some of the things that help to distinguish a feature from its counterfeit.

Lasky Helped to Define the Word "Feature."

By this time the vast majority of motion picture patrons are quite able to tell a feature from a mere multiple-reel. A conception of a "feature standard" has more or less unconsciously crept into the public mind, and for this conception I think the Lasky school is chiefly responsible. Definitions are hard to arrive at even in logic, and in the world of amusement a definition at its best will always be more or less elastic. A "feature" lives longer in our memories; we feel more as if we had seen a play or finished a good novel; we feel as if we had enjoyed a complete entertainment, not merely an appetizer. The "feature" on its very surface must show something unusual, something more elaborate, something with a deeper purpose and a stronger plot than the old-fashioned single reel. The acting, too, must be on a higher plane; we expect a cast of artists; we must be convinced of much preparation; there must be evidence, and unmistakable evidence, of capable direction. There must be the larger scale and the higher quality. Judged by these standards, indefinite though they may be, the Lasky productions have been "features" from the very beginning.

A School Which Owed Nothing to Tradition, but Blazed Its Own Trail.

The Lasky school refused to lean on the past. The men who are responsible for it—young men without motion picture experience—perceived the essentials of the new art and at once applied themselves to start a development of their own. I have watched this development at first with wonder, and then with increasing admiration. I do not think they ever made a false step. The history of the Lasky school is quite unique; it shows how finely this motion picture art responds to men who are resourceful, who aim high and who are not afraid to have ideals.

Often Impressive and Sublime.

I shall not attempt to say what the public likes best about a dramatic feature, but there is one quality in the Lasky plays which always scores heavily. In speaking of the sublime, an old writer of the schools says: "The sublime is attained when the salient and essential details are picked out from any incident or object to be described and are GROUPED TOGETHER SWIFTLY, TERSELY AND WITH ENERGY." In many Lasky plays these requirements have been fully attained, with the element of beauty added. The sound public taste, the taste which outlasts generations, is exceedingly fond of this style. It characterizes many of the most popular ballads. As a fine example of it I might cite the well-known old poem, "The Twa Corbies." There are strong touches of this in "The Goose Girl" and in other similarly grateful themes.

Look over your audience just before the curtain rises or the film play begins. All are engrossed with their own petty thoughts; in the big cities they are nervous and restless and unreceptive, in the country the mental outlook is often narrow and provincial. The audience, to be genuinely entertained, must be conquered and fascinated. To accomplish this in a motion picture theater much more is needed today than in the early days. Nothing will do it consistently and regularly but the feature of high merit.

Not Blinded by "Shooting Stars."

In the rush to transfer more or less famous "stars" to the screen, the Lasky school has kept its power of selection and discrimination. Its own company stands unrivaled, a fact which is all the more remarkable when one remembers that it is wholly self-created. They keep a moving picture test working in the Lasky studio and no "star" may pass into the light before the camera unless upon proper Missouri reaction. Glittering names alone count for nothing. The Lasky school wisely anticipates the day when the stars of the speaking stage have all passed into films and when the photoplay must demonstrate its rights to popular favor upon no adventitious aid and upon no basis except the basis of screen merit. This day is coming. Now is the time for "preparedness."

The American Screen Classic.

I feel tempted to call the Lasky feature the American screen classic. It is thoroughly American, whether in the theme or in the treatment of the theme. The school has scored heavily with a number of plays that brought the old European civilization into vivid and often amusing contrast with the heartier and breezier ways of our native heath. Its mastery of such subjects has been our marvel and our delight. "The Man from Home" and "Chimmie Fadden" are types of the play in which the Lasky school has specialized with obvious success. There is in every Lasky feature a delicacy of touch, a subtle power of suggestion, a turn of humor, an ever recurring note of sweetness and pathos which are peculiarly American.

A Wide Range of Subjects.

We cannot help wondering at the wide range of subjects which this youngest and most ambitious of schools has pressed into its program. Great ethical questions, the lights and shadows of our own American civilization, the dramatic elements in our industrial and political system, stories that have all the daintiness of a fairy tale, tragic themes, lively narratives—all have been told on the screen with about equal mastery. It all seems so easy and much like a trip to fairyland. Even the experienced eye is often deceived into believing that there has been but little toil and little sweat. The fact is that no company, or rather no school, works harder and with a greater variety of instruments. There are a score or more of collaborators, everyone of them a specialist. Perfection in details is an article of faith with the Lasky school. For the sake of correctness, absolute and ideal correctness of detail, this school will spare no effort. Perhaps one in five patrons will see this perfection in apparent trifles, but the conscience of the director requires it.

The School Has Much in Reserve.

There is a strong suggestion of reserve power and of coming triumphs in the very atmosphere of this school. The men who are responsible for its existence plan for tomorrow no less than for today. The material foundations are very firm and very deep. Success has inspired unbounded confidence in the ruling and guiding spirits. There is no school with higher aspirations, with loftier purposes. We have begun to conquer the prejudice of the highest class of theatergoers; we have begun to win golden opinions and to build up a faith in the higher destiny of the motion picture. None have contributed more toward raising the artistic and the ethical standard of the screen than the school of Lasky.

Art has been defined as an idealized imitation of nature, plus rhythm and symmetry. Lasky embodies the definition in the concrete, not always, but mostly.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

AMID ETERNAL ICE.

Variety Films Corporation Releases a Notable Series of Arctic Pictures.

"WITH the Camera Amid Eternal Ice," is a German film released by the Variety Films Corporation. Without doubt this is one of the best Arctic films yet issued; it is truly a wonderful series. As an educational picture it is of the first order and will be equally welcomed in scientific as well as scholastic circles.

The German relief expedition Leruer goes to Spitzbergen to find the seven members of the perished Schroder-Strauz Expedition. The personnel of this relief expedition is of the highest order, and, as is usual in these days, included an expert with the film camera. No disjointed haphazard pictures are taken, but from beginning to end the series is a most intelligent one. A map is repeatedly shown so that the course of the journey may be readily comprehended and intelligently followed.

While the interesting details of the expedition and its purpose cannot be discussed in this review, it is worth while to say, however, that they deserve the close attention of all educational students and authorities. Of the pictures themselves praise need not be stinted. Photography of the highest class bespeaks capable workmanship, while the thrilling events with which the whole journey is filled maintain an unabated interest which holds the attention to the value of even minor details.

Journeys over ice fields are without doubt of the most difficult character and present almost unsurmountable obstacles, the overcoming of which demands men of undaunted natures and capable of resisting unkindly climatic opposition. The most thrilling incident without doubt is the sinking of the relief ship under pressure of the great ice fields. To give realism to this scene the photographer is also shown hazarding his life to secure pictures of the sinking ship, a difficulty he most successfully accomplished.

Never before has such a scene been witnessed by an audience. Under the pressure of the ice as if in sinking sand, the good ship sinks slowly down before their eyes and produces one of the most peculiar sensations ever felt by a student of the pictures.

Ship Sinking in the Ice (Variety).

The dog-sled expeditions are a very distinct feature, and while similar to many former pictures are perforce of their special nature of new interest; one scene in particular is that in which the dogs are seen in a state of great fear because of the foreboding cracking of the ice beneath them.

A ski expedition to rescue members of the former expedition is one of notable courage and daring from which the members suffered considerably.

Living alone in a hut, with only fields and mountains of ice, amid snow-storms and common Arctic dangers are given in detail; indeed, it would seem that for many long days the only work to be done was to take pictures of such conditions for the enlightenment of the waiting millions at home, and in all parts of the world.

That hunting expeditions were necessary is an accepted fact. Stale dried food cannot satisfy the average human appetite, to say nothing of the valuable dogs to whom some fresh meat is as much a necessity as a luxury. A bear hunt for the time being satisfies these desires.

Fresh Meat in the Arctic (Variety).

The film is a most unusual one, containing scenes hitherto supposed impossible, and is a valuable acquisition to the scientific and educational world, besides being of fullest interest to every lover of the pictures and deserving a place in every program.

AMONG THE CHURCHES.

From all parts of the country reports come in of the activity of the churches in the use of moving pictures. The causes of this activity are manifold. The primary fact is found in the acceptance by the clergy that the moving picture is a permanent thing, that it has passed through experiment, trial, tribulation and persecution, and comes forth as one of the greatest aids to social and educational life the world has yet received. In some cases the attractive power of the picture houses has caused a breach in the ranks of the church services, and, in a spirit of self defense, ministers have come to realize that "the attractive power of a new experience" is applicable to themselves.

In another way credit must be given to the churches for recognizing the true value of the various powers of the picture in its new life-portraying successes.

"Still" pictures were in themselves an evidence of inactivity, but the living, moving, thrilling pictures are the most effective powers of inspiration within the grasp of man.

Already wherever trials have been made, the results have exceeded anticipations, and, so far as the writer knows, not one instance of failure in the use of church pictures has been chronicled.

In Brooklyn, N. Y., there is what is probably the largest Y. M. C. A. building in the world, erected at a cost of nearly two million dollars; so vast are its equipments that it has been designated as a "manhood factory." Here the moving picture is being given the largest possible scope in a proportion perhaps greater than the largest picture house known.

In Illinois the matter is spoken of as being state-wide, we read:

"The Methodists of Illinois are deeply interested in the subject of the church use of the moving picture. It is prob-

Spokes From the Hub

By Marion Howard.

WELL, the Hub had its first chance to see "Carmen" in pictures and "our Jerry" Farrar in the flesh simultaneously. It was a great night in Symphony Hall where Miss Farrar made her first appearance as a full-fledged opera star. The press has told you about it, and of the all-night ticket line, of itself a tribute to the star. To my mind the occasion was a splendid advertisement for the moving pictures and it made thousands of converts to the films in general.

* * *

The Film Club is booming and interesting local men engaged in the business of booking, etc. Its president took "the floor" at the last meeting and offered as a candidate for honorary membership David W. Griffith, whose work she extolled amid applause. J. Arthur Eslow, of the Universal Exchange, is a member of the executive board, and Samuel Grant, of the Exhibitors League and chairman for the big ball to be held here at the Arena in December is one of the delegates to the City Federation of Women's Club of Greater Boston, the Film Club being the latest to join. Thus the films will have a clear-headed champion if self-appointed censors hold forth. Miss Brazier read a convincing paper on "Censorship Opposed to American Principles," it having been sent her by this publication. Among those joining at this meeting was Stanley W. Hand, of the World Film Corporation. Miss Caroline G. Brown, of the Hotel Touraine, was elected treasurer and Francis Ferguson, manager of the Boston theater, to chairmanship of the finance committee. On Sunday, November 7, the charter membership will close.

* * *

John (formerly "Jack") Mason is seen at last on the screen and all fans went to see his "Jim the Penman" given by the Famous Players. Those of us familiar with the play feel it is well done and all the salient points brought out, but I wish Marguerite Leslie could have seen the late Agnes Booth Schoeffel do the letter act, for she did not emphasize her discovery sufficiently; furthermore she did not look five years older as the mother after all those years had elapsed. Mason made up as befitted the lapse of time but Harold Lockwood, one of the best of the young leads, made up too old, and was scarcely recognizable with too whitened hair. Russell Bassett as usual was finished in a thankless part as in "Sold."

* * *

I would suggest that the Famous Players producers or directors have some one to direct the English of their subtitles, as "Brings him home" is far from correct when in transit toward that home. It should be "carries" or "takes." This was seen in the pretentious film "The Fatal Card" with John Mason, and at the Exeter theater, patronized by those quick to notice an error. The man he was bringing (?) home was that veteran actor W. J. Ferguson, and if I mistake not I caught a glimpse of Grace Atwell in an early scene. She is a Boston product, once a member of the oldtime Museum Company, and is the wife of Edward Mordant, who is doing such good work in picture plays.

* * *

"The Soul of a Woman" is certainly gripping and Emily Stevens has done nothing finer in her film career. Then the plot is good and as for that baby in the first scene we have rarely if ever seen a better behaved one, especially when posing with his mother as the Madonna and child. Despite the great contrast in the scenes changing from the religious atmosphere of the monastery so reverently done, to the House of the Lost Souls, with its licentiousness, all was in keeping with the spirit and motive of the play and nothing really offended—rather a good lesson was there. It, however, required an actor of the type of George LeGuere to portray the difficult part of the boy and look it. There was scarcely a dry eye in that vast audience when he returned to those splendid Christian priests who took him in when a baby and taught his soul to grow, and who made it possible for the lad to return clean and none the worse for his look at the outside world where sin reigned. It had a tragic end for the mother who was more sinned against than sinning. A new feature accompanying this film was the writing of the subtitles, plainly seen through the moving pen and what an expert he is at handwriting! Certainly the Metro folks have a big card in all this. The tempest scene was the best seen here.

* * *

Through the courtesy of manager J. Arthur Eslow I am seeing some of the run offs of the Broadway Features at the Universal headquarters and rather like the novelty. Julia Dean, that sterling actress, has a goor part in "Judge Not," but more melodramatic than any undertaken on the speaking stage. I recall her work in "The Lily" under Belasco and with Nance O'Neil, but it was "namby pamby" compared with her stunts in the film. She has to run the gamut of emotions starting in with a gambling hell in Montana, ending with a trial for murder and subsequent freedom with a lover to her credit. The ornate scenes (interior and garden) are exceptionally well done, and the night ones in the drawing room were perfect. I note a more careful attention to detail in furnishings, especially of the desks and accompanying accessories. An able company supported the star.

* * *

"Out of Darkness" ought to be a good one for the general public to see because it is all about capital and labor and teaches a mighty good lesson for the indifferent idle rich. Charlotte Walker is the heroine who sees the error of her ways, when not too late. What a splendid piece of work Thomas Meighan does all through. Little Marjory Daw does a pathetic bit, and the fire scene is a thriller sure. Miss Walker is some weight, but is handled easily by Mr. Meighan, who rescues her from the flames when badly burned himself. Tom Forman is in the cast but "lost to sight to memory dear" when a boat sinks with the heroine early in the story, the latter, of course, rescued.

* * *

So our old friend Charles J. Ross is entering the field to further delight us. It seems a far cry from "Mme. Sherry" and "The Love Cure" to "The Senator" but he will make good, because of his personality. Well do we recall how he put his songs over with a near voice, regardless of the score, for he simply recited them, his magnetism aiding greatly. He is one of the several actors entertained here by the Professional Women's Club, when he shared the honors with Mme. Simone and Mr. and Mrs. Edwin Arden and told a pathetic little story in verse.

* * *

Just now we are having a treat in "Neal of the Navy," and wherever shown there is great applause over scenes depicting life in the navy. Young Courtleigh is very popular with feminine filmgoers. There is some betting over the identity of the brute man, with the Christlike face.

* * *

Three days in the week the Boston theater resounds with laughter over the World Film clever series called "You Know Me, Al," the marked feature of which is the wrong spelling in the sub-titles which concern heroes of the bat (base ball). An austere woman sat next me and declared that such spelling ought not to be seen by young folks after all the trouble taken to teach them how to spell. I undertook to explain the "why," but she had no sense of humor and declared that a woman of my age ought not to laugh at it. These skits are extremely funny and appeal to all lovers of the national game.

* * *

Believe me Francis Bushman in "The Silent Voice" made a big hit, and removed the unpleasant memory of him in "The Second in Command" (through no fault of his, however). The press agent of the house booking this attraction had an elaborate story in local papers about his loss of sight, recovery of same, etc., so there were many criticisms of such inexcusable inaccuracy. Our hero lost his hearing, an affliction met heroically at first and afterward rebelliously. The plot is cleverly worked out, the scenes are a delight to the eye, especially the two kinds of views of the park as shown to his servant, who was optimistic and whose acting was a gem in every way. Miss Snow did her best, but is too much of the ingenue type for a big man like Bushman. Film fans here are "delighted" that Beverly Bayne is to reappear with him. We like finished acting such as experience gives. Directors should pay more attention to the gait of the youthful heroines and stop the lop-sided tango walk which offends, to say nothing of its being a bit out of date. Another thing: look carefully to the spelling of your sub-titles. "Betrothes" jars some. Change it. We did not like the snake in this film and claim it to be an unnecessary and offensive bit of business. A snake is the vilest thing that crawls and even Francis X.'s plea for its life is ineffective. It has no place in such peaceful scenes where they are usually inflicted upon us unexpectedly.

* * *

Can anything be finer than "The Bigger Man," an excellent adaptation put forth by the Metro Company? Henry Kolker has done nothing more convincing. We liked especially the manner in which capital and labor is treated, and isn't the scene thrilling where the militia and strikers are at bay? I hope many capitalists will see this, as it is not a sermon but a story of the survival of the fittest—in this case the title is appropriate.

* * *

We have had some delightful Lubin films here of late like "The Great Ruby," with Peter Lang, an old Boston actor; Beatrice Morgan and other equally good players. The balloon scene was startling and unique. The Drews are always satisfactory, and there are several stunning releases on the way. It is a pleasure to meet the manager of the "Big Four," George Balsdon, in his cosy office. Just around the corner I saw the sign post locating the early home of Edgar Allen Poe, where they say that Henry Walthall will portray some scenes for "The Raven."

* * *

It was my pleasure to see "The Man Trail," a splendid Essanay offering, full of vigor and capitally acted by Richard Travers, Thomas McLarnie, who played an incorrigible villain, June Keith and others. It is a play of the wilds and full of incident. More and more I note that when citybred college men go West, as in the plays, they find their study and activity in athletics quite necessary as shown in this film where intelligence and sobriety direct the well-aimed blows with effectiveness. Ever notice it? Quite an excuse for the athletic side of college life.

* * *

What a pathetic little gem "His Last Word" is, showing the kindly thought of a band of telegraph operators toward the old veteran who had been dismissed on account of age and whom the boys pensioned. Such films should be shown everywhere. Walter Belasco, who bears such a resemblance to David, led in the good cause. That same evening at the Boston theater I saw the MacQuarrie brothers in "His Beloved Violin" and "The Finest Gold." The Universal films make a big hit here on Sunday evenings, when 50 per cent. of the spectators are men.

* * *

Some of us are taking up a study of lip reading in order to more readily understand part of the dialogue in the pictures. This reminds me. It was in the play "The One She Loved" with "Little Mary" and "The Little Colonel," otherwise known as Pickford and Walthall. The naughty young woman desiring an embrace by the hero feigned to sprain her ankle, and as she stumbled he grabbed her, but not affectionately. She thereupon said as clearly shown to us all: "Thank you, Mr. Walthall," and she said it twice, too. Where was the director?

* * *

Delightful in every way is "The Fascination of the Fleur de Lis," with handsome Cleo Madison and Arthur Shirley as seen at the Universal studio. The settings are sumptuous, and in keeping with the spirit of the play. Most realistic is the scene where a patient is removed from his private apartment to an adjoining one for an operation, performed by a self-made young surgeon involved in the thread of the story. It did not seem necessary, however, that the reconciliation of the heroine and her to-be third husband should be in a cemetery, where only "grave" subjects are discussed.

* * *

Well "The Whirlpool" is some film, quite gripping and admirably arranged by Fred Wright. It, too, has a good lesson for husbands who are so wrapped up in business that they unconsciously drive their wives to indiscreet if not worse ends. Nell Craig was excellent and the trial scene was a thriller all through.

SCREEN CLUB HOLDS ANNUAL MEETING.

New Officers Are Installed—Members Enthusiastic Over Outlook for Annual Ball on Nov. 20.

THE annual meeting of the Screen Club was held on the evening of Saturday, Oct. 30. It was one of the most interesting occasions in the history of the organization. Following submission of the reports of officers and speeches devoted to the good and welfare of the club the new officers were formally installed.

Outgoing President James Kirkwood, in the absence of Vice-President Ben Wilson, asked Sam Spedon to install Billy Quirk as president, which he did in a few extemporaneous remarks that were heartily applauded. It was the second time during the evening that Mr. Spedon in his inimitable, philosophical style had entertained the members. Mr. Quirk in turn installed Ad Kessel as second vice-president, John Race as treasurer, Harry Ennis and Robert E. Welsh as secretaries, and A. C. Willat, Hop Hadley and Arthur Leslie as members of the board of governors.

These new officers were unable to be present: Harry Myers, first vice-president; Robert Edeson, third vice-president, and George De Carleton, member of board of governors.

King Baggot, chairman of the committee of arrangements for the coming ball, which will be held at the Astor ballroom on Nov. 20, told what had been done to date to insure the success of this annual function. Jule Burnstein, in charge of the sale of boxes, reported that sixteen already had been sold. The members were enthusiastic over the prospects of the club generally and of its reception and ball.

Gloria Fonda

GLORIA FONDA is lucky and handsome. She was adjudged the most beautiful girl in the state of Washington, where she won the Universal contest from a large field. Besides her good looks, Miss Fonda is a fortunate girl. Good fortune has followed her through her life—she has seen nineteen summers.

After the festivities in connection with the visit of the sixty-one beauties to Universal City were over, Miss Fonda was one of the several girls who were decided upon by the Universal officials for picture work. She was given a small part in a production, and showed talent. Later she was given a more important role in the Carter De Haven comedy-drama, "The College Orphan," and did it so well that Director-General McRae had Miss Fonda cast for the leading part in "The Masked Substitute," a one-reel drama which William C. Dowlan is directing and playing lead as well.

Gloria Fonda.

Miss Fonda possesses personal charm, and in her work before the camera is clever and graceful. Director Dowlan had been casting about for a woman to play leads opposite him, and when he saw in Miss Fonda's work, crude though it was at first, he asked Mr. McRae to make her his leading woman.

"I can scarcely believe my good luck," said Miss Fonda a day or two ago; "only here a few months, and the company gives me a leading role to play. I love the work, and you can rest assured that I intend to give the Universal the very best that's in me."

DEATH OF DAVID MILES.

David Miles, well-known director of motion picture companies, died suddenly at the New York Hospital, Thursday night, October 28. Miles was stricken with hemorrhages while walking on Fifth Avenue and hurried to the hospital where he quickly succumbed. The deceased had been in poor health for several years and made a brave fight against the inevitable. He leaves a widow, known professionably as Anita Hendrie.

The funeral was held Sunday afternoon, October 31, at All Angels church, Rev. Dr. Townsend pronouncing the Episcopal burial service. Present at the services were his widow and a sister, Mrs. M. E. Stanley, together with other relatives and many professional friends. The remains were taken to Milford, Conn., the birthplace of the deceased, for burial, and accompanied by Mrs. Miles.

David Miles was an actor of considerable ability before coming into the motion picture field. His first notable work as a director was performed for the Majestic Company when that concern was organized in 1910. Later he became director of productions for the Kinemacolor Company. After leaving the Kinemacolor he formed the David Miles, Inc., at Los Angeles, but the venture was not a financial success and he sold his interests and returned to New York and was arranging to produce a subject at the time of his death.

At a meeting of the Screen Club, held Saturday night, October 30, resolutions of condolence were adopted and forwarded to the family of the deceased.

able that many congregations will soon be provided with apparatus for employing this means of instructing and entertaining the young and old."

It is said that one church which has already adopted the plan as an adjunct to Sabbath worship, experiences difficulty in seating all who come, although the church is one of the largest in the state.

In Dallas, Texas, the "Woman's Forum" has gone on record in seeking "to broaden the scope of church activities by use of the moving pictures." Good pictures, they contend, are sermons in themselves, and, because there is a class of people who, on account of a sensitive inferiority in the way of dress, cannot go to the usual services of the church, but do find it possible to overcome their scruples when there is an exhibition. In New York at clerical conference for the discussion of "Church Efficiency," a plan was unanimously endorsed for the use of moving pictures in churches or church buildings, in conjunction with other legitimate means for causing the churches to meet the requirements of the times. Probably the latest innovation is the fact that in many places ministers are attending "operating schools" for the purpose of learning to operate or supervise the operation of the picture machine. One result of this increased and growing activity in the church use of the pictures will be the solution of the Sunday picture question. Like many former difficulties, this is one that time and developments will solve, causing contentions to cease, for everyone now recognizes that the good of the picture is the good of the people.

Grace Elliston

GRACE ELLISTON, one of the foremost actresses in the country, who achieved a personal triumph in "The Lion and the Mouse," will make her bow on the screen in a big five-part feature picture now in production at the Rolfe Photo Plays, Inc., studio, for release on the Metro program. The Elliston picture is yet unnamed, but it is said to be a distinctive surprise in both theme and construction.

Grace Elliston.

Miss Elliston was born in West Virginia, and made her first appearance on the stage in 1899 at the Lyceum theater, New York. She received her early training under the personal direction of Charles and Daniel Frohman, and was afterward the leading woman for Richard Mansfield, Nat C. Goodwin, Henry Millier and other big stars. Most of her time was spent in Broadway productions, but her long run in "The Lion and the Mouse" brought her fame throughout the country, and carried her to nearly every state in the Union.

As "Kathie" in "Old Heidelberg," in which Mr. Mansfield starred, Miss Elliston scored heavily. She proved her versatility by a delightful interpretation of "Olivia" in an all-star cast that appeared in "Twelfth Night." Her clever work with Henry Miller in "The Taming of Helen" is well remembered by playgoers. During the season of 1913 Miss Elliston caused blasé New York to "sit up and take notice" with the daring character "Molly" in "Ourselves," a startling human document. She also made a pronounced and favorable impression in "Damaged Goods" on its first presentation.

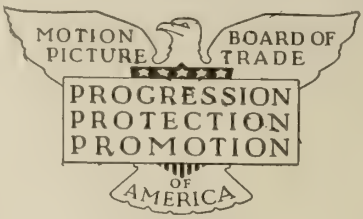
Edward Brennan, the noted dramatic actor, will be featured with Miss Elliston in her debut on the screen.

BILLY SHERWOOD JOINS KALEM FORCES.

Billy Sherwood, the well-known university student juvenile, has joined the Kalem forces. This versatile young actor had no sooner finished work as the young lover in George Kleine's five-reel feature picture, "Canavan, the Man Who Had His Way," than he was signed up to play heavy opposite Marguerite Courtot in the sixth release of the "Ventures of Marguerite" series.

BOARD OF TRADE HAS "TRADE-MARK."

Below is a reproduction of the official trade-mark of the Motion Picture Board of Trade, adopted and copyrighted by the publicity committee of the board. The spread-eagle with its shield and message of "Progression, Protection, Promotion," the organization's slogan, will hereafter appear on all stationery, circulars and printed matter issuing from the office of the board. It will be a distinguishing mark and evidence of standing in the trade for the users. The trade-mark will become a permanent part of the trade journals, and will also appear on the letterheads, films, lithographs, advertising matter and in the house organs of many of the manufacturers. Cuts of it will be made in a number of sizes, to accommodate the needs of those who wish to use it. Present plans are to have membership buttons made of the same design also.



Trade-Mark.

Some of the exhibitor-members have secured permission to use it in their programs and advertising matter and on their slides and lobby display. The trade-mark, designed by Lambert Guenther, art director of the New York Tribune and one of the best artists in America, is easily handled for embossing, stamping or printing, and is a distinct sign of stability and permanency in the motion picture industry.

MRS. WILSON WOODROW TO WRITE NEW PATHE SERIES.

Pathe has secured the services of the famous novelist and short-story writer, Mrs. Wilson Woodrow, to write the stories of the next Pathe series. The widely recognized talents of Mrs. Woodrow assure the literary excellence of the stories and the value of the pictures from the story standpoint.

Mrs. Woodrow has been so much in the public eye that a brief account of her life and activities should be of interest. Of distinguished colonial ancestry she has also the distinction of being the cousin of the President by marriage, her husband being Mr. Wilson's first counsin. She was born in Chillicothe, Ohio, her ancestors having been among the original settlers of that place.

After her marriage, with her husband, who was a mining, civil and bridge engineer, she lived in the remote mining camps of Colorado and Arizona, obtaining there much literary material of which she made later use. Her first story was of a woman in the mining camps and it had the unusual experience of being received by McClure's on a Friday, being accepted the next day, and the check in payment for it being in the author's hands the following Monday. The story was responsible for her being requested to write a series for McClure's, which series ran for three years. For five or six years Mrs. Woodrow enjoyed the distinction of being the only woman featured among the contributors of "Life." Recently she has been a steady contributor to Hearst's Magazine, which has featured her work.

PRETTY EDITH JOHNSON WRITES OF ART.

Miss Edith Johnson, pronounced by many film critics, as the prettiest girl in motion pictures, has written a very interesting story of her conception of motion picture acting as an art. Miss Johnson assumes the title role in "Sweet Alyssum," released November 15 as a Selig Red Seal play through V-L-S-E, Inc. Miss Johnson's story will be released early in November as Selig Filmland Experiences No. 7 free to newspapers in plate or mattrix form. The article will be two columns in length, embellished with a late portrait of Miss Johnson. Edith Johnson, before she became a Selig star actress, was known as "the girl on the cover," her sweet face adorning the outside covers of many popular magazines. Within the past two years her work as a movie actress has shown marked improvement, and she now enacts many important parts in Director Colin Campbell's stock company. In her own story she gives some sage advice to "movie-stricken" girls who have written her telling of their longing to become motion picture stars. She also discusses the art of dressing in motion pictures in a most interesting way.

Alan Hale, Biograph

By Thornton Fisher.

IF ALAN HALE had not been overcome at the first operation he witnessed at the Pennsylvania Hospital in Philadelphia as a student of osteopathy, he might today be rubbing the kinks out of human bodies instead of working at the hero business, and this story would not have been written.

He was born to be an actor, however, and during his youth some one told him he looked just like a doctor. Then a gentle neighbor eased the information that he typified a lawyer. Still others thought he resembled a minister. Young Hale listened to so much of this that he began to believe that if he resembled these types he could play the parts as well and thus came the first serious hunch that he would be an actor. Hale was born in Washington, D. C. His parents were not stage people, but they never tried to deter Alan from entering the theatrical profession.

From the old gallery of the Academy of Music at Washington the present writer has gazed with boyish credulity at the old Davis thrillers. In the same gallery, too, Alan Hale, also a lad, but quite unknown to me, gripped the railing with pent-up excitement as the villain still pursued her. While he was still young he was taken to Philadelphia where he began his real career. He spent much time as a youngster in Philly visiting the zoo—in fact, almost daily—and knew all the animals by their front names. It did not require a very long time for Mamma Hale to discover how young Alan's handkerchiefs came home in ribbons after a playful session around the cages and young Hale was the recipient of many a ringing tatto administered by Papa Hale on certain tender parts of his anatomy.

When he grew into youth he tackled the real estate business and then the newspaper game called him, but he relinquished it in order to study osteopathy. But on that memorable day when he fainted the ambition to become an osteopath beat a quick retreat and not long after he got his first job with the Orpheum Stock Company. The hardest thing he had to do in that organization was to keep from laughing as he carried a spear with the other supers.

Soon after, he became one of the principals in the company and received his first experience as a real actor in "A Message from Mars."

Cast for one of the important roles in "The Merchant of Venice," he assiduously plugged until he regarded himself letter perfect. After the first performance of the play the stage manager verbally indicated his displeasure with Hale's delivery: "Why," said the indignant young Hale, "I know those lines backward." "Yes," replied the director. "That's just the way you said them!"

YOUR GEE-WHACK MUSCLE IS TANGLED UP WITH YOUR WISH BONE!
HALE
OH, DOC! OH, DOC!
DR. HALE PHILA
ALAN NEARLY BECAME AN OSTEOPATH
FISHER

Possessing a rich tenor voice, Mr. Hale aspired to operatic heights, but at the moment when hopes burned brightest and success seemed near, his voice failed and he was compelled to relinquish a musical career.

Several years ago he made his debut in the pictures. Prior to his picture work he wrote scenario after scenario which were sent to one of the New York companies. They were regularly returned—that is, all but one, and when Mr. Hale called to see the scenario editor he was asked, "Are you the man who has been sending me all those scenarios?" "Yes," said the actor, "are you the man who has been sending them all back?" But he landed his first picture job with that company, the old Champion Company. From there he went with Lubin and then came an engagement with K. & E., for whom he played the heavy things. Now when Alan Hale's name is mentioned one instinctively thinks of Biograph. He has made good in the pictures.

This fine looking chap and I spent an evening recently at his favorite Italian restaurant in New York, where interesting people are wont to gather, and there he modestly told me of his ambitions and what he hopes to achieve. He likes farce-comedy, and apparently this is his natural forte, for it is in such plays that Hale is at his best. Three farces in which he recently appeared are among his favorites, "Winning the Widow," "Heart Trouble" and "Bob's Love Affairs."

When Hale goes to his books, he prefers Dickens and historical fiction, from which he can glean something applicable in his screen work. For indoor sports the actor resorts to pool and billiards, but the real recreation and joy of his leisure hours is a low rakish gray roadster which he owns and pilots with considerable skill.

Alan Hale is one of the most popular members of the Screen Club in New York, as well as one of the club's comedians, and he has labored indefatigably in its behalf. His engagement with Biograph has been a delightful one and the actor with a loyalty born of faith in the company for which he plays is quick to establish this fact.

The last I saw of Alan Hale that night as we parted was a figure wrapped in a haze of smoke from his auto's exhaust pipe as it sped down the avenue for home.

STRAND TO SHOW WOMEN'S FASHIONS.

The daily matinees at the Strand theater are in the future to have added attractions of interest to women. It will no longer be necessary for them to visit the shops in order to view the latest styles in dress and thus wear themselves out. The management of the Strand has arranged to show moving pictures in colors of the latest styles for women. These pictures were taken in Paris and in this country and will embrace street and evening dresses for women of all ages; cloaks, riding and other sporting habits—in short, everything pertaining to women's wear. These fashion shows will be presented every afternoon, in connection with the regular program, and will be changed every week.

STRAND AT PIQUA OPENED.

Fred L. Adams has opened the Strand theater at Piqua, Ohio. This is a handsome new fireproof structure seating 500, and is equipped with all conveniences for the patrons. Mr. Adams was formerly the manager and proprietor of the Favorite theater in Piqua.

BRITISH NOTES

A COMPANY incorporated in the provinces will shortly set to work upon an ambitious representation of Marie Corelli's novel, "The Sorrows of Satan."

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The one topic of the week for digestion by the entire industry has been the provisions of the Budget in respect of imported stock. Different views, discreet and otherwise, have been propounded by the dozen, embracing every conceivable aspect of the new situation. The American contingent in London regards the impending taxation with marked indifference, an indifference the staunchest patriot must admit is engendered only from a sound conviction that they are still on "terra firma" and that the imposed duty will, in comparison to the increasing turnover, prove to be a mere peppercorn. Others hold stronger opinions, and two at least, overestimating the strength of the measure, appear to have been discoursing to all and sundry in tones of injudicious elation. Will. Barker suggests a tax of six cents per foot on positives and four times as much on negatives in order to prevent evasion of the law, but the tax, which came into force September 29, definitely levies the duties mentioned in a former letter, namely eight pence per foot on negatives, one penny on positives and one halfpenny on raw stock. Mr. Barker's fears of evasion are somewhat premature; yet, assuming this to be under discussion, would it not be possible to flout even Mr. Barker's suggested remedy by importing a very carefully printed positive and making a negative from it at this end? This notwithstanding, he is credulous enough to imagine, and foolish enough to think, the trade and public will believe that foreign firms now upon the British market will risk the punitive consequences to their pocket, reputation and integrity the discovery of any such evasion would entail.

* * *

The trading of copyrights and negotiation, sale and purchase, and sub-contracting of screen rights of notable stage or literary successes, bids fair to develop into a profession of its own. Two companies for the sole purpose of acting as intermediaries between author and producer have come into being lately, while another about to be formed asserts in its prospectus that it will "procure, free of cost, from famous English authors and playwrights absolute assignments to visualize their masterpieces, 'simply' reserving for the authors a ten per cent. royalty upon the net sales of the films. When these have been duly and legally acquired," the prospective investor is informed, "they will be disposed of in America at exceptional prices, in addition to which we shall reserve a royalty of thirty per cent. upon the net sales of all copies of the films." Sounds simple, does it not, but not half so simple as the manufacturer would be who purchased rights from anyone beyond the author himself or his accredited agent.

* * *

The Foreign Office at last has declared a general embargo upon all exports to Siam and China, films of course being included. Since the beginning of the year, the governmental policy of restricting as far as possible the export of articles which might possibly in these critical times prove of use at home has been carried to extremities, but surely the prohibition against shipping kinematograph films to the Orient will require an unusual explanation; particularly so in view of the fact that these film exports generally consist principally of second-hand European and American prints which have already done duty in this country, to say nothing of the extensive traffic between London and China in junk. Exporters in a small way of business are bound to suffer incalculable monetary loss upon contracts that cannot now be fulfilled, while not a few of the manufacturers themselves will feel the effects of the new order.

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Percy Nash, who left the Neptune Film Company a few weeks ago to take up a studio directorship with the British producing force of the Universal Company, has almost completed his initial effort with that enterprise. It is a three-part historical drama, entitled "A Royal Love," and apart from a strong story of court intrigue, embraces a few fine spectacular and costume groupings. From the former company he was associated with, Mr. Nash has brought with him to the Trans-Atlantic Company Miss Joan Rity, and she figures in the lead of "A Royal Love" as successfully as she appeared in the adaptation of Sir J. M. Barrie's novel, "The Little Minister."

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It is generally admitted that the importer of raw film stock will feel the pressure of the amended Budget propositions fixing a specific rate per foot more now than was originally intended when the "ad valorem" duty was announced. A cent per foot tax upon all undeveloped and unexposed film base imported here grows into a considerable item when one reflects upon the statistics of importation and realizes that in future each of these thousands of feet of raw material has to pay ten dollars. One obvious outcome will be a substantial increase in the cost of film stock usually imported from abroad. The best-known brand here is the product of the Eastman Kodak Company, handled on this side by Kodak, Ltd., and has hitherto been sold at three cents, and less, per foot, according to quantity taken. A small proportion of film is manufactured near London by this company, but not sufficient to meet the vastly growing demands of the British trade, and rumor has it that Kodak, Ltd., contemplates manufacturing stock on this side upon similar lines to their plant at Rochester.

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Incidentally it is interesting to note what resources the country has for supplying itself with raw material in the shape of kinematograph film. "Brifeo" stock is manufactured for a London company at Ashstead in Surrey; the Rajah Company manufactures a brand of its own in Cheshire, and the Birmingham Photographic Company prepares "Criterion" stock. The firm of Austin Edwards, with a large factory near London, manufactures several brands of film in ordinary photography and also a proportion of motion picture base. Yet, much of the celluloid base used in home manufacture is imported. It can also be truthfully said that fifty per cent. of the raw film used in this country either for duplicating or negatives bears the familiar edge-mark, "Eastman."

* * *

An application somewhat novel to licensing authorities has been made at Manchester. The owners of a number of billiard saloons in that city have petitioned the authorities to permit them to be converted into moving picture theaters. "The workingman," they said, "does not want billiards if there is a kinema in the district."

* * *

A Rheims inventor is seeking to patent a combined camera and projector, designed to use glass plates instead of the familiar band of film. Apparently its limitations will make it of special appeal to amateur kinematographers, of whom there is now an increasing number in the country. The idea of the camera is to record the exposures in a spiral form upon a sensitive circular glass plate. The exposures are naturally of a much smaller than standard size. From this a positive is made and, in conjunction with a fresh combination of lenses fitted in the back of the camera, converting it at the same time into a projector, it is exhibited by means of an illuminant contained in a supplementary lantern.

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The Societe Anonyme Cellophane are the patentees of an improved chemical process of manufacturing celluloid film base. The main advantage claimed is an arrangement for coating the base with the emulsion in such a manner as to render affectation by atmospheric dust impossible. To attain this end the product is kept perfectly clear of contact with anything during manufacture and in the finished article emerges as an ordinary film with the emulsion side also coated with a protective transparent covering. This side is stated to be permeable to the developing and fixing agents and to offer no resistance to chemical treatment.

London Trade Topics.

A firm of patent agents, acting on behalf of the Melies Manufacturing Company, of Lexington avenue, New York, have registered the enigma "MinA" as the symbolic trade-mark for that company's films in Great Britain. MinA films are not as well known in Europe as they might be, but probably this is the first step to extended activities.

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The Trans-Atlantic Company's third English production will be a morality drama, "The Woman Who Dared." Work has already been begun under the direction of Thomas Bentley, the producer, of the first subject, "Hard Times," which has just been disposed of as an exclusive at an encouraging figure. The T.-A. company will also get to work any day now upon a series of British comedies revolving around the adventures or misadventures of one "Poor Clem."

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R. S. Edmondson, of American Film Releases, Ltd., has left these shores for New York on what is expected to be a short business tour.

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The Billy Merson comedies of Homeland Productions, Ltd., marketed through the Globe Film Company, promise to be the most successful British "comics" of the season. The second of the series, "The Man in Possession," was unspooled the other day and received a positive ovation—not a common reception—with an audience of seasoned viewers. Also with Merson appear Lupino Lane and the well-known music hall duo, Bella and Bijou.

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The Phillips Film Company, of Upper St. Martin's Lane, London, has purchased world's rights for the much-discussed play, "Wake Up," and has foreign rights for disposal.

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The new subsidiary company of Mr. Spoor's undertakings, the Essanay Film Service, Ltd., has appointed H. W. Drain as publicity manager.

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The game of touch and go with "Five Nights" continues unabated. The inexplicable law of contrariness which decrees "do as I say, not as I do" demands that if Madville tolerates its exhibition Blankhampton must raise its voice in pious horror. Belfast has banned it and Birmingham is trying hard to secure its withdrawal. Meanwhile in London and other cities it is being extensively rebooked.

* * *

"My Old Dutch," the Turner Film Company's feature, has established something of a record for a British production by being booked for upwards of six hundred theaters in a month.

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Captain Vernon, a former member of the London staff of the Edison Company, has been killed in action in Flanders, and Lieutenant W. G. Pearce, of the same company is at home convalescent from shrapnel wounds received in Gallipoli.

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The Chancellor of the Exchequer (Reginald McKenna) will have visitors from Wardour street during the next day or two. Deputations from two, possibly three, of the main factions of the industry are to wait upon the Chancellor for a first-hand enunciation of his new import duty and also, no doubt, to make a few suggestions. The manufacturers and exhibitors have each decided upon the approach but the renters have not yet made up their minds.

* * *

The first Billy Reeves film of the Lubin Company, "The Substitute," is not being released yet for a week, and already its sale, as reported by J. Frank Brockliss, closely approaches one hundred copies. Taking the cue from their contemporaries, the Lubin Company's agents are putting out some exceptionally good publicity.

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A subject well off the beaten track of the usual style of "interest" film is being reissued next month by the Kinematograph Trading Company. The film is not new but is an exceptionally topical reissue and illustrates the performance of a torpedo-boat destroyer in a storm. The views were taken from the bow of another destroyer immediately in front.

* * *

The British Actors' Film Company is the newest productive unit to be registered at Somerset House for the purpose of exploiting the home-made article.

* * *

A growing practice among exhibitors in the metropolis and the few other cities which permit Sunday opening of moving picture theaters is to exhibit the successive installments of serials, such as "The Black Box" and "The Million Dollar Mystery," each on Sunday only. This is apart from the ordinary weekday program. Sunday programs, made up entirely of three or four installments of a serial, are also proving in popular demand.

* * *

Another idea which takes well at seaside or inland resorts of holidaymakers is the wet-day matinee. By discreet advertising, the managers of these theaters make it well known to the visitors beforehand that each day Jupiter Pluvius is out their operator, so to speak, is in. The fashionable nine a. m. motion picture session only applies to wet days.

* * *

A meeting of motion picture theater managers is being convened in London to discuss the advisability or otherwise of increasing the admission charges to exhibitors, in view of the probable increases in the cost of film hire.

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The Clarendon Film Company has just marketed an adaptation of Max Pemberton's successful comedy, "In Search of a Husband."

* * *

A very popular novel of two decades ago both in Europe and America was "The Mystery of a Hansom Cab" and one that has been translated into many languages. Its translation to the Esperanto of the eye has recently been accomplished by the British & Colonial Company and will provide an excellent single feature mystery picture.

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Another time-honored evergreen of Victorian fiction in "The Coal King" is at present receiving the studious attentions of the Neptune Film Company at its Boreham Wood studios.

* * *

Pathe Freres' London establishment is undergoing extensive alterations structurally. The private projection theater is being completely renovated and one of its new additions will be a refreshment bar.

* * *

A meeting is to be held in London of American manufacturers and their agents in this country to discuss the effects and probable effects of the new Budget provisions in respect of imported film. It is more than likely that the different American concerns represented here will jointly agree to a small all-around increase in the price of all films, whether features or split-reel subjects, that do not come under the category of exclusives. The opinion is prevalent among most foreign agencies in London that the renter and exhibitor must each be prepared to contribute a portion of the new tax.

J. B. SUTCLIFFE.

"ZABLITZKY'S WATERLOO."

A one-act Casino Star Comedy by the Gaumont Company, released Oct. 31 on the Mutual program, features Jean Pierre Pierard, the European champion wrestler known as "Le Colosse." Also featured in this is Cissy Fitzgerald.

Jean Pierre Pierard.

No matter what the scenario may be, the Gaumont Company successfully picks types that make the story true to life. Its policy is to have a new star in each production, and thus it can always get the right player. Its release of Oct. 31 is characteristic of the excellent work being done on the Mutual program by its Casino Star Comedy company. The one-act photoplay is called "Zablitzky's Waterloo." Zablitzky is a champion wrestler who thinks he is a lady-killer. In all America there is just one man to play the part—and Gaumont got him. He is the European wrestling champion, known to all lovers of the mat game as "Le Colosse."

The Casino Star Comedy players make this a farce that combines speedy and laughable action with the refinement that is so characteristic of all the laugh-provokers that Gaumont turns out.

LIBERTY IS MAKING "JEAN" FOR ASSOCIATED.

Sadie Lindblom is taking the lead in a very pretty photoplay, entitled "Jean," at the Liberty studios at San Mateo this week, which will be released on the Associated program in the near future. It is a southern story and her part shows Miss Lindblom as a barefoot girl, almost in rags, and carries her through to scenes in society.

Among the Picture Theaters

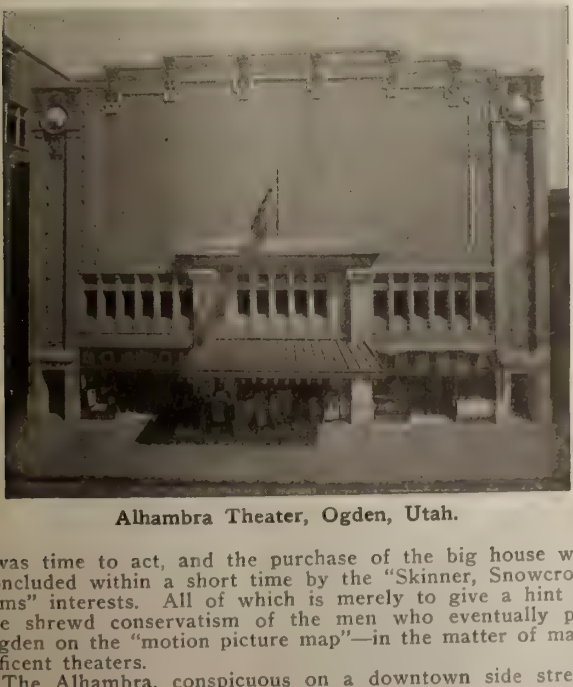
News and Views of Photoplay Houses Everywhere

ALHAMBRA THEATER, OGDEN, UTAH.

Under Management of H. E. Skinner This 3,000 Seating Capacity House Doing Wonderful Business—Musical Program Directed by Organist of Ogden Tabernacle.

THE ALHAMBRA THEATER, Ogden, is the "sister" house to the big American theater in Salt Lake, though not built by the same concern. For some time, however, until the recent purchase of the American and affiliated theaters in Salt Lake by the W. H. Swanson interests, the houses in the neighboring cities were under the same management. With its building, the Alhambra became the oasis of the large district of which Ogden is the commercial capital. Years before Ogden had progressed much beyond the empty-storeroom stage of motion pictures, the Liberty theater, in Salt Lake, was opening the eyes of the patrons of the larger city. Ogden progressed but slowly, though the real motion picture wizards of the state were sitting quietly back, counting the moderate donation of nickels and dimes and watching closely the "experiment" in Salt Lake. The watching eyes grew a little wider with the opening of the American theater by the audacious Midgelys, and after the American had continued many months without a sheriff's sign on the front door, the little company of Ogden men decided 'twas time to act, and the purchase of the big house was concluded within a short time by the "Skinner, Snowcroft, Sims" interests. All of which is merely to give a hint of the shrewd conservatism of the men who eventually put Ogden on the "motion picture map"—in the matter of magnificent theaters.

H. E. Skinner.



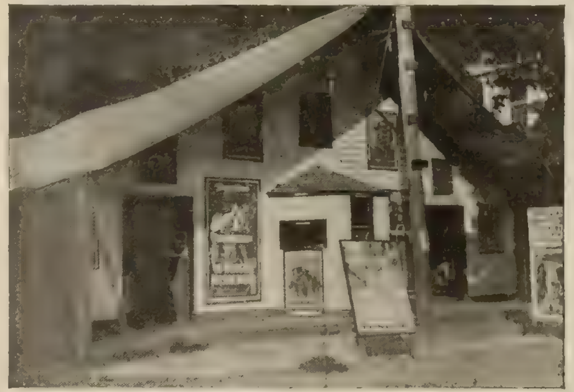
Alhambra Theater, Ogden, Utah.

The Alhambra, conspicuous on a downtown side street, was opened to the public something like a year ago. It seats nearly three thousand persons and is beautifully decorated and furnished, with restful foyers and retiring rooms. The musical accompaniments to the pictures and the concert numbers are furnished by a symphony orchestra and an immense pipe organ, under direction of the organist of the Ogden tabernacle. The financing and building of the Alhambra called for more than $200,000, and improvements have been made since the opening of the house.

IMPERIAL AIRDOME, HOT SPRINGS, VA.

Profits Made in Operating Open Air Theater to Be Used in Building Modern Photoplay House.

ONE year ago last Spring the Hot Springs Amusement Company of Hot Springs, Va., opened its Imperial airdome in that city. As can be seen from the accompanying illustration, the airdome is constructed of canvas stretched across wooden frame work. The place is operated from April to November, inclusive, and during these months it plays to a profitable business at a ten-cent admission price. All kinds of pictures are used, and the Imperial not only entertains the white and the colored race, but caters to the wealthy as well as the poor class of people.



Imperial Airdome, Hot Springs, Va.

The Imperial accommodates 300 persons, and has become a favored place for amusement seekers. A Power's 6A machine is used, and the size of picture projected is 9 x 12 feet. The length of the throw is 60 feet. The Hot Springs Amusement Company has been so successful in the operation of its airdome during the last two summer seasons that the officers have decided to expend a certain amount of the surplus capital in the erection of a modern picture theater of the closed type. No specific date has been set aside when the company will begin the building of this structure, but those responsible say that it will be in the very near future. H. T. Moore is the manager of the Imperial.

SIOUX CITY GETS A PLAZA THEATER.

The Plaza Theater Company, of Waterloo, Iowa, has taken a ten-year lease on a site in Pierce street, Sioux City, Iowa, upon which it will build a moving picture theater with a seating capacity of 1,200. The exterior dimensions of the new theater are to be 50 by 150 feet. It is estimated that $40,000 will be expended, and the name of the structure will be the Plaza. The entrance will be composed of a half dozen arched doorways, built of terra cotta. The front of the building will be of enameled brick. There will be a large lobby, and all the conveniences of the modern motion picture theater will be installed. A big pipe organ will be used. Work will be begun in a few months, and the theater is expected to be opened by March of next year. J. E. Bryant, assisted by St. Elmo Bateman, will be in charge of the projected Plaza.

COLUMBIA THEATER, PORTLAND, ORE.

Exclusive of Furnishings, This Photoplay House Cost $125,000—Has Kimball Organ and Charges Fifteen Cents Admission.

THE Columbia theater, Portland, Ore., of which a photograph of the facade is shown here, is one of Portland's large downtown moving picture theaters. Its location is on Sixth street, a hundred feet off Washington, and central to the fashionable downtown shopping district. Constructed two years ago, the building was erected in record time for theater construction and was completed within three months from the time the site was razed. It was built entirely by days' labor, the cost, exclusive of the furnishings, being $125,000. The seating capacity is one thousand, there being one balcony and four boxes. It was the aim of the owners, Foster & Kleiser, Inc., to use as soft-toned a decorative scheme as possible in the theater, and an absence of loud mural paintings is noted in the interior. To create the desired soft-toned effect, the murals are all set in panels placed close to the ceiling. The proscenium arch is of concrete, and the stage is equipped with a drop curtain of Neapolitan plush, costing $1,600. A matter specially worthy of mention is the balcony support. This is a single steel girder, weighing 23 tons, faced with concrete and so trussed as to obviate the use of any pillars whatever. A commodious women's rest room is provided off the balcony. The projection room is fitted with three Powers 6A machines and is well ventilated and fitted with automatic fire shutters.

Columbia Theater, Portland, Ore.

The exterior is finished with terra cotta and white plastic brick and outlined with hundreds of electric lights peeping through the terra cotta. The architectural style is French Renaissance. The lobby is finished in marble. The air for ventilating and heating is taken 11 feet above the roof and ducted into the basement, after which it is passed through a water screen and over heating tubes in cold weather. It is blown into the auditorium by a fan system which provides for an entire change of air every four minutes. The organ, a divided Kimball, is especially worthy of note. Besides the customary reeds, which are concealed over the proscenium, there is an echo organ with reeds and chimes set in a dome well in the center of the suspended ceiling, from which the echo sounds are thrown. A duct also leads from the organ loft to the front of the building, and when desired the duct can be opened and the music from the theater organ carried to the street.

The Columbia theater was opened by Foster & Kleiser, Inc., as a first-class picture house, under the direct management of O. T. Bergner. Mr. Bergner's forte was music, and accordingly the theater became known for the excellence of its musical programs. Karp's orchestra occupied the pit shortly after the opening of the house but was replaced by the Kimball organ; and the Organists' Guild held Saturday morning recitals in the house, to which advanced music pupils were invited. Film versions of the operas were shown whenever obtainable, and Mayor Albee of Portland recently remarked that the film version of "Mignon," together with the organ accompaniment presented at the Columbia, was one of the most delightful entertainments he had ever attended.

In July, this year, Foster & Kleiser, Inc., discontinued active control of theatrical ventures, and the Columbia was leased to Jensen & Von Herberg, owners of the Alhambra, Liberty and Mission theaters in Seattle. Mr. Jensen immediately took over the management of the house and outlined a policy for its operation similar to that successfully followed in the management of the firm's Seattle theaters. E. J. Myrick, formerly manager of the Alhambra in Seattle, took Mr. Jensen's place as manager in August, and Jensen & Von Herberg now class the Columbia as one of their most successful theaters. The Columbia uses the best film service to be obtained, and joined the other downtown houses in the raise to fifteen cents which went into effect October 10.

PRINCESS THEATER, WHITE HALL, ILL.

On August 28, last, the White Hall Theater Company, Inc., of White Hall, Ill., opened its Princess theater. The initial picture to be played at the house was the feature entitled "The Christian," and the ticket office registered 1,037 paid admissions for the first day of business.

Princess Theater, White Hall, Ill.

The outside dimensions of the structure are 40 x 138 feet. It has a seating capacity of 500 and cost $19,000 to erect. It has been equipped with a 25-foot stage. The manager of the Princess is Carl Lowenstein.

PERCY WINTER WITH RAVER FILM.

THE newly Raver Film Corporation has secured the services of Percy Winter as its director of productions. If experience in matters dramatic and a long connection with the legitimate stage as actor, producer and writer counts for anything, then Mr. Winter comes to his new position fully equipped to perform the duties imposed upon him.

Percy Winter.

The son of William Winter, long the dean of American critics, Percy Winter has almost lived upon the stage since the completion of his college career. Even before that he interpreted children's parts in well-known plays of the day.

From call-boy at the old Booth theater at Sixth avenue and 23rd street, New York, he steadily climbed the ladder, being associated with such stars as Joseph Jefferson, Edwin booth, Mary Anderson, Mme. Mojeska and John McCullough. He became stage director for Steele Mackaye in the first production of "Hazel Kirke" and later staged Bronson Howard's success "One of Our Girls." The next six years was spent with A. M. Palmer and was concerned in the production of a number of plays under that peerless manager's direction.

Among other notable connections should be noted Mr. Winter's association with David Belasco during the years of 1905 to 1908. Since then he has managed various stock companies and during his career has produced and revived more than six hundred plays and interpreted five hundred and sixty-three different parts.

The record is an unusual one and would indicate that Mr. Winter was more than well equipped to undertake the direction of the production department of the Raver Film Corporation.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Unprofessional.

"UNPROFESSIONAL" is surely a mild word to be applied to an exhibitor who clips from this department comment on the advertisement of a competitor, garbles the same and uses it for publicity, and unprofessional is an exceedingly mild word for the estimation in which we hold the management of the Irving theater, Brooklyn. Not long ago we commented upon some programs sent in by Mr. Wunderle, of the Wyckoff. We did not like the frequent use of the country store idea and said so. The comment has been garbled and reprinted by the Irving, with this comment:

> ### Our Business Methods Have Always Been Neutral.
>
> A little over 8 months ago, **War** was declared against the **Irving Theater,** and some of our **regulars** knew it, since the **Battle, rotten tomatoes** and other **dangerous combustibles** have been flying around, and not a single patron in camp **was killed** or **wounded.** Continue to be a **patron;** your **manager** served on board the **U. S. Battleship Texas** during the **War with Spain** and carries a medal awarded to him, by Congress, for **excellent service** and **bravery,** which will be displayed at the ticket box. I am ever ready to go to war with any one that **dabbles** in any way with this business. Continue to be a **patron,** you are safe. I have the best **ammunition,** the V-L-S-E and General Film Program.

Mr. Wunderle's explanation that there was a reason for the gift stuff and his program has been distorted into a confession that his program was poor where, to the contrary, Mr. Wunderle sought to forestall the criticism that he was giving too much show for the price.

We fail to see that the usual service medal for enlistment on a battleship in action makes the management of a house any better, and it does not seem to. The circular will doubtless react in Mr. Wunderle's favor; we most assuredly hope that it does. There is no place in this or any other business for foul fighting and we can understand even three country stores a week when Mr. Wunderle is up against such a competitor.

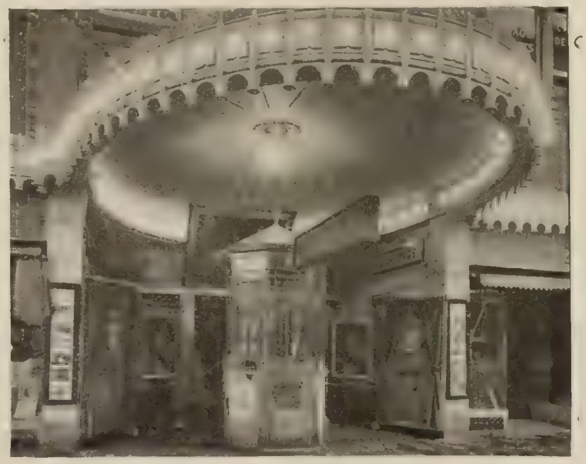
This department is conducted to help exhibitors better their advertising and not to aid men who cannot fight fairly. This is the first time that such dirty use of constructive criticism has been made and in future a similar happening will be guarded against by the elimination of the exhibitor's name in such a case.

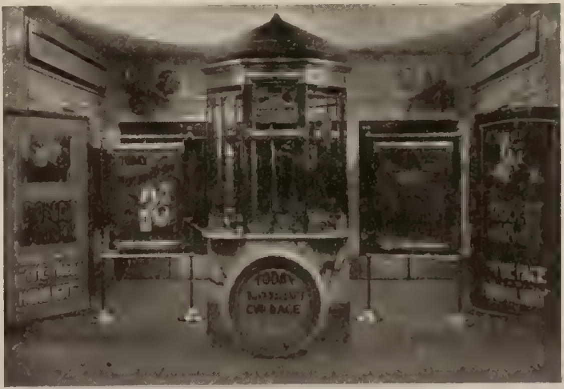
Incidentally Mr. Wunderle has changed his program style to match a change to four and five-part features and so gets a more open program. If we had the Wyckoff we would take about half a page of the space for a weekly chat on business decency, managerial courtesy and the difference between good films and many commercials. It might have some effect.

Ruffner and Bagley on Lobby Work.

Ralph R. Ruffner of the Liberty, Spokane, sends in two photographs so good that we are not only going to use both but to let the big one rise to show the detail of the lobby construction. Mr. Ruffner writes:

> That little editorial under "Facts and Comments" in Sept. 11th issue concerning sensational posters as a means of enticing business into a theater caused me to dig up two photographs of the Liberty's lobby showing how we display our wares before the passerby.
>
> They may be called expensive, but the cost is not so great when apportioned among the number of days of the picture's engagement. Take "The Face in the Moonlight." The three sheets were really beautiful, but they look rather flat in the photos. The name "Robert Warwick" stood out from the boards about an inch and a half; the photos at the top were illuminated from the backs. The color scheme on one of the threes was red and gold, and on the other green and gold. The balance of the display speaks for itself.
>
> The display on "When a Woman Loves" represents the most novel three sheets I have ever seen or heard of. The drapes are of old rose velvet, dark green background; the title, "When a Woman Loves," being cut out of the board with red tissue paper pasted on the back through which the light from a 40-watt lamp shone. Emmy's face was cut out of the one-sheet posters which accompanied the picture, and were mounted and placed on the board so that she had the appearance of peeking from behind the curtains or drapes. A regular stock three-sheet frame with illuminated title and velvet portiers represents a new wrinkle in the advertising line, I believe. The cost of the display was $10 per board; picture ran three days; cost per day per board, $3.35 approx.
>
> Very seldom do we use any paper in our lobby, and then when we do, it is off to one side—for the sharp-shooters to find (and they *find* it, believe me). To the exhibitor who cannot afford to pay for high-class card work, but who is dependent upon the posters furnished, I believe there is great room for improvement in the eastern field where experts select the scenes from the plays for their paper subjects. Every exhibitor of any experience knows when paper can be counted upon to "pull" and when it can't, but how often have we all seen examples of short-sightedness on the part of men (or were they children) who selected the poster designs for everything and everybody but the actual, direful needs of the exhibitors?
>
> One of the most flagrant examples of carelessness in selecting a scene—one where a golden opportunity was lost—is to be found in the Metro release, "Cora." Imagine yourself an exhibitor with a picture on your hands by that name; the paper poorly gotten up, with nothing but slack business in sight, and the only claim advanced for the picture is that it is "A Potent Tale of Love and Gratitude." What are you going to do to help get it over? Why, when you sit down and see that studio setting, where the girl is posing for the artist, you are going to promptly fall dead, for had that scene been carried on the six sheets, it would have meant a great deal to every man showing "Cora." And so it is with productions being turned out right to-day. Put some live-wire showmen on the job selecting poster subjects, men who *know* the value of good judgment and the crying need of the game from the box office standpoint, and right away the barometer of *good times* will rise with all of us.





> Again returning to the enclosed photographs, it is too bad they cannot be reproduced in the actual colors, for they do not do justice to the beauty and artistic work of our Mr. Ray Bagley, formerly of the Empress, Missoula, who originates and executes all our card work.

We might write eleven pages on posters and still do little good. Sometimes a poster is made before the story is started. The artist can get no "stills" or photographs of scenes, because none have been made. He must fake as best he can. Perhaps, too, the director is one of those haughty cusses who rises superior to poster needs and does not consider the value to his firm of a few well-made photographs of the most important scenes. Most manufacturers do their best to get spirited scenes, but cannot get the material. You cannot fire an otherwise good director because he will not turn in the proper stills—and he knows it.

The Original?

Having erected a bomb proof, we present for your notice the vest pocket program of the Sampson, Penn Yan, Pa., which L. E. Barger says is the original V. P. Now shoot, but remember that you must beat ten years, for that is the age of the Barger program. He used to put out 200 and get some off the floor. Now the edition mostly goes out of the house and the number is larger. He carries five one-quarter inch spaces of advertising. These pay the cost of printing. Think of that, some of you who sell half your program space for about the same money these minute ads bring. One and one-quarter inches of space pays for the printing of five hundred 2½ by 4½ four page programs on red stock done in black, good stock, good display and good press work.

It seems to be the concensus of opinion that the vest pocket is the most valuable form of advertising used. In the order of their mention, the verdict seems to be the vest pocket, the door knob, the book program and the railroad folder. The vest pocket works the hardest, as a rule, because it may be so easily carried, but it must be remembered that the real vest pocket really is small enough to go into a vest pocket or a pocket book. The intermediate size that is neither V. P. or folder is a waste of money.

Changes Suggested.

The Palace, South Bethlehem, Pa., sends in its house program for suggestion. It is a four pager, 8½ by 11 inches. The type page is 6¾ inches wide and the lines run clear across, unless a cut is used. This is too wide a line for eight point. It tires the eye to travel clear across the page. It would be better to set three columns to the page, letting the cuts come as they will. It would also be a glood plan not to tell the full synopsis of the features. Tell about the story rather than the story itself and interest will be left aroused and unsatisfied, but if the patron comes to the house knowing the ending before he sees the title flashed, he cannot enjoy the story as much as he would did he not know the ending. The three column page will also permit the insertion of some gossip and house talk. This last is to be provided for by a rearrangement of the back page, but more should be run inside. The front page should carry the list of releases for the week in compact form and then a reader about each title should be run somewhere in the paper and the date of showing again given. The stock used for the issue sent is too good. A lighter paper can be used to as good effect, and a news will give better cut printing than the calendered paper since most cuts supplied are coarse screen for quick newspaper work.

A Regular Daily.

H. E. Jameyson, of the Pathe traveling forces, sends in a genuine curiosity in the shape of The Free Pointer, a two-page *daily* newspaper published by the Tucker Brothers, of Oklahoma City, in the interest of their Met theater. The sheet has a circulation of 20,000 copies daily and is printed on the Tuckers' own presses from type set in their own composing room. More than that, Mr. Jameyson says that during his visit to the business office three persons came in to complain that they had not received their paper. Just imagine people kicking because they do not get your advertising matter!

The sheet has nearly seven columns of classified ads. There is about a column of local news, a half column of house announcement to back up a half page advertisement, and the rest is trade advertising. The bill advertised is "The Melting Pot," "The Broken Coin," "Neal of the Navy" and "The Diamond from the Sky"; all on a single program, mind you, for five and ten cents.

And Mr. Jameyson writes of another man there who was running six serials and looking for a seventh for the odd day.

We think that the Tuckers hold the pennant for the present in that they print their own paper. There are many exhibitors who issue papers and a number owning their own small printing plants, but we do not know of another exhibitor, outside of the many newspaper editors who also are interested in picture theaters, who own plants large enough to get out two full-sized pages daily for a run of twenty thousand.

A Y. M. C. A. Exhibitor.

H. E. Dodge, General Secretary of the Y. M. C. A., Fall River, Mass., sends a program card and this most interesting letter:

> I have been much interested and greatly helped from time to time in reading the departments under your supervision that appear week by week in the Moving Picture World.
>
> On Saturday, September 25, we begin our third season of motion pictures, as per the enclosed program. We have attempted all kinds of advertising, but have finally settled on three kinds, (a) cards similar to the one enclosed which are given to our patrons as they pass out, and which gives the program for the following Saturday. (b) Signs on the front of street cars. (c) Posters inside and outside of our building.
>
> You will readily understand that the Y. M. C. A. cannot run every kind of a picture. We have to be very careful of the dramas and comedies that we exhibit. In selecting these, we have been very fortunate in having the assistance of Mr. Louis M. Boas, who is Marcus Loew's agent in Fall River. In fact, we never book a drama or comedy without his O. K. on it. Mr. Boas knows the type of picture that we want, and never "misses fire" on his selections.
>
> Our total attendance for afternoon and evening reaches from 600 to 1,000 per Saturday. Ninety per cent. of the afternoon audience is children, and the same proportion is adults in the evening.
>
> The constituency of our audiences is composed of church people who never go elsewhere to see motion pictures—adult people who do go elsewhere to see motion pictures—high school students and children.
>
> If you have time out of your busy life, I would appreciate a frank criticism of these cards we are using as an advertising medium.

The cards are three in number, but pretty much alike. We prefer for size the card for the opening of the season 3¾ by 6 inches. The other cards are narrow and do not let in a line as nicely. On the other hand one point rule boxes help the display, and throw into relief titles and features. The panel scheme should be used on the wider card, not always but sparingly and when it is desired to give special emphasis to a release. The show is given only on Saturdays, a matinee and night performance. The opening bill this season listed Edison's "Out of the Ruins," a George Ade fable, a "Ham and Bud" comedy (a stage story at that), a "Hazards of Helen," a Paramount travel reel, two other travel pictures and a Pathe Weekly. This is clearly not a church show and yet a diversified as well as a clean program.

For a one-day program the single side card is the equivalent of the four page vest pocket for a week, and about the only suggestion of any value that we can offer is that the date should appear at the top of the card as well as the bottom. Persons naturally look at the top for the date, so it should be put there and again at the bottom as a reminder. Apart from this the card is about as good as comes, though the admission price might be added.

We wonder if Mr. Dodge ever looked into the scheme used in other parts of the country of using a single reel at the Sunday afternoon meeting for the text for a talk. In many parts of the country, particularly in the South, this has been worked to good effect.

Says It Paid.

Mrs. R. R. Moore, of the Ideal, Akron, Ohio, writes that they are still feeling the good effects of the recent anniversary and that they are going to have one like it again next year. And you'll note that she says next year and not in six months. Although she has only a 250 capacity she works the program and has had forty consecutive issues so far. The smaller the house the greater the need for keeping it filled, and a program with some good chat to back the list of films always pays.

Try the chat proposition for yourself some time. Pick out some one reel that you know is better than the average. Boom it in advance for a better than usual one and see if it doesn't swell business.

In a Nutshell.

George Editor Carpenter puts it all in a nutshell in a circular letter he sends out to the patrons of the Notable Feature Film Co. He says:

> Don't get away with the idea that it is the amount of space you secure in a newspaper that brings results. Busy people have not the time nor the inclination to read a column of adjectives devoted to a motion picture. It is the short, pungent paragraphs that bring home the bacon. The reading public does not care a whoop about what a great show man you are, "the play's the thing."

The last issue of Real Reels, by the way, is an extra covering the Paramount convention. It was double the usual size and three times as good and should help to put Paramount on more places on the map around Salt Lake City.

A What? ? ? ? ?

Harry Anderson, of Nashville, Tenn., sends in what he says is the first issue of a "Magazette." The thing looks suspiciously like a house program and is run in the interest of several theaterettes by Mr. Anderson who is an advertising agentette, or perhaps we should say agent since the suffix suggests the diminutive and Mr. Anderson is a regular. But dropping the kidding, he brings out sixteen pages and cover with full programs for the six houses of the Crescent company and enough good reading to carry along. There is some local talk, some general matter and the comment on the films as well as a lot of good foreign advertising, but not too much. It doesn't look much like a number one, but then it was gotten out by a trained man who has done his experimenting in other ventures. We welcome the Crescent and hope to stay on its mailing list.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Just What?

PRESENTLY there will be need of a conference of directors to decide upon certain arbitrary meanings, or patrons will be unable to follow some stories. There is no need for an arbitrary language such as exists in the school of pantomime. This is forced and unnatural. Already we have too much of the labored but supposedly self-explanatory gesture. We need less; not more, but there are some usages that must be made uniform to be made intelligible. Chief of these is the use of the fade.

In the present time the fade generally indicates a vision instead of the double posed vision formerly used. But sometimes it is also used to indicate a lapse of time, replacing a timed leader.

It is here that the confusion arises and we know of one unreleased feature story that is injured by the interchangeable use of the fade for visions, lapses of time and to break minor jumps. Most directors fade to vision and when a character looks thoughtful and the picture fades down, we know that what immediately follows is what the character is thinking of. On the other hand, some companies, notably the American, fade down at the end of swings of continuity to indicate the cessation of that line of action and the commencement of a new phase of the story. Again some directors use the fade for both, without discrimination, others fade for time and dissolve for visions and still others use straight fades for time and fade to a diaphragm or at least blur the corners of the frame for a vision.

It is all very confusing to the spectator and probably to some writers who are eager to take up the newest styles in production, but the safest course for the writer to follow is to fade for visions and lead for time and leave the rest to the director.

Universal Wants.

William H. Lippert, the new editor of the eastern office of the Universal, writes of his wants as follows:

> In announcing my appointment as scenario editor of the Universal Film Manufacturing company in charge of the eastern studios, succeeding Mr. Raymond L. Schrock, who has been advanced to the post of director with this company, I wish that you might aid me in calling the attention of photoplaywrights to the fact that the Universal company is in need of good scripts.
>
> We are particularly anxious to obtain our scenarios from experienced writers and these must be all strong virile plots. With its largely diversified program, writers should be able to place with us scenarios of strong forceful pictures.
>
> Personally I am in favor of stories of the "red blood" type. Understand I do not desire melodrama, but I want plots that are human, where the situations are logical and not impossible and strong counter plots that make screen pictures worth while.
>
> Under our new organization, I can promise our contributors early consideration of their scenario and a prompt reply. We have now a large staff of competent and experienced readers, of good strong staff writers and we can act upon all scripts within a week. Of course, the scenario which requires no alteration on our part is the one for which we are going to pay top prices. We want the best and we want what is new.
>
> Our immediate needs are one and two reel comedy dramas for Harry Myers and Rosemary Theby, and two reel dramas particularly featuring Ben Wilson. We can also use original three reel stories.

We hope that Mr. Lippert in the east and Mr. Clapp in the west will succeed in devising some scheme for the handling of scripts that will protect authors against loss. This is one thing that has kept the real writers out of the Universal offices to a large extent.

Taylor Wants.

J. O. Taylor, of the Taylor Motion Picture company, Yuma, Ariz., writes that his company is in the market for Western, Indian or Mexican scripts in from one to three reels. Mr. Taylor does not state his releasing affiliation.

Wildcats.

If you persist in sending your manuscripts to companies that do not ask for scripts, you have no right to complain if you do not get the stuff back. If you see the name of a new concern and rush the stuff off before waiting to see what they are going to do, and if the company goes to smash, there is no one to return your story and it may go into the waste basket. No concern is under any obligation, legal or moral, to take care of unasked contributions. In the case of the companies that advertise their wants, there is some such obligation, morally if not legally, but moral obligations are apt to be lost sight of when the company has gone to smash and there is no one to undertake the work of shipping back the scripts.

Good salesmanship does not lie in sending out scripts to as many concerns as possible, but in making the greatest possible income with the smallest expenditure for postage.

And yet, in response to repeated requests for complete lists, we are preparing an address list that will cover the ground as completely as possible. This list will be ready for distribution about the time this item is printed. You are welcome to one, but do not expect this department to jump in and dig your scripts back for you. If you want to be foolish, go ahead, but on your own head rests your folly.

Schemes.

S. A. Van Petten was recently invited to send in some schemes, spoken of in an earlier letter. He sends in these:

> To begin with, I use a loose-leaf book about 6 by 8 as a Clippings Book, classifying under the following heads: Plotting, Characterization, Synopsis, Technique, Leaders and Inserts, Comedy, Miscellaneous. Formerly I used more subdivisions but I found that the extra time required for the classifying was not justified by the gain. I subscribe to every publication dealing with photoplay and short-story writing, and from these I clip, classify and paste everything that I consider worth preserving for future study and application in my own writing.
>
> Another thing. I remove the pages of the World containing the synopses, and bind each week's synopses together permanently. This I carry around in my pocket for study whenever an opportunity presents. Later each is numbered and filed away for future study and reference. I also clip and preserve synopses of stage plays. Also, as one of your correspondents suggested some time ago, I cut out and keep illustrations showing arrangements of sets as to doors, windows, furniture, actors, etc., which I think will be of assistance. In addition I have a collection of photos of the leading photoplayers, as I find it assists me to visualize if I have before me pictures of the players that I have selected to play the story that I am working on at the moment.
>
> Since I have been specializing in comedy I have worked up a Comedy Index, giving one line, in shorthand, synopsis of every comedy released of late years. It is so arranged with headings that I can glance through it and in a few minutes discover whether the comedy idea that I have in mind has been used or anything resembling it. Moreover in this way I can see how similar ideas have been developed by the various companies. I confess that it was a monumental task at first, and requires considerable work to keep up to date, but I think it is a great help to me.

It seems to us that Mr. Van Petten keeps in books much that he should be keeping in his head, though perhaps this is his method of memorizing, just as many actors of the stage find it easier to study by copying off their parts than to memorize wholly through repetition.

His scheme of copying sets is good, not that he puts this into the script but because he can plan the action better if he has some idea as to the sort of room he is working in. Lately we advised getting a book of house plans to study the floor layouts and our office pupil came in the next morning with a monthly on house decorating, which is quite another matter. The idea was to get the floor plans and study rooms in relation to each other. Frequently a director is unable to conceive a house such as the author builds—and the author would be hard put to draw a diagram himself.

Reading.

An author writes to ask about his reading. He says:

> And as to reading. Joe Roach of Essanay told me, in substance, some time ago that he did a great deal of reading, not for immediate use, but for the purpose of storing his mind with material, and that in time what he read would come forth transformed into something entirely different. From what psychology tells us I presume he is correct—it must be put in there before it can come out. Now, owing to my limited time, I can't read everything, or anywhere near it. I was wondering if it wouldn't be advisable to pick out one of the better magazines that specializes in plot rather than characterization, such as the Popular. I don't suppose the fact that I am especially interested in comedy makes any difference—there's just a hair line between a laugh and a tear.

It will not be advisable to pick out one magazine. The author who would store his mind with raw material must read not one but many magazines, he must read books and circulars and trade papers and the Bible and the Koran and anything else that comes along. The more you read the more material you have to work with and a footnote in a railway time table may suggest a better story to you than seven magazines. It was a footnote to the Koran that suggested "The Sultan" and the "Roller Skates" and "Pepys Diary" has yielded several suggestions that Samuel himself would never recognize. If you have no time for reading, you must make time somehow, and whether you are interested in comedy or drama you must read as widely as possible. There is little real difference between the two.

Train Wreckers.

Properly placed, it does not take a very large stone to throw a train off the tracks and a single foolish incident in a photoplay may spoil the entire effect. Only the other evening a large audience laughed heartily at the moment of greatest pathos in a three reel play because the film people acted so contrary to real life. The scene was supposed to be the auditorium of an opera house and the hero threw a fit when he saw his wife on the stage. They let him have the center aisle and the spotlight and the lady came down from the footlights and held his head while her maid brought a wrap and they went out through the front of the house just as the script directed. Several times before, the audience had chuckled in the wrong places, but this brought a roar of laughter and what was left of the effect was utterly spoiled. You cannot always save the director from blunders, but you can at least keep the stuff out of your script and put it squarely up to him if you stop and think of the probable *visual* effect of any particular scene.

Wrong Door.

Recently an anonymous writer sent in a long arraignment of the National Board of Censorship for passing vulgar comedies. The writer is advised that the board does not pass such stuff. It is put out without approval. The board issues for the use of directors a two page sheet of suggestions which, if followed, would rid the market of stuff of the burlesque show type. If the suggestions and rulings of the National Board were closely followed, there would be few local censors. It is because stuff is released over the objections of the board that there is a feeling that something must be done.

The board very truly says:

> The question of the treatment of "slapstick" comedies is a very difficult one to deal with as a matter of censorship. As a rule, the basis of these comedies is usually unobjectionable, the objection lying in the suggestive and excessively vulgar actions of the comedians.

This is precisely where the trouble comes. Given a comedian with no refinement of taste and an easy going director, the cleanest comedy can be utterly ruined. Very often it is.

And It's So.

It is a commentary on average production methods that one author is holding up all his rural comedy dramas until producers get to the point where they can appreciate the fact that the present day tiller of the soil now sports an automobile instead of chin whiskers. Each time a rural story is produced, the director seems to think that he must dress his players in the fashion of before-the-Ford. If you can get over a comedy of the farm life of to-day in such a manner that the director simply cannot call for chin whiskers, you might get a pretty good story.

A Change of Heart.

In speaking of his accumulated scripts, a newly arrived author writes:

> Of course there is the morgue, but I haven't a thing in it that I want to sell, *now*.

That's a good way to look at it. He has a lot of unsalable scripts, but he does not want to try to market them on the strength of his newer work. He is unwilling to reduce his batting average by slipping a nearly good between two really good stories. He knows that is not the way to get ahead. And he knows, too, probably, that in time he can resurrect these defunct experiments and give them new life by a little careful work.

The first instinct of most writers, when they score a success, is to seek to press their luck by sending in their back numbers. And that is about the worst thing that could be done. The next submission should be better than the one just sold. It should not be a remnant. The editor will read the second script with eagerness, but if it is poor he will view succeeding ones with a suspicion that is close to prejudgment.

An Annex.

Writing in appreciation of Technique of the Photoplay, a recruit adds the suggestion that this should be supplemented by a smaller work bringing that volume down to date. The idea is good, but there is such a supplement, and this it it. There have been comparatively few changes of importance in the past couple of years, but this department keeps the reader right up to the minute even on the unimportant changes. The photoplaywright department is not something to be read and thrown away. It should be kept and studied. That is what it is for.

Agents.

One of the Chicago schools now supplies its course for $5 to those who will tout for the school and further offers a cash commission for any victim landed. No wonder we've been getting letters in which the authors state that they learned a lot from a course.

Writing and Selling.

It is easier to write a script than to sell one, for obvious reasons, but even when you write good scripts, scripts that *should* sell, it is not always easy to dispose of the product. In the first place you have at least three persons who must be pleased, and their ideas are not always the same. The editor looks at a script for story. He wants a real plot well developed and logical. The director regards only the situations. He cares little for logic so long as there are strong scenes; scenes of vivid and startling action. The manager of production wants something he can sell to his exchanges; something striking, that will make good posters and sound well in synopsis. Like the director, he cares little about the logic. It is two to one against logic, but generally the editor sees the story first, so logic must be a feature of the story, but the story must also be told in big, gripping action and not merely in placid narrative. There must be the visual as well as the mental punch. That will get it past the director. To please the manufacturer you must get a story that presents some unusual features; something more than people walking around a room or through country lanes, and yet the sensation must not be so costly as to eat up the profits. It is by no means an easy matter to please all three. The director might appreciate a story with a duel in the air between two aeroplanes, but the manufacturer would know the exact number of extra prints he would have to sell to get back the cost of the planes. Again a director might "eat up" a story that a manufacturer would reject because of the offense that would be given a certain class of persons. Aim to please all three—and when you can, you will have earned every penny you get.

Personal Interest.

"There are hundreds of stories right here in this town, if I can learn to write them," is the announcement of a would-be writer. There are, but even more important than their writing is a knowledge of how to get them to the general public in a form that the public will understand. The man born and raised in the city takes no interest in the local news of some country weekly. He knows none of the people mentioned and it does not hold him spellbound to learn that Hank Marvin has painted his barn or that Sue Smith is suing William Simpson for breach of promise. On the other hand he will read with interest the story of Miss Smith's suit if it can be shown that Simpson cannot keep his promise to the lady because he already has eleven wives. That feature is unusual and raises the item to the dignity of telegraph news, and it will be clipped by hundreds of exchange editors. The stories, then, that will make good are not those that interest because the author knows the persons he writes of. They are those that are either possessed of an unusual appeal or those that are interesting entirely apart from the personality of the participants. It is very true that every town and village contains the material for hundreds of good plots, but by no means will those tales be of general interest unless they are told by a writer skilled in giving charm to the usual or making the usual unusual.

Paving the Way.

A certain well known feature editor says that more stories sent him are spoiled through being topheavy than from all other causes together. The story moves swiftly and surely to the climax and then the author has to sit down and interpolate a few hundred feet of vision to tell how it all happened. One submission recently ran smooth to the approach to the climax. This was led up to and then halted while in a swing of fifteen vision scenes something that happened before the start of the play was explained. Then the other half of the climax was sprung, but the surprise was all gone. Most of these stories could be worked with little or no explanation if only they were planned right, but a busy editor has no time to sit down and plan it out and so the submission goes back.

With Open Eyes.

Writing with much warmth, an author enclosed the carbon of his script and the criticism of the produced story. "It is not fair," he declaims, "to take my story and ruin it and then blame me for the authorship." And we'll bet two days' salary that a few years ago he was one of those who used to kick for credit on the screen. If you sell a story to a company in these still-crude days, it is almost certain that the story will not get on the screen as you wrote it. It may even be unrecognizable, but your name will probably be on the title. If you do not want to be blamed for the faults of the cutter and the director, do not sell stories. That is about the only way out of it, for the studios will not bother about pen names. If you take the cash you must be prepared to take the blame—and you can be reasonably certain that there will be blame.

Changing Over.

The old advice to change over from exterior to indoor stuff about this time of year no longer holds good. It is not a good plan to send outside stuff to the companies having studios in or near New York or Chicago, but there is plenty of market all winter for exterior stuff, so keep it going, but send to the right addresses.

Variety.

One photoplaywright who constructs his plays slowly and laboriously tells that he finds it is easier to write three or four at once, or rather to be working on several in different stages of advancement. Some dramatic authors find it helps to work on all of the acts of their plays at once, going from one to the other. Variety to one's work is certainly a help. It is particularly useful in the case of multiple reels where the action must be gone over repeatedly in the rough draft.

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Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 110.

BEST answers will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

"What is a "quarter size," "half size," "full size" lens? What is meant by "stopping down" a lens, and why is it sometimes done? What objection is there to the type of objective which focuses by twisting the lens barrel? Where should the lens focusing screw be placed, and why? How would you test your lens for distortion of the picture?

Roll of Honor on Question No. 104.

The Roll of Honor on Question 104 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York, and W. C. Crawford, Brooklyn, New York.

I have concluded to publish the replies of Brothers Solar and Crawford, because each deals to a certain extent with a little different phase of the matter.

Reply to Question No. 104.

By W. C. Crawford, Brooklyn, N. Y.

The Question:

Suppose you had a 4½-inch diameter plano-convex lens next the arc. How close could you advance the arc before encountering the critical angle, and where would its first effect be felt? Is there any possibility of encountering it at any other point than at the rear surface of the rear condensing lens? Does placing the shorter focal length lens of two plano-convex lenses in front tend to bring about loss through critical angle?

The Answer:

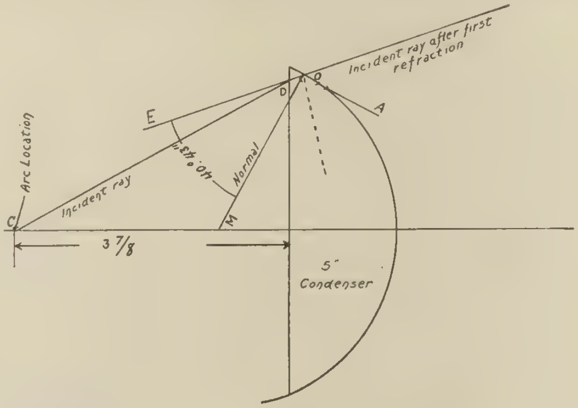
With a 4½-inch plano-convex lens next the arc you can advance the crater within 2.614 inches of the surface of the condenser before encountering the "critical" angle, which is 40° 43′, the angle formed by the ray of light and a perpendicular to the face of the condenser where the ray strikes it. At this angle the light is completely reflected from the lens and does not pass through it at all. The first effect would be felt at the extreme outer edge of the condenser. A ray refracted through the rear surface of the condensing lens may encounter the critical angle at the front surface of the lens, and again at the surface of the next lens. The longer the focal length of the rear condenser, the greater the divergence of the rays, hence, if the condenser of shorter focal length be placed in front, instead of in the back, where it belongs, the rays will diverge more, and have a greater tendency to cause loss through "critical" angle.

Reply to Question No. 104.

By John Solar, Watertown, N. Y.

The question infers that the critical angle is approached by moving the arc toward the condenser, whereas we approach it by moving the arc away. With the range of movement in the ordinary lamphouse, we cannot arrive at the critical angle with any condenser of longer focal length than 5 inches. The arc would have to be about 10 inches from the condenser in order to arrive at the critical angle with a 5½-inch lens, and about 14 inches with a 6-inch, and in either case the critical angle would occur at the extreme outer edge.

Referring to the diagram, critical angle is the name given to the angle M. O. E. when the corresponding angle of refraction equals 90 degrees M. O. A.; that is to say, after the ray at the second surface is at right angles with normal. In the figure the arc is 3⅞ inches from the condenser. The incident ray to the first surface C. D. is refracted at D, and after refraction takes the direction E. O., and this with M. O. (normal) forms the critical angle M. O. E., 40 degrees 43 minutes. The ray E. O., after refraction, takes the direction O. A., and just skims the surface of the lens, as shown by the arrow heads, and is at an angle of 90 degrees with normal. If the arc be moved slightly forward the point of critical angle will be moved toward the outer edge of the lens, and some light will be transmitted at point O. If we move it back slightly the light will be reflected in the direction of the dotted line. There is no possible chance of encountering critical angle at any point of the condenser combination except at the second surface of the back condenser—that is to say, under any condition encountered in practice.



[You are quite correct, Brother Solar, but it was the principle I was after, not the actuality of practice. By moving the arc forward toward the condenser, as Brother Crawford says, the critical angle will be encountered, first at the outer edge of the lens, and, as the arc is still further advanced, then further in toward its center, though, of course, the critical angle can never be encountered all over the lens at one time. The effect of critical angle would be a loss of light, or, in other words, efficiency. It is, however, purely a theoretical question, since, unless we should at some time adopt condensers of larger diameter, it is hardly possible that critical angle would be encountered in practice as Friend Solar points out.—Ed.]

Unfair Conditions?

The following statement appeared in the Ledger, one of the Columbus, Ga., daily newspapers, on Sept. 30. Later this statement was replied to at considerable length by M. P. M. O. Union 639 of Columbus, and the union now requests me to set forth their side of the trouble.

> NOTICE TO THE PUBLIC!
>
> THE GRAND, AMERICAN and BONITA THEATERS did not discharge their operators or reduce their salaries as reported, but they walked out, without giving us a moment's notice. WE REFUSED TO RECOGNIZE THEIR LOCAL UNION ON ACCOUNT OF VERY UNFAIR CONDITIONS IMPOSED UPON US. The Union Orchestra of the Grand Theater also refused to recognize them or walk out in sympathy with them. The above theaters have always been in favor of union help and are still paying union prices. It is not a question of salary or hours, but of principle. We are to-day paying as much as ever to have our machines run.
>
> This is our ONLY and FINAL statement.
>
> (Signed)
> GRAND THEATER,
> By R. E. Martin, Prop.
> AMERICAN THEATER,
> By Jas. Johnson, Prop.
> BONITA THEATER,
> By W. H. Tolbert, Prop.

Replying to the foregoing the union, in brief, says: "The Bonita theater discharged one of our men and employed a non-union operator instead, whereupon the union, very naturally, pulled out their other man, following which the proprietors of the three named theaters appeared in a body in the operating room of the Grand and told the Grand operators they could only retain their positions by quitting the union. The same thing was repeated at the American, and notwithstanding the fact that the union had a contract with the manager of the American they were told peremptorily to give up the union or quit."

The statement of the union is too lengthy to publish in full, but the statement of the managers that they have always been in favor of union help and are still paying union wages; that it is not a question of salary, or hours, but of principle, is a proper subject for comment.

Our expert will help your projection.

In the above statement the managers contradict themselves flatly. If it is not a question of salaries, hours or conditions then what in the name of heaven could be these unfair conditions of which they complain.

It seems to me that if simply on a matter of principle these managers object to doing business with union operators, although willing to pay union salaries and allow union conditions, then they ought also to refuse to do business with a bank which is a member of the bankers' union, or employ an attorney who is a member of the attorneys' union (Bar Association), or have a theater built by union bricklayers, and above all things refuse absolutely to join the managers' union.

In the interests of harmony I might point out that many of the largest employers of labor to-day not only employ organized labor, but deal with the union as a body, and, as a general proposition, find it far more satisfactory than the old way of doing things. It seems to the editor that these managers are attempting to occupy a position long since found untenable by the railroads and many other large employers of skilled labor.

Warning Signal.

Rochester, New York, writes:

> I am thoroughly in accordance with the stand of the General Film Company against the unsightly string of punch holes at the end of a reel. It certainly looks bad, and is, moreover, entirely unnecessary. I am using a device which eliminates the need of any signal of any kind on the screen. It consists of a metal, trough-shaped receptable, placed underneath the reel in the upper magazine. It is split in half, and each side is insulated from the other and connected to opposite poles of a buzzer circuit. When rewinding I place a washer in the reel at the proper distance from the end, and as the reel runs out the washer drops down into the trough and closes the circuit, whereupon the buzzer giving the signal, and I switch over to the other machine. The action of this little device is positive, and you cannot miss the signal, as you sometimes miss the punch mark on the screen when your attention is distracted for an instant. One advantage of this plan is that you can place the washer any distance from the end you may desire, and have your signal work at any particular spot in the reel.
>
> If you get caught without N. I. cement when running N. I. film, trim the edges square and cement a strip of inflammable film over the joint. Regular cement will stick inflammable film to the N. I., though it will not join two pieces of N. I. I have often wondered how four and five day films could possibly get so much oil on them as some I have seen. Recently, however, I was in the operating room of a brother operator, and observed a nice little pool of oil in the base of the machine, into which every turn of the intermittent dabbed the lower loop. Every inch of that whole film had a blotch of oil on it, unless the oil was cleaned up before the end of the film.

Now here is a brother who has the right view of things. What he has said will be of benefit to thousands of operators in other operating rooms, and, moreover, this benefit is accomplished *without in any way, shape, manner or form injuring him.* I did not myself know that regular cement would stick ordinary film to N. I. The washer scheme looks like a good one. The only possible objection that could be raised is the fact that it must be put in every time the film is rewound, and moreover it will not work where the Feaster Film Feed is used. But as the brother says the signal is positive, and has decided advantages which he has named.

As to the oil smeared film, why I believe all Rochester men belong to the union. Now I wonder if it ever occurred to this operator who was daubing up film with oil through rank carelessness and sloppy work, that he is injuring not only his own work, but *the work of every other operator, union and non-union, who must thereafter run that reel,* unless somebody cleans off the mess he put on it. Does he stop to consider that the daubing up of that film is going to indirectly bring discredit on the work of other I. A. men? The audience don't know what makes that picture "fuzzy" on the screen. It simply blames the operator, who is innocent because he received the film in that condition. In my opinion it would be the duty of the Rochester local to endeavor to locate this man and punish him, by fine or suspension, for deliberate negligence in his work, tending to bring discredit on the work of other union men, as well as upon himself, and through him upon the I. A. An operator who at this late day does not know that one drop of oil is an abundance on any projector bearing is not fit to be in an operating room at all, much less the member of a union.

Two-Wire vs. Three-Wire.

Glasgow, Kentucky, writes:

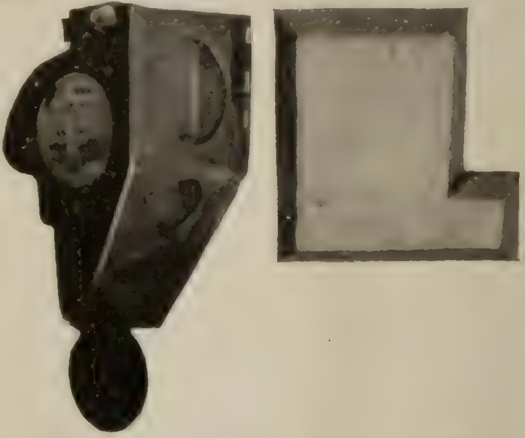
> Before going into my present trouble I must thank you for help in the past, although your answer did not quite fit the case. The reason for the jump on Pathe film was wrongly made patches. The intermittent sprocket was not worn out. It was in good shape, but after changing it everything went O. K. Many thanks. Our trouble now is, the light company has given us 110-volt current from a two-wire system. They are now going to change to a three-wire system, and asked if we could use 220 on three lines, though they claim we will only get 110. We use Hallberg's "Standard" economizer on one machine, and on the other a Bell inductor, the latter giving the better results of the two. The light company claims that by connecting through center line and one outside we will still get 110. We don't have to have it, and they don't insist on making the change, but they say it will give us better light. The Hallberg economizer is a 40-50 ampere, 110-volt A. C., and the Bell a 40-60 ampere, 110-volt A. C.

Yes, by attaching to the neutral and one outside wire you will get 110 volts, though it will have a tendency to unbalance the light company's system, but that is not anything you should worry about if they are satisfied. I would refer you to pages 40 to 43 of the Handbook for an explanation of the action of a three-wire system, if you have one. If you have not, then I would advise you to get one just as soon as the new book is ready—by January 1, I hope. There is no reason why you should get a better light with the three-wire system, unless the present two-wire is overloaded—which is quite possible. You get a better light from the Bell-Howell economizer because it has greater amperage capacity than the "Standard" Hallberg you have.

Improved Six A Fire Shield.

Brooklyn, New York, says:

> Users of Powers Six A machines can manicure their lower fire shield into simple and positive fire prevention by adopting the suggestion shown in the attached photograph, because breaks in the film are immediately detected through those openings, which are covered with glass one-eighth of an inch thick.



> The other object is an oil cover, of the value of which I am also convinced. Am using it to keep oil off the motor disc and friction wheel. My present friction wheel has been running twelve hours daily since December 13, 1913, and still is like new, except for the rawhide; much of that has disappeared as a result of periodical trimming. I submit these after one year's satisfactory use.

The present Powers fire shield is open on the right hand side—that is to say it is perforated. I cannot see where the fire prevention comes in on this, although some operators would appreciate the privilege of watching their lower loop. As to the oil shield, I cannot make intelligent comment, because I don't quite get the idea. The illustrations are passed along for examination and consideration by our readers. Would appreciate a description of Brooklyn's method of trimming up the rawhide friction wheel.

"Daylight" Screens.

Mr. Paul Davis, Boise, Idaho, wires the department asking the addresses of manufacturers of daylight screens.

Now it seems to me this daylight screen business is being just a little bit overworked. There is no surface in the world that can properly be called a "daylight screen." The only genuine daylight screen is one in which the surface is so thoroughly shaded that the daylight does not reach it practically at all. It may have a very deep shadow box, or may be made with a large number of very deep shadow boxes in the form of pigeon holes. The only way you can view a picture on a true daylight screen is directly in front of it. I would most respectfully suggest to screen manufacturers that they cease using the word daylight. Some screens will give a more brilliant reflection than others. By using heavy amperage you can see a picture even on a plaster screen in tolerably bright daylight, but there is not a screen surface on earth, and there never was, and there probably never will be, one which will show a good picture with its surface exposed to the broad, open light of the day. The Day and Night screen has gone out of business. Let us get down to brass tracks on this screen proposition, gentlemen, and confine our remarks to telling prospective purchasers that we have a most excellent screen surface, without using the word "daylight," which is, to say the very least, misleading.

It Helps Him.

Manuel Nosti, Tampa, Florida, encloses reply to Question 99, and says:

> Am getting used to answering the questions, and it seems as though the more I study the less I know. Nevertheless I do know *one* thing, and that is that studying these questions is doing a whole lot for me. I have learned more since starting to answer them than I would have imagined possible.

There are several thousand others in this glorious land who would discover the same thing if they got busy on the questions.

Motor and Dynamo Brushes.

Minneapolis, Minnesota, replies to Question 98 and propounds the following questions:

> (a) When the brushes of the dynamo or motor are sparking and their position on the commutator is changed, the sparking is often reduced. Why is this so? What I am getting at is the underlying reasons for the thing. (b). Are hard or soft brushes best? (c) Is a thin or a thick brush best, and how thick should the brush be? (d) How much pressure should the brush have? (e) What is for and against carbon and copper brushes?

(a) It would require a great deal of space to completely explain this particular matter, since it involves the whole scheme of commutation. In the first place there are two kinds of sparking, one due to a dirty commutator, and one due to wrong position of the brushes. Sparking that is due to the wrong position of the brushes has a bluish, brilliant color, whereas sparking due to dirty commutator usually has a duller, somewhat reddish tinge. Other things being equal sparking is least when the brush is in what is known as the commutating plane, a position ordinarily somewhat in advance of what is known as the "neutral plane." At the instant commutation takes place the current in the armature coil in which the current is being commutated has its direction reversed, and the reversal causes self-induction, which acts precisely in the same manner, or has the same effect, as though the current possessed weight. Now if the brushes be so set that commutation takes place in the wrong position, or at the wrong point, then as each segment passes out from under the brushes the coil to which it is attached will be thrown into the circuit carrying current flowing toward the brush as an idle coil—that is to say, a coil carrying no current. This creates additional resistance in the circuit and, due to self-inductance, what might be termed the momentum of the current seeks to jump the air gap between the segment and the brush, instead of instantly changing its path and flowing through the idle coil, and thus sparks are formed. If the brushes be rocked ahead (in the direction of armature rotation) to the correct commutating plane, then the coil will not be idle, but will be carrying current in the same direction as the current already described (to produce this condition is the principal office of the inter-poles of modern machines) and under this condition the current does not seek to leap the air gap, or at least is not nearly so likely to; hence sparking is reduced or eliminated. (b) Very soft carbon brushes have a tendency to deposit carbon on the commutator, which is, for several reasons, objectionable. A brush of medium hardness and of good quality is best for ordinary work. Very soft brushes are suitable for certain special work, as are also very hard brushes. Brushes having their outer ends coated with copper give better contact with the brush holders. (c) If the brushes be too thin there will not be sufficient time for perfect commutation, if too thick there will be trouble in another direction. The necessary thickness depends on width of commutator bars and degree of angle of brush with relation to commutator. The proper brush thickness for each machine is determined by the manufacturer, and the brush holder supplied by him indicates the thickness of brush to be used. Get brushes to fit the holders and you will be all right. (d) Just sufficient to make good electrical contact. Too much pressure will cause unnecessary friction, unnecessary wear, and unnecessary heating. Too little friction will produce poor electrical contact, with consequent sparking and damage to the commutator. No rule can be given which can be applied in practice by the average man. One and a half or two pounds pressure per square inch is supposed to be technically correct for carbon brushes. (e) Copper brushes made of guaze, if rightly constructed, are the best brushes made. They are, however, expensive and require more or less expert attention. Copper wire brushes require much attention, and have other objectionable features. Copper brushes have a tendency to roughen the commutator, and when they are used, the rotation of the armature in the wrong direction, even for a short distance, *might* cause serious damage. Carbon brushes cause less sparking than copper. The carbon having higher resistance than copper, particles which may become embedded in the insulation are not so apt to short circuit adjacent commutator bars. With carbon brushes no serious damage will be done even if the armature be rotated in the wrong direction for a considerable distance, or even for a short space of time. Copper brushes are more flexible than carbon, and any roughness of the commutator is apt to have greater effect with carbon than with copper brushes.

On the whole, however, the carbon brush is much superior to the copper article for all ordinary work. Copper brushes are now seldom used except for machines supplying very large amperage at very low voltage—as for electro plating.

No Damage.

E. C. Jarvis, Lansing, Michigan, asks for the address of the Radium Mat Slide Company, and says:

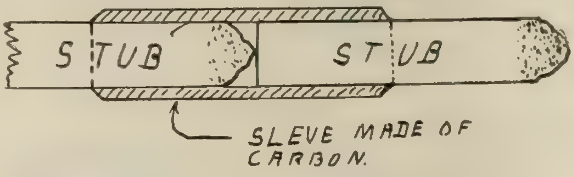
> In setting up two Powers machines, I find that although they are only 18 inches off center, one of them seems to be slightly out of focus on the long side. Have raised one side of the aperture plate the thickness of one of the aluminum cards enclosed, and find it corrects the fault. I am wondering, however, if this will be detrimental to the film—in other words, does it make too much work on one side of the intermittent sprocket? I don't myself believe it will do any harm, but some of the boys think it is bad.

Sent desired address by mail. No. You have only raised the aperture probably ten-one-thousandth of an inch. Theoretically, of course, this would make a heavier pull on one side than on the other, but practically the difference is too slight to be seriously considered, and, moreover, the stiffness of the film itself will prevent the sprocket teeth on one side from having any more pull than those on the other side, therefore no damage will be done to the film. Should you get the intermittent sprocket shaft that much out of square with the camshaft, then the condition named would obtain, and the effect would be decidedly bad.

Wants to Use a Thimble.

L. H. Woodruff, Vincent, Ohio, says:

> In the course of a year I have several dollars' worth of carbons in the form of stubs. When using an economizer on these stubs, it very often happens that, through a slight miscalculation, I lose the light in the middle of a reel. Now I would appreciate your advice on a proposition to which I have given some thought, and with which I am unable to find fault. It is to use a thimble, or sleeve, made of carbon, as per sketch,



> the same to be so made that it will slip snugly over the ends of the carbon stubs. You can then burn all your carbon stubs, thimble and all, and that also eliminates the cost of the sleeve.

There are two faults I could find with this particular proposition. First: The cost of such a sleeve would, I think, amount to almost as much as carbon stubs are worth, and the fact that you "burn the sleeve" would cut but little figure, so far as cost be concerned, since the available light does not come from the outer edge of the carbon, but from the center. Second: Due to slight variation in carbon diameters, I think you would find that some stubs would not go in the sleeve at all, and others would fit so loosely that they would not make good contact.

As I understand it, different brands and different lots of carbon of the same brand, will shrink differently in the baking. You can try it, Brother Woodruff, but, while I am sorry to land a wallop on your dream of wealth, still I am afraid the scheme won't work as well as you think.

Wrong and Right.

W. C. Evans, Sherman, Texas, says:

> I have had an argument concerning the right and wrong way to make patches. Enclosed find two splices which I would ask you to examine and test as to which method is the better. My opponent in the argument pulled the Handbook on me, and I pulled the September 4th issue of the Moving Picture World on him, and showed him where Mr. Mitchell of Kansas City, Mo., was arguing the patch problem. I am obliged to look at the matter the same as you do. I cannot see any particular difference, provided a good cement is used, and plenty of pressure be supplied while the cement is setting. Kindly give us your final opinion in order to settle the argument. By-the-way, we ran "Scandal," a five-part Universal feature, the same being shipped to us from the Lyric Theater, Van Alstine, Texas. It required two hours' time to get it in shape to run. Was obliged to make forty-three patches in the five reels. Looks as if the Lyric operator was out of cement, or else did not know how to use it, for the films were broken in several places; also they looked almost as bad as though they had had an oil bath.

Will the Van Alstine operator take note and justify himself—if he can? As to the patch proposition, why, if a patch is tight, as it should be, I don't think it makes a particle of difference which way it is made—that is to say, whether the top of the picture is laid on the emulsion side of the bottom of the next picture, or the bottom of the picture is laid on the emulsion side of the top of the next picture, moreover, as another correspondent has set forth, if the patch be loose it will go through some projectors better if made one way than if it is made the other way. As the thing stands, I really don't believe it makes any difference which way a patch is made, provided (a) it be not too wide; (b) the sprocket holes be matched perfectly; (c) the emulsion be thoroughly scraped off; (d) the back of the celluloid side be scraped; (e) that plenty of pressure be applied while the patch is setting. Incidentally, Brother Evans, the cement you are using is a very poor article. That is not, of course, your fault, but it makes a very stiff patch and has a tendency to curl the film. It is a hard job to get good film cement, and, moreover, my experience has been that when you get hold of a good cement that makes a perfect patch, and then the next lot of the same cement does not act the same at all. Don't ask me why—I don't know, though I lay it to variation is strength of different lots of chemicals.

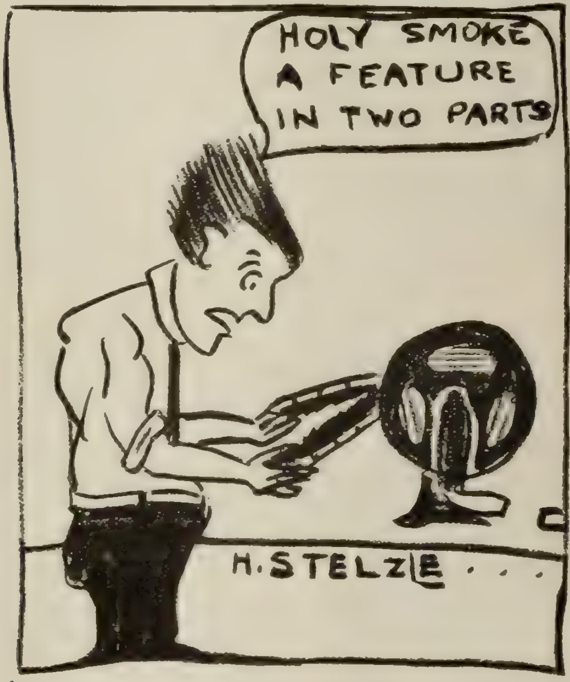
Carbon Economizer.

The Culbert Reliable Carbon Company, Orange, Mass., Mr. Frank R. Culbert, president, has sent in a sample of their carbon economizer, a very neat little device made of iron, designed to enable the operator to use his carbon stubs. It is very similar to other carbon economizers, but has the advantage of selling for a very low price, viz.; fifty cents. The fact that it is made of iron cuts no figure, provided the clamp screws be kept lubricated with graphite, there being plenty of metal to provide against undue resistance.

We can recommend the Culbert economizer as an excellent, cheap device. By its aid carbon stubs can be burned down to one inch or less in length.

In Two Parts.

The following came in a letter from Weehawken, N. J. I did not get the idea for a minute, but when the matter had had time to soak through the solid ivory, I concluded that the "two parts" would have to be amputated from the film.


HOLY SMOKE A FEATURE IN TWO PARTS
H. STELZLE . . .
C

A Self-Respecting, High-Class Artisan.

It is with a great deal of satisfaction the editor has, during the past five years, watched the evolution of the moving picture operator from a plane of mediocrity in workmanship, irresponsibility as to his relations to the industry, and comparative lack of respect for his profession or trade, into a self-respecting, high-class artisan. The metamorphosis is not yet complete, I regret to say, but, nevertheless, the advancement has been very great, and it, perhaps, gives the editor more genuine pleasure than any other one thing to feel that he has been, at least, to some extent, instrumental in the bringing about of the better condition.

And why should not the moving picture operator be self-respecting, and have respect for his profession? Can you show me another single industry where so very much depends upon the work of one man? Where is there another industry in which the entire revenue of an investment totaling, perhaps, as much as $150,000, is made dependent, very largely, if not absolutely, for its income upon the excellence of the work of a single individual? Nor is that the sum of the responsibility of the moving picture operator, because, not only is the revenue of the individual theater, to a very large extent, dependent upon the work of the operator, but also the success or failure of the work of the producer, which, in many cases, may have cost thousands upon thousands of dollars, is also made or marred through the excellence or lack of excellence of the work of the erstwhile despised moving picture operator. I say "despised" because five years ago, when this department was first started, the moving picture operator commanded, in many quarters, less respect than was accorded a fairly decent canine.

All that is of the past, however. Today some of the best moving picture theater managers in the world will tell you frankly that they consult their operators in all matters of importance having in any way to do with results upon the screen. They possibly might have done the same thing five years ago, but it would have been useless, because, except in isolated cases, the operator himself knew but little—but *very* little—about his own profession. In fact, no one really knew much about it. Wages were very low, and there was a general I-should-worry air pervading the operating room and things allied thereto. There was no source from which knowledge concerning projection could be had, except through the slow and painfully hard school of experience.

Today, however, it is not uncommon to find operators discussing problems which might well puzzle, and, in fact, do puzzle opticians of much learning, and it is no unusual thing to hear a moving picture operator argue an electrician clear back into his hole, and shove the hole carefully in after him. Many narrow-minded operators have opposed the work of the projection department and its editor, still, I think none of them will dispute the proposition that practically all knowledge now available concerning the higher problems of projection has been brought into existence, and been given to the men by and through this department and the Handbooks of its editor. *How many of you would like to go back to the five-year-ago state of ignorance?* I don't think even the most confirmed drone would welcome that proposition, and, moreover, I do not believe there is a single operator, worthy of the name, who, away down in the bottom of his soul, really believes that the spread of knowledge, which has operated to elevate his craft, bring it into repute, and secure for it that respect which is its due, has in any way, shape, manner or form injured him.

Please don't think I am writing this with any view of "boosting" the projection department. That idea was far from my mind when I started, but I find that in dealing with matters of this kind, the history of the advancement in knowledge of projection and the history of the projection department is so closely interwoven that it is almost impossible to speak of one without dragging in the other. I think most of you will realize that is a fact. So far as this department is concerned, I take the position that it does not need any "boosting"; nor does it need any apology of any kind whatsoever. For myself individually, I have none to offer any living soul. If I had it all to do over again, I cannot look back and see where I could materially improve upon what I have done, taking everything into consideration.

I have worked for the organization of the men, and the raising of their wages and the bettering of their conditions in the past, as I intend to in the future, because I am firmly convinced that those things are not only to the best interest of the men themselves, but the best interest of the theater manager, and the industry as a whole. I believe that just as firmly as I believe that the night follows the day.

We need knowledge, responsibility, good judgment and competent workmanship in the operating room. We cannot get those qualities for a song. They must be paid for; nor will men capable of putting forth those qualities be content to work under any but reasonably good conditions.

This department and its editor have met with a certain amount of opposition from certain operators' unions. He has had the hearty support of other operators' unions. He believes, however, that slowly and gradually the men are coming to a better understanding of the fact that *the work of this department is, and always has been, in the best interest of the moving picture operator, both organized and unorganized,* and I hope that the day is not far distant when we shall have the hearty co-operation, not only of our present host of friends, but also of those who still hold aloof. I would welcome the co-operation of every operators' union in this country and Canada, and the sooner I get it the sooner I will be able to do the greatest possible amount of good for the operator, individually and as a whole.

This department is a thing which must be reckoned with. It does not matter whether you approve or do not approve of it, it is going to go on just the same. You have (some of you) done about everything you could do to try to injure it and its editor, without avail. Your opposition is regrettable, because it operates to injure yourself (and yourself *only*, therefore, why not make the best of things, jump into the band wagon, and let us all work together for the further advancement of the art of projection, and the improvement of the conditions of the operator. We are on the upgrade, but the top of the hill is still far away.

Interesting.

M. Smith, New York City, writes:

> In a recent issue you ask about the size of spot when using A. C. A few weeks ago I took charge of a small theater on Long Island where I used A. C. through a Power's inductor. I noticed that the bottom carbon would always form a fine crater which I could use almost the same as D. C. I had a fine light until about three weeks after taking charge when I trimmed my lamp connections and found the top wires almost burned off. This leads me to believe that the extra resistance in the top carbon was the cause of the excellent crater which formed on the lower carbon. After cutting off both wires the crater formed on both carbons. Am now using D. C. and cannot experiment, but would like some of the A. C. boys to try increasing the resistance on the one wire to see if we cannot have an A. C. spot that will give good results.

No, Friend Smith, I do not think there is anything doing in that direction, but it really would be interesting to know why the crater formed only on the lower carbon under the conditions named. The only thing I can see is, that, and come to think of it, that explanation does not fit either, the added resistance was sufficient to largely overcome the current flow in one direction, though that would give it no added force in the other direction, and I cannot see why it would tend to increase the size of the crater on the lower carbon. It really is rather a puzzling point. Let us hear from some of our nut crackers as to their view of the matter.

Multiple and Series Multiple Connections.

W. Shepherd, New Orleans, Louisiana, says:

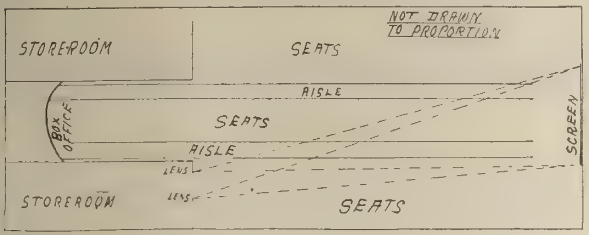
> Have had several arguments with some of the boys with regard to what constitutes a rheostat multiple series connection. Will you kindly set us right by means of a diagram in the department?

The multiple series connection as applied to the rheostat would be, I think, a foolish proposition. It is not necessary to make a diagram. If you connect two rheostats in series, and then connect two more rheostats in series, and then connect these two series in multiple with each other, you have a multiple series connection. But what earthly use would that be? Or, rather, to what earthly use could you apply that kind of connection, so far as rheostatic resistance be concerned? The multiple series connection was used for a time in incandescent lighting, but was long since discarded. As I understand the matter, it was an unsuccessful attempt to use a one-wire incandescent lighting system. One reason it did not work lay in the fact that when one lamp of the series went out the whole series was promptly put out of business; also, it was necessary to extinguish several lights in order to extinguish one.

Operating Room Location.

Nebraska, says:

> Although I have taken the World for three years, and was also a purchaser of your Handbook more than two years ago, am up against a proposition I cannot figure out to my satisfaction. Enclosed find hurriedly drawn sketch of house. You will note that the operating room is proposed to be located on the second floor, probably about twelve feet above the first floor, and is also to one side. Of course this would give us a double keystone effect, but what I want to know is, will it be too much, and can we focus our picture sharply all over? The throw will be 100 feet, and it is 18 feet 9 inches from side to center of house. There will be two projectors, and the operating room will be 9½ feet high and as deep as we want it. By arranging machines proper distance apart the slant on one will be 17 feet 6 inches on a 100 foot throw, and on the other 12 feet 6 inches. How will this work out in practice? I would rather you did not put the above in the department, or if you do please do not use my name, as these are plans for a proposed theater which I do not want known for the present.



Well, Nebraska, I cannot make fish of one and flesh of another, and as you have not enclosed the customary fee I shall be obliged to publish the matter, withholding your name and the name of the city, however. If I would reply to questions by mail without any charge it would be but a very short time, as experience of two or three years ago proved, until I would be called upon to work anywhere from four to five hours a day replying to letters, and most of the correspondents would not even enclose postage. I like to help and be accommodating, but there are limits, and I have some other things to do. According to your plan I see no earthly reason why you could not bridge between the two store rooms, either at their front end or over the box office, and thus secure a centrally located operating room at a very nearly ideal throw. To locate the operating room as you propose would make it very difficult, if not impossible, to secure a sharply focused picture all over the screen. As to the keystone effect, you can easily figure out the amount of that. If you have a 16 foot picture at 100 feet the spread per foot would be 16 × 12 ÷ 100 = 1.92 inch spread of light ray per foot of throw. The rest is simply a question of laying out the angles to scale on paper, and seeing how much farther it is from the lens to one side of the picture than to the other side of the picture, and then multiplying that distance by the spread per foot. This will tell you how much larger one side of the picture will be than the other.

Remove the Click.

V. H. Bell, Gordon, Texas, orders the question booklets, and asks:

> (a) How may a click be removed from the intermittent of a Powers Six A machine? (b) Would a smaller carbon on the bottom give me better light on A. C. than ⅝ inch above and below.

You cannot hope to entirely remove it. It is no doubt due to worn parts, although there is always some click in the intermittent movement. That is in the nature of things. However, possibly the intermittent is out of adjustment. If so, I would recommend that you make the adjustment as per Instruction No. 39, page 281 of the Handbook, a copy of which I presume you have. (b) I cannot give you an intelligent answer without knowing what amperage you are using. The better way would be to try it. The general practice is, however, to have both carbons of the same diameter. If you try it, get a 9-10 for below, if you can—if not, try a ½ inch.

Buffalo Local to Dance.

Mr. J. Affachirer, secretary-treasurer of the Buffalo Local Union, No. 229, I. A. T. S. E., says:

> This local will hold its annual Spotlight Novelty Dance at the German-American Hall, Wednesday, Nov, 17, 1915. Our affairs are always attended by the theatrical profession of Buffalo and surrounding towns, and in the past each one has proven to be a most enjoyable occasion.

The department wishes for you a continuation of past successes upon the coming occasion. The Buffalo men have in the past proven themselves to be live wires. The local is aggressive and up-to-date, and I am sure they will give their guests of the evening a good time.

An Excellent Film Cleaner.

What seems to be a really excellent little device for the operating room is about to be placed on the market by Mr. C. F. Shue, New York City.

The device consists of a base, D, Fig. 2, which carries arm A, Fig. 2, which is mounted, and two specials, B-B, Fig. 2, with metal caps, upon which are wound strips of cotton flannel, three yards in length. In Fig. 1 we have a view of the cleaner in operation. The film is drawn around the rollers under considerable pressure, and each side is, in turn, rubbed against the cloth, thus removing dirt and oil. The device will, in my opinion, be particularly valuable for the removal of oil, although it also collects much dirt, and thus places the film in better shape for projection.

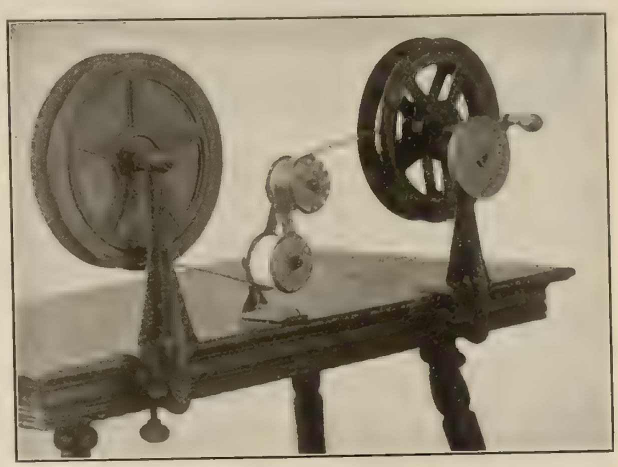


Fig. 1.

Arm A, Fig. 2, is held to base, D, by a shaft or spindle upon which it rocks, arm A, being held in upright position against the pressure of a spring. This equalizes the pressure with which the film rubs against the cloth, and when it becomes too great arm A will rock downward, thus decreasing the tension on the film.

The action of this device is somewhat similar to that of other well known film cleaners which cleans the film by drawing it between pads of cotton flannel. The peculiar advantage of this cleaner, is, however, that the cloth is in an endless strip, and all that is necessary to renew the cleaning surface is to cut off a little piece of the cloth; also the rocking feature is, I think, valuable.

The manufacturer claims that the device causes the rewinder to pull but little harder. It is even possible to renew the cloth while the device is running. Under screws, CC, Fig. 2, is a coil spring which holds the spools over against arm A. The cap on the other end of the spools has six holes in its surface similar to those shown in cap B-B, and the holes engage with a dowel pin in arm A, so that by pulling outward against the pressure of the spring under screw C this dowel pin is disengaged whereupon the spools may be rotated, thus unwinding the soiled section of cloth, which can then be clipped off with a pair of shears.

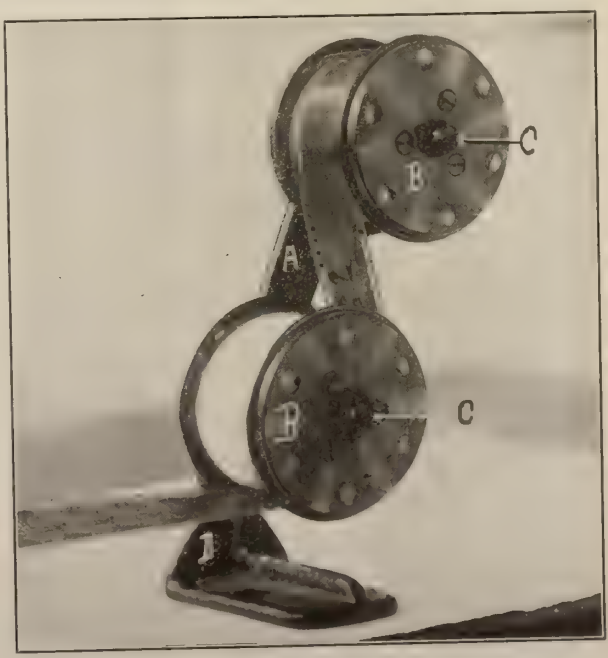


Fig. 2.

Motion Picture Photography*

Conducted by **CARL LOUIS GREGORY**

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Motion Picture Camera Exposure Chart.

THIS chart is calculated to give full shadow-detail, at sea level, 42° North Latitude.

For altitudes up to 5,000 feet no change need be made. From 5,000 to 8,000 feet take ¾ of the time in the table. From 8,000 to 12,000 feet use ½ of the exposure in the table.

Exposure for average landscapes with light foreground, river scenes, light colored buildings, monuments, snow scenes with trees in foreground. The data given is compiled for use with Eastman's standard motion picture film and cameras with 50 per cent. shutter opening.

The exposures given are approximately correct, but usable negatives can be obtained with ½ to ⅔ less time where it is not possible to give more on account of small apertured lens or ¼ opening shutter. Allowance should be made, however, for smaller shutter opening whenever possible.

Forty-two degrees North Latitude is that of New York and the Northern States. For Southern Canada use next larger sized stop and in the winter months perhaps two sizes larger. For Southern California, Florida and the Southern States, the next size smaller will generally be sufficient except in the early morning and late evening hours, when the opening should be according to the chart or even increased. When the light is red or yellow where the indicated stop numbers are underlined, the diaphragm opening must be increased to the next or even to the second or third opening beyond that indicated by the chart.

CINEMATOGRAPHIC EXPOSURE CHART
— • —
f SYSTEM

HOUR	MONTH AND WEATHER																			
	JAN., NOV., DEC.					FEB., OCT.					MAR., APR., AUG., SEPT					MAY, JUNE, JULY				
	Bright Sun	Hazy Sun	Diffused Light	Dull	Very Dull	Bright Sun	Hazy Sun	Diffused Light	Dull	Very Dull	Bright Sun	Hazy Sun	Diffused Light	Dull	Very Dull	Bright Sun	Hazy Sun	Diffused Light	Dull	Very Dull
11 A.M. to 1 P.M.	22	16	11	8	4	22	16	8	5.6	4	32	22	16	11	8	32	22	16	11	8
10-11 A.M. and 1–2 P.M.	16	11	8	5.6	3.5	16	8	5.6	4	3.5	32	22	16	11	8	32	22	16	11	8
9–10 A.M. and 2–3 P.M.	11	8	5.6	4		11	5.6	4	3.5		22	16	11	8	5.6	22	16	11	8	5.6
8–9 A.M. and 3–4 P.M.						8	5.6	4	3.5		22	16	11	8	5.6	22	16	11	8	5.6
7–8 A.M. and 4–5 P.M.											16	11	8	5.6	4	11	8	5.6	4	3.5
6–7 A.M. and 5– P.M.											11	8	5.6	4	3.5	8	5.6	4	3.5	
5-6 A.M. and 6–7 P.M.																5.6	4	3.5	.	

The numbers given in the chart indicate the diaphragm opening necessary under the F system, which is the system used in marking the diaphragm opening on nearly all cinematograph lenses. They are F 3.5, F 4, F 5.6, F 8, F 11, F 16, F 22, F 32—each succeeding number in this series giving one-half the exposure of the one preceding. Other intermediate numbers are sometimes given, but not often, and may be practically disregarded when using this chart. In the following classification of subjects, the diaphragm opening should be modified from the one given in the chart according to the direction given after each class.

For example, we wish to make a picture in June, at four o'clock in the afternoon, of some red brick building on a hazy day. Under June we look in the hazy sun column and opposite the time we find the exposure to be F 16. For this classification the increase is two points, or F 8.

SUBJECTS.—For other subjects modify the exposure for an average landscape as given for the class of subject.

CLASS A.—Studies of sky and white clouds. Decrease opening three points.

CLASS B.—Open views of sea and sky; very distant landscapes; studies of rather heavy clouds; sunset and sunrise studies. Decrease opening two points.

CLASS C.—Open landscapes without foreground; open beach, harbor and shipping scenes; yachts under sail; very light colored objects; studies of dark clouds, snow scenes with no dark objects; most telephoto-subjects outdoors; wooded hills not far distant from lens. Decrease opening one point.

CLASS D.—Landscapes with medium foreground; landscapes in fog or mist; buildings showing both sunny and shady sides; well lighted street scenes; persons, animals and moving objects at least thirty feet away from the camera. Increase opening one point.

CLASS E.—Landscapes with heavy foreground; buildings or trees occupying most of the picture; brook scenes with heavy foliage; shipping about the docks; red brick buildings and other dark objects; group outdoors in the shade. Increase opening two points.

CLASS F.—Portraits outdoors in the shade; very dark near objects, particularly when the image of the object nearly fills the plate and full-shadow detail is required. Increase opening three points.

CLASS G.—Badly lighted river banks, ravines, glades and under the trees. Wood interiors not open to the sky. Increase opening four to five points.

For back lighting and Rembrandt effects, give an additional increase of one point more than indicated by the classification.

Subjects which require openings much greater than afforded by the lens used should not be attempted, as the film is only wasted.

Bad Film Stock.

A. D., Brownsville, Texas, returns with more details concerning his trouble with film fresh from boxes being stuck together so tightly that the film tears at the sprockets before it will unroll:

"You say to keep the negative in tin cans and carefully taped. Which is what I do until I use it. But it is under these same conditions in the cans sealed that I find my negative stuck on removing it. It's in the can and sealed with the usual tape as sent out by Eastman and it is sealed as well as tape can do it that I find my negative in the shape referred to. I don't expect to keep it for any length of time after its removal from the cans. But how does the moisture enter the cans? It appears as if the tropical heat or warmth has a tendency to produce the sticky annoyance. It would not appear as if moisture alone or at all in this case was responsible.

"The only remedy I can see for me is to keep as little as possible on hand. Still, I am not in position to do this satisfactorily as I never know when I will need 100 feet or when I might urgently need 1,000 feet. It depends on sudden occurrences for which I have to provide and then I find by negative, not all, but some of it useless."

The film which you get stuck together in well sealed cans cannot have been in the proper condition when shipped and you should return it and demand that your money be returned or good film sent you in its place.

I have taken pictures in much worse climates than South Texas and with reasonable care have never experienced the trouble which you describe.

Exposure With Nitrogen Lamps.

Al Lindmark, Chicago, asks:

"When nitrogen lamps are used can the exposure be calculated the same as with mercury vapor lamps?

Please tell me where I can get some literature on the new Shusteck camera?"

By using an exposure meter the value of any type of light may be estimated. It is difficult to estimate the comparative value of nitrogen lamps and Cooper-Hewitt tubes without knowing just what type of installation is used. Using banks of eight Cooper-Hewitt tubes of the standard type they seemed to have about twice the photographic value of twelve 1,000 watt nitrogen lamps arranged in a similar sized bank. The Cooper-Hewitts were fitted with the usual half cylinder white porcelain enamel reflectors and the nitrogens with semi-parabolic shaped hoods with white enamel reflecting surface.

Unfortunately this department has not heard before of the Shusteck camera and will be glad to hear from any reader who can give any information in regard to it. In addition, anything within the jurisdiction of this department in the way of new cameras, apparatus, or news contributed by its readers, will always find a welcome.

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Comments on the Films

General Film Company

ARLINE'S CHAUFFEUR (Biograph), Oct. 25.—This one-reel drama bears but slight relation to things as they are. It is a pleasant little romance, nevertheless, and everyone will be glad to learn that matters turn out quite properly and Arline's chauffeur becomes her husband, as well. Isabel Rea, Jack Mulhall, W. J. Butler and W. C. Robinson supply a satisfactory quality of acting.

THE INEVITABLE PENALTY (Lubin), Oct. 25.—The danger to a woman in "loving not wisely, but too well" is illustrated in this one-reel drama, written by David Ellis. The film is full of action and has received thoughtful direction by Percy Winter. Octavia Handworth, William Wilson, Gilbert Ely and Louis Mortelle act with excellent effect.

HEARST-SELIG NEWS PICTORIAL, NO. 85, 1915 (Selig), Oct. 25.—A class flag rush at City College, New York, gives a spirited opening to this number. Other items of interest: Suffragette parade, Boston; the Mayor of Chicago at the Panama-Pacific Exposition; Lucile fall and winter styles; new summer home for President Wilson, Long Branch, N. J.; opium pipes and drugs destroyed at Los Angeles; San Francisco high school girls compete in athletic sports; railroad wreck, Randolph, Kans.; Italian troops on Austrian border.

THE PRINCE IN DISGUISE (Vitagraph), Oct. 25.—A charming juvenile comedy in one reel has been written by W. A. Tremayne, and it is delightfully played, with Bobby and Helen Connelly in the star roles. The human touch is irresistible. Mabel Kelly, Frances Connelly and Robert Gaillard are the grown-ups of the cast.

THE KNAVES AND THE KNIGHT (Kalem), Oct. 26.—A diver has nothing on Bud Duncan, in this one-reel burlesque comedy, as Bud is thrown into a lake while incased in a suit of armor. The comic mishaps leading up to this situation are plentiful, Bud having donned the hardware in order to annex a lot of silverware. Rube Miller, Martin Kinney and Ethel Teare assist in the fun-making.

PLAYING IN TOUGH LUCK (Lubin), Oct. 26.—D. L. Don, Ferdinand O'Beck and Eleanor Blanchard are cast for the comic trio in this one-reel farce, written by Daniel Ellis. The fun is of the burlesque type and is well suited to the methods of all concerned. The situations, and not "funny falls," furnish the laughs.

THE RACE FOR A GOLD MINE (Selig), Oct. 26.—Tom Mix wins the race. This is a guarantee that there is plenty of hard and reckless riding in the picture. The reel discloses a breezy western story and Tom once more wins the girl of his choice, as well as the race.

DREAMY DUD UP IN THE AIR (Essanay), Oct. 27.—Wallace A. Carlson has discovered a number of surprising adventures for Bud and Wag in this animated cartoon, and then lands his hero safely back in his bed again. The picture is quite as amusing as the rest of the series. Scenes in the Canadian Rockies are on the same reel.

ITSKY, THE INVENTOR (Vitagraph), Oct. 27.—The central idea of this one-reel comedy is novel and is the mainspring of a lot of laughs. Hughie Mack is responsible for the larger portion of the fun, good work also being done by Harry Fisher and Florence Natol. C. Jay Williams made the production.

A TRICK OF FATE (Biograph), Oct. 28.—The three characters which tell the story in this one-reel photoplay are enacted by Charles Perley, Hector V. Sarno and Augusta Anderson. It is a tense little drama, its scenes laid in the far West, and its strong points are well brought out by the cast.

FUN AT A BALL GAME (Essanay), Oct. 28.—The surroundings and incidents in this one-reel comedy are comparatively novel and also vastly amusing. The leading role is played by Jewel Mendel, who is assisted by a good cast.

KIDDING THE GOATS (MinA), Oct. 28.—There are two comedies on this one reel, the title of the second picture being "A Matter of Form." Both are of the liveliest description, from a knock-about point of view, and will prove amusing to many patrons of the screen.

THE UNFORGIVEN (Vitagraph), Oct. 28.—This is a dream picture, and the unhappy ending of a good man's romance, which is shown to an audience, has no foundation in fact. The dream is a tragic one, however, and the acting of Charles Wellesley, L. Rogers Lytton and Zena Keefe makes it seem very real.

THE WONDER CLOTH (Lubin), Oct. 29.—The "wonder cloth" is a bullet-proof vest, and Benjamin Lev, the author, has written an interesting story in connection with it. The picture is in one reel, Melvin Mayo, Adda Gleason, L. C. Shumway and George Routh forming a satisfactory cast.

A CASE OF EUGENICS (Vitagraph), Oct. 29.—The fun in this one-reel comedy seems rather labored, in comparison to most of the pictures in which Mr. and Mrs. Sidney Drew are the leading actors. However, there are many hearty laughs in it, and Bobby Connelly is also a member of the cast.

General Film Company Specials.

THE PRICE OF AMBITION (George Kleine), Oct. 25.—Three people tell the story of this two-reel drama. The part played by Ethel Grandin is that of a wife who is forced by her husband to assist him in obtaining money from a wealthy man by passing herself off as her husband's sister. Owing to the lack of character in the wife, Miss Grandin is unable to make the part a strong one, although she acts with sincerity and good judgment. The production is creditable.

THE NET OF DECEIT (Kalem), Oct. 25.—The characters in this three-reel drama range from a simple fisherman to a spy, a foreign diplomat, a powder king and an adventuress. The lady in question flirts with the fisherman, but learns to love him and gives up her evil ways for his sake. Melodramatic situations abound in the play, but it lacks that inevitableness which is the most necessary feature in a plot. Harry Millarde has given it a good production. The leading parts are acceptably filled by Roland Bottomly and Alice Hollister.

A MYSTERY OF THE MOUNTAINS (Biograph), Oct. 26.—Homely folk, of simple life and primitive passions, are the men and women in this two-reel drama. The character drawing has been done by a skillful hand, and the story which is unfolded is strong of motive and full of interest. The acting is uniformly excellent and is contributed by Ivan Christy, Jack Drumeir, Jos. McDermott, Mary Malatesta, Kate Bruce, Sidney D'Albrook and James Fuery.

MISS FRECKLES (Essanay), Oct. 26.—Ruth Stonehouse comes very near being the whole thing in this two-reel comedy. She impersonates a denizen of Hogan's Alley, and is first seen "rushing the can" for her Dad. Her performance is well rounded and delightfully humorous. The comedy reflects credit upon the author, H. Tipton Steck, and offers excellent roles for Frank Dayton and Marion Skinner.

HARVEST (Biograph), Oct. 27.—Madame Janauschek, the celebrated Polish actress, made a great success of the stage version of this three-reel photoplay. The drama is a strong one, with a gripping heart interest, and has been expertly arranged for the screen. The parts are all most capably played by Franklin Ritchie, Louise Vale, Gretchen Hartman, Jack Drumeir, Herbert Barrington, Charles H. Mailes, Jack Mulhall and Vola Smith.

BY WHOSE HAND (Kalem), Oct. 27.—The mystery in this two-reel drama is well sustained. Not until Hamilton Smith, the author, is ready to reveal the secret, does the truth come out. It is a crook drama and is spiritedly acted by Harland Moore, Marguerite Courtot, Richard Purdon and Robert Vaughn. A short animated cartoon, "There's Villainy Afoot," is on the last reel.

THE MAN OF GOD (Lubin), Oct. 27.—A priest, a young woman and a degenerate are cast upon a desert island, in this two-reel drama. The priest has great difficulty in saving the girl from being assaulted by the other man. The degenerate dies, the girl is saved and the priest remains on the island. The picture will offend many patrons of the screen. Earl Metcalfe, Ormi Hawley and Kempton Green comprise the cast.

THE STRANGE UNKNOWN (Lubin), Oct. 28.—Paris and New York are the scenes of this three-reel photoplay, which is melodramatic in plot and contains an interesting story. The acting of the cast meets every demand. A review of this picture appears in this issue.

THE MYSTERY OF ROOM 13 (Edison), Oct. 29.—A review of this picture appeared in the issue of Oct. 30, page 813. It is a well-constructed melodrama, finely played by a large cast, Lillian Herbert and Marc MacDermott taking the principal characters.

Metro Pictures Corporation.

PENNINGTON'S CHOICE (Quality—Metro), Nov. 8.—Francis X. Bushman and Beverly Bayne are featured in an ingenious story that has an unexpected denouement. Miss Bayne plays a dual role, that of a society girl and that of the untutored daughter of a Canadian woodsman. In changing from one to the other her transformation is complete. Mr. Bushman is excellent in the character of an eastern college man whose courage is severely tested. This subject is reviewed at length on page 1156.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 43, 1915 (Oct. 28).—Interesting items of this issue are the testing of the new life preserver in New York Bay, scenes of the revolution in Haiti, President Wilson arriving at Princeton to cast his vote for woman suffrage, baseball fans in San Francisco watching the world series, and George Cohan laying the corner stone of the new Friar's Club Building in New York City.

THE SMUGGLER'S CAVE (American), Oct. 29.—This film is based on an old theme, wherein the simple girl of the sea coast falls in love with a stranger, and gets into serious difficulties therefrom. The picture is prettily staged and holds the interest fairly well.

ZABLITZSKY'S WATERLOO (Casino), Oct. 31.—This is one of the Casino comedies in which Cissy Fitzgerald appears. Rather a startling opening is given the picture with an unequally balanced wrestling match between Zablitzsky and his trainer. Zablitzsky, be it known, possesses a considerable number of pounds avoirdupois of good solid flesh, and wallops his rivals in love to a finish. The comedy is a very good one, and was made at the Gaumont studios.

PUTTING PAPA TO SLEEP (Novelty), Nov. 1.—In which a girl changes places with her maid in order to elope with her lover. Elopers and pursuers wind up in the police station. Some of the small business is funny, but the production as a whole is an average one.

ONE TO THE MINUTE (Beauty), Nov. 2.—A bright little comedy number, featuring Frank Borzage and Neva Gerber. The young club man robs his fellow-members on a bet, but gets in bad when his supposed friend skips with the proceeds and turns out to be a crook. The number is pleasing

SEE AMERICA FIRST (Gaumont No. 81), Nov. 2.—The Mutual Traveler visits Boston, Concord, Cambridge and Marblehead in this half-reel. Some fine scenic views are shown of this historic locality.

KEEPING UP WITH THE JONESES (Gaumont), Nov. 2.—On same reel with above. This shows Pa and Ma Jones in some drawings animated by H. S. Palmer. The moving day adventures prove amusing.

ON SECRET SERVICE (American), Nov. 5.—Winifred Greenwood, Edward Coxen and George Field appear in this number. The girl's father turns out to be a badly wanted counterfeiter, but the secret service agent is himself a crook. The story holds the interest and is fairly strong.

BILLY VAN DEUSEN'S CAMPAIGN (Beauty), Nov. 6.—An amusing comedy in which Van Deusen loses out in an attempt to do something to distinguish himself in order to win the girl he loves. His competitor for mayor of the town has a cleverer scheme than he for obtaining votes, and so Van Deusen is obliged to take a back seat in a very undignified manner. The comedy of this number is good.

DOES IT PAY TO ADVERTISE? (Casino), Nov. 7.—A theatrical couple, believing in the adage, "it pays to advertise," hire a baby, keep the boarders in the house awake all night with the crying of the baby, and end in the police court after participating in a number of ungraceful situations. This number contains considerable of the kind of comedy that the average audience likes.

THE MISTAKE OF MAMMY LOU (Thanhouser), Nov. 7.—The old negro mammy sees her young mistress with a revolver and thinks she is going to kill herself. She runs and brings the lover, with whom the girl had quarreled. There is an attempted burglary and the reel closes amid great excitement. A light, pleasing number.

LULU'S LOST LOTHARIOS (Falstaff), Nov. 8.—This is an original and amusing number, in which the jealous sheriff locks up his rivals, one by one. Suburban Holmes, a detective, manages to get them out. The plot is slight, but pleasing.

THE DOUBLE CROSS (Cub), Nov. 12.—A George Ovey comedy in which the comedy lead tries to usurp the place of one who has entrusted him with the entertainment of his young aunt until his return On the return of the master of the house considerable trouble arises which ends in the tragic dethroning of the would-be nephew.

Mutual Film Corporation Specials.

PLAYING FOR HIGH STAKES (Mustang), Oct. 29.—This is a two-reel western drama which is fairly interesting. The story is of how a western saloonkeeper, falling in love with the brother of a pretty newcomer to the village, tries to keep the young man straight, and eventually gives up his saloon and buys stock in a mining company for the sake of winning the love and respect of the girl. The story is not above the ordinary, but is moderately entertaining, as produced in the film.

THE WASP (American), Nov. 1.—A two-reel number, featuring Vivian Rich. She is first seen dressed in men's clothes, robbing a house. She afterward reforms and takes charge of a relief bureau. Her heart is touched by the sight of so much poverty and she again steals, devoting the proceeds to buying things for the poor. Later she marries a man who has befriended her. The story suffers from the weakness usual to plots wherein a person commits a crime in order to accomplish good of some sort. The leading character holds the interest, but the offering as a whole is not very strong.

WHEN AVARICE RULES (Centaur), Nov. 4.—A two-reel animal melodrama in which Bonavita as the villain kidnaps the ward of the man who has insulted him. He places her in an apartment from which there is no escape except the lion's den. The wife of the animal trainer releases the young woman at the instigation of her sweetheart, and is maltreated in a brutal manner by her husband for her pains.

THE LAW OF DUTY (Reliance), Nov. 7.—A two-reel German military drama which is rather overdrawn as regards action. The story centers around a situation that has been utilized many times before, that of a father sitting in judgment on his son, learning eventually that his surmises are wrong, and that the son, in place of being the turncoat that he had accused him of being, is a hero.

ALICE OF HUDSON BAY (American), Nov. 8.—A two-reel production directed by Chas. Bartlett. The picture is an interesting one with Winifred Greenwood in the feminine lead, and George Field as the villain. The only serious fault to be found with the production is the typically western character of the country where the scenes are laid. The story treats of a circumstance where a man is arrested for the crime of another. The perpetrator of the crime at his death confesses, and the imprisoned man is released. There is a love tale also running through the weave of the story which brings into prominence Alice, the daughter of the trader, and one of the Canadian Mounted Police.

THE DEVIL'S DARLING (Rialto), Nov. 8.—A three-reel subject featuring Francine Larrimore, who proves attractive in the lead. The plot is a variation of the "Faust" theme; in this case a woman sells her soul to the devil in order to retain her beauty. This part of Irma is a repulsive one, yet well handled; she entices the girl from her work and tries to procure her ruin. Phillip, a young minister, arrives just in time to save the girl from a wretched fate. This combines a half-mystic theme with some familiar white slave situations. It is well-constructed and a fairly strong offering of its type.

Pathe Exchange, Inc.

PATHE NEWS, NO. 85, 1915 (Pathe), Oct. 23.—Besides the usual number of scenes from the front, we see in this issue Geo. M. Cohan laying a corner stone for a new Friar's Club Building, and the Klicatat Indians carrying home their allotment of fish in the Wind River district

Pathe Exchange, Inc., Specials.

NEAL OF THE NAVY, NO. 9, "The Yellow Peril" (Panama Films), Oct. 18.—"The Yellow Peril," which is the title of this number, has, in addition to its entertaining qualities, an educational value, in that it shows how to combat with the disease breeding mosquito. There is a thrilling visualization of how the villain, Hernandez, had Neal and Annette placed in the heart of the mosquito swamp, and their rescue from death by the brute man, and later their safe return to the village by the help of the rescue party from the village.

NEW ADVENTURES OF J. RUFUS WALLINGFORD, "The Lilac Splash" (Pathe), Nov. 1.—"The Lilac Splash" is the name of this number of this series. This time a very elaborate lilac dress figures largely in the story. This is not just as amusing as some of the rest of the series, but has a goodly fund of humor at the same time.

THE MENACE OF THE MUTE (Gold Rooster Play), Nov. 5.—The second of the Ashton Kirk series staged by Arnold Daly. It is a thrilling melodrama, well produced, and reviewed at length elsewhere in this issue.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 190 (Universal), Oct. 27.—Football, Uncle Joe Cannon on the stump, fashions, Rookies training near Chicago, war scenes at the front, Hy Mayer drawings and other features appear in this number.

A DAY AT MIDLAND BEACH (Joker), Oct. 30.—A low comedy number, in which a boob takes his girl on a trip to the beach. He falls off a ferry boat on the way and later takes a tumble from a Ferris wheel. The fun is of a rough sort, but will serve to please some observers.

TWENTIETH CENTURY SUSIE (Joker), Nov. 6.—A "rube" comedy number with Wm. Franey, Gale Henry and Lillian Peacock in the cast. The natives turn out to meet the coming young lady with a band, but she turns out to be old and homely. This is quite amusing in its way.

CUPID AND THE SCRUB LADY (L-KO), Nov. 7.—A very funny low comedy number, featuring Alice Howell as a scrub lady. She is very much in love with the boss and desires to become a real lady. Her chance comes when she saves his safe from being robbed. A good offering of the burlesque type.

THOSE KIDS AND CUPID (Nestor), Nov. 8.—A comedy number, by Thomas Delmar, featuring Ray Gallegher and Billie Rhodes. The girl's little sisters place some silverware in the young man's pockets and a policeman takes him for a burglar. The plot is light, but amusing and well pictured.

GETTING HIS GOAT (Imp), Nov. 9.—A comedy number, featuring William Garwood and Violet Mesereau. A goat gets the hero's clothes while he is bathing; the picnic party is upset by a snake. Numerous other amusing adventures are shown. A pleasing light subject.

PARSON OF PINE MOUNTAIN (Rex), Nov. 9.—Ben Wilson, Joseph Girard and Dorothy Phillips appear in this. The characters live in a mountain district and the young parson forces the girl's lover to wed her after he has betrayed her. The settings and cast are pleasing; the story quite appealing, though not very new in plot.

FATHER'S LUCKY ESCAPE (Nestor), Nov. 13.—In which a young man plays waiter in order to see his best girl at a restaurant. The scene in which she lures his father into a flirtation has a "sporty" tone and lacks any great novelty. A fair comedy number.

Universal Film Mfg. Company Specials.

THE MAN IN THE CHAIR (Gold Seal), Sept. 14.—A two-reel number, written by Hobart Henley, who also plays the lead. He is assisted by Grace Thompson, Burton Wilson, Ray Hanford and others. The story, which is chiefly concerned with the trial of the invalid hero for murder. is a most absorbing one and excellently presented. The wrath of the life-long sick man is aroused to the extent that he walks and meets a man in hand-to-hand conflict. He is acquitted after confessing to his crime. This is new and unusual throughout. It makes a strong offering.

SUCH A PRINCESS (Rex), Nov. 7.—A charming little three-reel fairy story, with Elsie Albert, C. Norman Hammond and others in the cast. The prince is compelled to marry very quickly in order to retain his throne. He does not like women, but on a hunting trip meets Wildflower, a girl of the woods. He marries her and carries her to court where her bucolic ways attract great attention. The prince becomes irritated, but she saves him from his enemies and his love returns. This is not remarkable for its settings or characterizations. The story, however is a very pretty one and leaves a good impression on the observer.

ON THE LEVEL (Gold Seal), Nov. 9.—A two-reel number, featuring L. M. Wells, Jack Wells, Herbert Rawlinson and Jean Taylor. Jim, the younger brother, assumes guilt for his brother's forgery. Later the brother makes confession, while facing death, and Jim is exonerated. Jim, in the meantime, writes a play and falls in love with an actress who is masquerading as a housemaid to gain local color. The love story is a pleasing one and the number is entertaining, though not dramatic

HEARTS THAT ARE HUMAN (Big U), Nov. 11.—A three-reel number by J. Jackson. This has a slight tendency to melodrama in the opening scenes, where the hard-hearted father turns his girl away from home. The action is a little jerky. Later, however, the story becomes very interesting. It is all familiar material, but is handled in a way that gives a fresh view of a girl's struggles in the world. The heroine of this is a pretty girl who makes good as a concert singer and then triumphs on the operatic stage. She has trouble with a married man, but later finds happiness with her own lover. This has numerous elements of universal appeal.

WHAT THE RIVER FORETOLD (Bison), Nov. 13.—An excellent three-reel western, based on a story by Peter B. Kyne. Sherman Bainbridge, Edythe Sterling and Jack Holt play the leading roles. The old Indian legend is nicely woven into the story. The mystic draught at the stream by the two partners results in a complete carrying out of the old superstition. There are some fine scenic effects in this. It leads up to a fitting climax and makes, on the whole, an offering well above the average.

V-L-S-E, Inc.

THE RIGHTS OF MAN, a story of War's Red Blot (Lubin), Oct. 25. An unusual five-part production inspired by the European war. Louis Reeves Harrison wrote a scenario in which he aims to show the horror of conditions resulting from autocratic rule. Contrasted with the menace of militarism, democratic institutions appear in a very favorable light. Director Jack Pratt gave the picture an appropriate setting and the principal characters were adequately presented by Rosetta Brice, Richard Buhler, Francis Joyner, Charles Brandt and George Clarke.

THE CRIMSON WING (Essanay), Nov. 1.—Using a novel by Hobart C. Chatfield-Taylor as the basis of the story, E. H. Calvert has produced a six-part romance of the European war for the Essanay Company. The picture is beautifully staged, has many popular qualities and is excellently acted by Mr. Calvert, Beverly Bayne, Ruth Stonehouse and Bryant Washburn.

THE TURN OF THE ROAD (Vitagraph), Nov. 1.—Isabel Johnston wrote the scenario for this five-reel Blue Ribbon feature and Tefft Johnson produced an unusually appealing picture, in which Naomi Childers, Joseph Kilgour, Virginia Pearson and Bobby Connelly appear. It is the story of a mother's love for her son and of a husband's infidelity when tempted by a flirtatious young woman. A happy conclusion is brought about in a reasonable fashion.

World Film Corporation.

BOUGHT (Shubert), Nov. 1.—Lawrence McCloskey wrote this story of an impecunious author's romantic adventures in marriage and on the stock exchange. It was ably directed by Barry O'Neill, with Frederick Lewis and Ethel Gray Terry in the principal roles, those of the unsuccessful writer and the girl who becomes his wife. The picture reaches its most exciting moments in the stock exchange scenes in the last reel.

SHOULD A WOMAN FORGIVE? (Equitable), Nov. 8.—A five-reel offering made by Horkheimer Brothers and featuring Lillian Lorraine. It is a sex problem picture in which the married woman's part is ably taken by Mabel Van Buren. Both sides are acted well, though Miss Lorraine is perhaps more artistic in her interpretation of a Gypsy-like woman. A longer review will be found on another page of this issue.

Associated Film Sales Corporation.

SHOT AT SUNRISE (Monte), Oct. 25.—An amusing eccentric comedy which is a go-between farce and burlesque. In many ways the comedy is decidedly original, and has been cleverly developed. It starts out with masculine rivalry over an eccentric feminine, and ends in a most remarkable fusilade of misaimed cannon. This comedy will be liable to please any audience.

AND HE CAME STRAIGHT HOME (Atlas), Nov. 2.—It is easy to believe that by many audiences this comedy would be greeted with roars of laughter. It cannot be highly recommended, however, because it is one stagger of drunkenness from beginning to end. A few amusing scenes are enacted in a cemetery where the Empress of Egypt, according to the drunken husband's story, with her cruel husband, step out from the tomb for his entertainment.

UNEXPECTED REWARD (Liberty), Nov. 2.—This is an attractive one-reel western drama. It is presented as a story within a story. A young man, returned from the West, telling his mother and sweetheart of how he injured his wrist, gives a vivid description of how a bandit entered his cabin, and forced him, at the point of a gun, to lure a posse that appears on the hills nearby off his track. The incidents attendant on the chase and the eventual obtaining of an unexpected reward of $500 for the capture of the bandit are interesting.

Associated Film Sales Corporation Specials.

IN AND OUT (Banner), Nov. 2.—A two-reel comedy of rather an ordinary sort. A good deal of it centers about a young woman who, attracted by a moving picture actor, tries to enter the game somewhat to her sorrow. The picture might be amusing to some audiences, but is not a first-class comedy.

HILARY OF THE HILLS (Santa Barbara), Nov. 2.—Gertrude Bondhill and Ralph Gray are featured in this two-reel production. The story is of the western mines and is of a fairly interesting character. Gertrude Bondhill plays the role of a simple girl of the hills very acceptably, and Randolph Gray, as the new superintendent of the mines, does good work. There are several thrilling situations in the run of the picture.

Miscellaneous Specials.

THE FAMILY STAIN (Fox), Oct. 18.—The opportunities for suspense in this five-part mystery melodrama are partially lost, owing to a lack of clear explanation of the situation in the early scenes of the picture. In its entirety the production is rather harrowing, but well handled by the director. The acting of Frederick Perry, Walter Miller and others is satisfactory.

Flickers

WEDNESDAY afternoon, October 20, was a very big day for the staff of the All Features Film Co. They sure did cut loose and forget they had come to the office that day or to do any work at all. The reason for it all was that George Ames, general manager of the company, went and married. Frances Eugenie Baker was the young lady that upset business in general around 126 West 46th street that afternoon. The motto now is, "Let George do it."

George Ames.

Mr. and Mrs. George Ames hopped a rattler direct for the Thousand Islands and will spend their honeymoon counting them all to make sure that none of them have been taken in for the winter season.

Stop a minute and look up at George. We trust that he will preserve and always wear that little smile, which has become as well known as he himself.

* * *

We haven't heard a word from Jay Cairns, the broncho buster, yet, and now we dare him to come to New York.

* * *

Arthur Lucas, general exchange representative for the Triangle Film Corporation, after making a complete trip around the states, is back in New York City again.

* * *

W. H. Rudolph, Eastern representative for F. O. Neilsen, leaves for an extended trip Friday. The first stop will be Chicago, for a visit to the home office.

* * *

Jack Cunningham, of the Mirror Films Company, is in Chicago making arrangements for the publicity campaign about to be launched by his company.

* * *

C. Lang Cobb, of whom we have not seen or heard a word about for some little time, was observed lounging around the Astor lobby Monday noon time.

* * *

Frank Carroll had Nate Block, of the Kansas City Feature Film Company, and a devout follower of the Moving Picture World, under his care last week, and was showing him the sights. MAC.

JEFERSON JOINS HORSLEY.

L. V. Jefferson has been added to David Horsley's scenario staff, which also includes Charles Mortimer Peck and Miss Theodora Harris. Among Mr. Jefferson's plays which have been produced are "Both Sides of Life," "The Grail," "The College Orphan," "The Faddist," featuring Henrietta Crosman; "A Splendid Crook," with Henry B. Warner; "Cupid's Thumb-Print," "The Temptation of Adam," and many others of equal note. For Mr. Horsley, he is responsible for the scenario in which Irving Cummings makes his first appearance as a David Horsley star. He is also at work writing the plots and business for the "Stanley's Adventures in Africa" series, which is now being carried on in the Centaur Features under the direction of Frank Montgomery.

F. L. GREENWALD OF OHIO IN TOWN.

F. L. Greenwald, manager of the Exclusive Features Company of 211 Columbia Building, Cleveland, has been in New York for a week. Mr. Greenwald has been making a search for good features for his company.

Chicago News Letter

By JAS. S. McQUADE.

Patriotic Pictures Prevail.

AN ATMOSPHERE of patriotism seems to prevail in Chicago these days. Soldiers and sailors and members of patriotic organizations may be seen most any afternoon or evening marching in groups to the Olympic theater to see Vitagraph's "The Battle Cry of Peace," and many of them are bound for the Colonial theater, where "The Birth of a Nation" is still running successfully.

As guests of J. Stuart Blackton, five hundred Fort Sheridan "Rookies" (business and professional men of Chicago and nearby towns, who have had military training under the supervision of army officers), saw "The Battle Cry of Peace" on Tuesday evening, October 26. Colonel W. N. Nicholson and Congressman M. B. Madden, sponsors for the Fort Sheridan Training Camp, declared "The Battle Cry of Peace" to be a fine lesson in preparedness.

By invitation of D. W. Griffith, the "Rookies" attended the regular exhibition of "The Birth of a Nation" on the following Friday night, October 29. They assembled at the Sherman Hotel, and marched in a body to the Colonial theater, to the music of the Fort Sheridan band.

Other patriotic organizations to give their support to "The Battle Cry of Peace" are the National Security League and the Chicago chapter of the Navy League. Fifteen hundred members of the National Security League attended an exhibition of the picture on Wednesday evening, October 27. Several members of the organization highly endorsed the subject when addressing the spectators that evening.

The Navy League intends to make a special event of attending an exhibition of the picture during United States Navy Week in Chicago, which began Monday evening, November 1. Five hundred members of the league have already been supplied with tickets.

Strand Activities Broaden.

Announcement was made recently by the Strand Theater Company that it has increased its capitalization to $1,000,000, and plans have been completed for five more Strand theaters to be erected in this city; four to be located in the outlying residence districts, and one in the "downtown" district, in addition to the present one at Wabash avenue and Seventh street.

The stock of the new Strand organization, on its $1,000,000 basis, has already been subscribed for by thirteen prominent Chicago business men. In discussing the resultant growth of the organization, the management stated that there were 33,000 paid admissions to the Strand theater in the last seven days. Geraldine Farrar, in the Lasky-Paramount production of "Carmen," has proven to be a remarkable drawing card, and the discriminating Strand clientele built up at Orchestra Hall has been retained at the new location.

In addition to the present officers of the Strand Theater Company, the latest Strand venture will be supervised by a directorate of thirteen stockholders.

Chicago Film Brevities.

William N. Selig has been appointed by Mayor Thompson to succeed Robert J. Roulston as one of the trustees on the Board of Education in this city. Mayor Thompson named seven new appointees to the board, in all, at a council meeting on Tuesday, October 26. The new members will take their seats as soon as the appointments have been approved by the council.

* * *

The first public presentation of Essanay's "The Crimson Wing" was given at the O'Neill theater, in Lake Forest, for the benefit of the Lake Forest Young Women's Christian Association, on Tuesday evening, November 2, at an admission price of $1.50. Lake Forest was the location of many scenes in the production, and a number of residents of that fashionable suburb took part in minor roles.

* * *

Last week was "Farewell Week" for pictures at Hamburger's Fine Arts theater on Michigan avenue. The house will be given over, temporarily, to the Fuller Sisters, beginning early next month. "The Better Woman," presented by the Equitable Motion Picture Corporation, and two short comedies were the final screen offerings at that theater.

* * *

Captain Harry Lambart, vice-president of the Mirror Films, Inc., New York, arrived in Chicago last week to begin the organization of his forces in this city. He will return to New York in time to take part in the production end of the Mirror films, which will begin at the company's studio on Long Island some time in November.

* * *

The winners of the Selig-Tribune contest, entitled "Funniest Event in Your Life," have been awarded prizes as follows: First prize, $175, to Peter Sherlock Gurwit; second prize, $150, to Olive K. Weldon; third prize, $100, to Miss Harriet Snow; fourth prize, $75, to E. A. Bryant.

* * *

The first issue of the new Paramount Weekly will be released in New York on November 8, and two days later, in Chicago. One thousand feet of news of the world and 300 feet of local doings in Chicago will be photographed weekly.

* * *

W. C. Aldous, of the technical division of the Industrial Moving Picture Company, has returned to Chicago after spending four weeks in the east studying film manufacturing conditions. The Industrial Moving Picture Company desires to express its appreciation of the courtesy extended Mr. Aldous by A. F. Gall, of the Edison Laboratories at Orange, N. J.; W. S. Sistrom and Tom Harding, of the Universal Film Manufacturing Company; Mr. Carleton, of the Duplex Company, and Herbert Carleton, of the Rolph studios, Pathescope Company of Boston.

* * *

H. A. Spanuth, general manager of the Central Film Company, returned to this city Thursday, October 20, from a trip to Indianapolis. He reports that his Indianapolis office is doing good business, and advanced the information that H. Liebler, general manager of the Indianapolis branch of the General Film Company, has plans under way for a large moving picture theater, to be built in the near future on the Circle, opposite the English Hotel, in Indianapolis. The new house will have a seating capacity of 2,000.

* * *

Since the exploitation of "The Chronicles of Bloom Center" by the Selig Company, a letter has been received by them from the Mayor of Bloom Center, a little hamlet of the middle west, requesting all information possible regarding the picture. The town of Bloom Center boasts of an inhabitance of 300, and it is planned to exhibit Selig's picture in the town hall.

* * *

An unique feature of the handsome residence being erected at 6231 Sheridan road, for S. S. Hutchinson, president of the American Film Manufacturing Company, will be a moving picture theater in the basement. A regular stage of small size will house the screen, and on either side of the stage will be fountains displaying an assortment of colored lights. Highly upholstered seats will be installed for the comfort of the guests. The house itself is of the Italian Renaissance style, and was designed by Tallmadge & Watson.

* * *

William Schriber has been engaged by the Ascher Brothers to look after the details in the construction of their Frolic theater, which is now in process of completion at Fifty-fifth street and Ellis avenue. Mr. Schriber will also manage the house after it is completed.

* * *

The Feaster Film Feed Company has opened an office in this city in Suite 945, First National Bank Building. E. R. Gardner, the middle west representative of the company, is in charge. Demonstrations of the Feaster Film Feed machine are in progress every day at the Chicago office.

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The popular children's program at the Strand, Saturday morning, October 30, included "Robin Hood," a three-reel American-Eclair, a single-reel educational, a single-reel comedy, and a solo by Miss Nellie Wulfe.

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Mr. Philippi, of the service department of the Industrial Moving Picture Company, left Chicago Sunday, October 24, on a tour covering Ohio and Indiana. Mr. Philippi will study exhibiting conditions in that territory.

* * *

Negotiations have just been completed for a new moving picture theater to be erected on the property at the northwest corner of Clark street and North avenue. The lot fronts 120 feet on Clark street and 150 feet on North avenue. In addition to the theater there will be two stores, and small offices will occupy the second floor. The entire building has been leased to H. L. Gumbiner for ten years, at an annual rental of $7,000. The plans for the building provide for an exceptionally attractive structure. The theater will contain 1,000 seats, and will be equipped with the most modern ventilating, safety and lighting devices. The equipment will include a $10,000 pipe organ.

* * *

Arthur H. Sawyer, representing the Cort Film Company, producers of "The Whirl of Life," is spending a few days in Chicago. "The Whirl of Life" is a six-reel subject featuring Mr. and Mrs. Vernon Castle, who saw the picture for the first time Thursday afternoon, October 27, when Mr. Sawyer arranged to have it included in the regular program at the Fine Arts theater.

* * *

The Willard theater, at 340 East Fifty-first street, owned by the Hamburger Enterprises, was robbed of $50 early Thursday morning, October 28. A sledge-hammer was used by the robbers to batter open the safe in the manager's office.

* * *

The Castle theater, now in course of construction at 8 South State street, will be opened early in November. Dr. L. Schwartz, C. E. Beck and J. E. Kernott are the backers of this recent theater venture. They promise to exhibit only the cleanest of pictures and will cater particularly to ladies and children.

* * *

The first Chicago showing of Selig's five-reel production, "A Black Sheep," was given at the Hamlin theater Saturday evening, October 23. The management reported a large attendance.

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The Gumbiner Amusement Company has leased a new theater, to be known as the Garden, which is now being erected at 6824-28 South Halsted street. The lease is for a term of ten years, at a net rental of $75,000. The theater will have a seating capacity of 1,000, and will be modern in every respect. The structure will cost about $60,000 and will be completed early next January.

* * *

The double bill at the Ziegfeld theater beginning October 30 will be George Kleine's "The Sentimental Lady," with Irene Fenwick, and Blanche Ring in "The Yankee Girl," a Famous Players production.

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Beginning Sunday afternoon, the Triangle bill at the Studebaker will have Douglas Fairbanks in "The Double Trouble," Bessie Barriscale in "The Golden Claw" and Weber and Fields in "The Best of Enemies."

* * *

M. G. Watkins has succeeded D. W. Hildreth, resigned secretary of the Reel Fellows Club. At the club's last meeting it was announced that the new clubrooms, located at 17 North Wabash avenue, will be opened on the evening of November 17, when the regular Reel Fellows banquet-meeting will take place. Donald J. Bell donated $50 toward buying new clubroom furniture, and E. A. Hamburg volunteered to supply the club with the necessary decorations in the way of photographs, etc.

* * *

Paul H. Bush, well known in Chicago film circles, is now at the head of the New York office of the Indian Film Company, owners and distributors of the Tribune war pictures. Mr. Bush writes that the Tribune pictures broke all records for attendance in the history of moving pictures in New York City. The remarkable advertising campaign on these pictures will be recalled by a good many in Chicago as well as New York. The pictures were distributed on the state rights plan, and all but a few of the states have been disposed of. A full page advertisement of the Indian Film Company may be seen on another page in this issue.

Mutual Gets World's Series

Will Release on November 15 Two Reels Selected from the Mass of Negative Secured at Stirring Baseball Games.

IN accordance with his well-known policy to obtain the widest range of subjects, President John R. Freuler of the Mutual Film Corporation has completed negotiations with the World's Series Film Company for the exclusive rights to two reels of pictures taken when the recent world's championship series was played between the Boston Red Sox and the Phillies at Philadelphia and Boston, October 8 to October 13.

This remarkable picture, which was taken by the company which had the only authentic consent of and was made in cooperation with the National Baseball Commission, is the only accurate pictured account of the series. From three to six cameramen were stationed all the time at vantage points on the diamond and in front of the grandstand, and as a result the picture which will be released in the Mutual program on November 15 contains a most complete record of the series.

Not only are the individual members of the teams shown, but their plays, in coherent sequence, as they were made. The enthusiastic fans, the arrival of President Wilson and his fiancee, Mrs. Galt, the throwing of the ball by the former, and all other events of importance and interest are shown. The two reels will take the place of the regular Monday and Wednesday "Novelty" comedy releases of that week.

Metro Organizes Boosters

Officers and Members of Club Staff Will Meet Weekly to Discuss Food and Dissect Program.

THE Metro Boosters' Club will give its first dinner at Keen's Forty-fourth street chop house on Thursday evening, Nov. 4. This organization has been formed within the Metro Pictures Corporation and its allied companies, and at the first dinner there will be present President Richard A. Rowland, Joseph W. Engel, treasurer; B. A. Rolfe and Max Karger, manager of the Rolfe Photo Plays, Inc.; all the directors who are making the Metro pictures, and these include John W. Noble, Edwin Carewe, Charles Horan, Edgar Jones, William Nigh and Herbert Blaché, together with the local managers, members of the publicity staff and the directors of the corporation and others of the Metro family.

The dinners will be informal and will be followed by a picture showing each week, with a general Metro discussion for mutual helpfulness. Once each month the representatives of the trade press and other important members of the motion picture industry will be invited as guests of the club. Joseph W. Engel will be Master of Ceremonies at the first dinner, and Paul Henkel has arranged a special menu of Metro dishes.

BLANCHE WALSH DIES IN CLEVELAND.

Actress Had the Distinction of Being the First American to Be Starred in an American Feature.

BLANCHE WALSH died in Cleveland on Saturday, Oct. 31, as the result of a relapse following a return to work after an operation. Miss Walsh insisted on keeping her engagements and refused to heed the advice of her physicians. Her husband, William H. Travers, left for New York on Sunday with the body.

Miss Walsh was born in 1873 in New York City, and attended the public schools and Normal College. Her first appearance on the stage was in 1888 in "Siberia." She had been continuously before the footlights ever since. Early in 1912 she appeared before the camera in "Resurrection," a four-part subject by the Masko Company. The picture was released in July of that year, and was the first American feature of that length. So, too, was it a good picture. On the stage Miss Walsh had in 1903 created the role of Katusha in "Resurrection."

TRIANGLE PUBLICITY DEPARTMENT MOVES.

Notice has been sent out by the Triangle Film Corporation to the effect that after Nov. 1 its publicity department will be located in room 1417 of the Masonic building, 71 West Twenty-third street, New York city. This includes the press, pictorial, advertising and musical divisions. The telephone number is Gramercy 1966. Change your records accordingly.

TO OUR READERS.

See notices on page 1105 of this issue, on page 1054 of last week's paper and on page 762 of previous week, referring to publication date.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

EXHIBITOR VS. EXHIBITOR.

One Theater Owner on the Board of Censors Votes Against Competitor's Picture.

LOS ANGELES is a strange place. Here the Board of Censors say that they might as well disband and allow the public to censor its own pictures. That is the opinion of Judge A. P. Tugwell, member of the local board.

This situation arose when the local clippers of film stood up and said "No" when J. A. Quinn, one of Los Angeles' foremost exhibitors, ran "Damaged Goods" for them.

At a private invitational showing of the Mutual picture only two cards were received out of about one hundred and fifty which in any way showed disapproval of the great play. Mr. Quinn requested a reconsideration by the members and they consented. The matter was talked over, one of the women members admitting that she would never forget the picture all her life. Manager Brooks of the Brooks theater was strongly against Mr. Quinn running the film.

Mr. Brooks admitted that he was an exhibitor and a member of the Board of Censors and that he ran features in his house and also that he was against allowing Mr. Quinn, his competitor, to show the picture.

At the present writing the matter is hanging fire until the Board of Education sees the film, the censors having given up the argument and "passed the buck" to the educators.

Meanwhile Mr. Quinn is showing "The Man From Oregon," having laid over the Mutual picture for a week, and the seat sale goes on apace.

GREAT FIRE SCENE STAGED AT INCEVILLE.

Entire Village of Thirty-three Houses Burned Down for Final Scene in Ince-Triangle Production.

The "village-to-be burnt" was completed this week at Inceville, and burned. This fire scene is the climax in a powerful Ince-Triangle picture story featuring William S. Hart. Thirty-three buildings were razed to the ground, while nine cameras registered the conflagration.

In filming this fire Ince stationed his camera men at various points of vantage on the adjoining mountains. Then by the use of white flags he signaled them to commence "shooting," when the torch was applied to one of the oil-soaked structures. Quickly the flames spread and within twenty minutes the entire village was ablaze.

The Big Fire Scene at Inceville.

A fire to be convincing in a picture must be the real thing. An ordinary "set" will burn too fast and the walls crumble up and fall unreal in the flames. Determined to have no faky-looking fire scene spoil his production, Mr. Ince went to the considerable expense of building regular houses of solid lumber. There was a dance hall, saloon, grocery store, post office, hotel, etc., good enough for any mining town.

The smoke from the conflagration was really astounding and drifted in big black clouds over Santa Monica. The whole beach district was thrown in a pitch of excitement and telephones began to ring furiously, inquiring whether Inceville was on fire.

Billie Burke Has Gone.

Since Billie Burke departed from Inceville a cloud has passed between the bright sun and the canyon studio.

Billie Burke liked this state. In her Southern style bungalow she enjoyed every leisure moment when she was not facing the lens.

Billie Burke.

Now that her picture is completed and she is far away she awaits a pleasant surprise in seeing herself acting on the screen. She is not the only person who is anxious to see the picture. Mr. Ince, too, is anxious. He has labored on this subject.

Another Studio for San Diego.

Word comes from San Diego that the Great American Film Company is establishing a plant in the southern exposition city. It is announced unofficially that the studio will occupy ten acres of ground and promises to be one of the best in Southern California. The Pacific Building Company, owner of the tract, is interested and is making all efforts to rush work and will begin making comedy pictures some time this week.

Negotiations are also being made with the Exposition officials to have a Great American day at the Fair. This will be one of the big attractions, and the film made that day will be part of the serial, "Great America."

New Studio to Be Built in Los Angeles.

We are informed that the United Motion Picture Company, a new film manufacturing concern, intends to build a studio at the intersection of Alessandro and Brandon streets in Edendale.

The site for the new studio was purchased some time ago. The company, in addition to producing one and two-reel pictures, will engage in the manufacture of motion picture cameras and projecting machines for use in homes. The company is also planning to make a specialty of producing films suitable for use in churches, Sunday schools and similar organizations.

The officers of the company are William Francis Truth, a Los Angeles man; J. Mortimer, an Englishman, and

Wycliffe A. Hill, former editor of a local moving picture magazine.

Los Angeles Film Brevities.

F. J. Marion, president of the Kalem Company, arrived in Los Angeles this week on a pleasure and business trip. After inspecting the Western studios of the Kalem Company, Mr. Marion will visit the expositions in San Diego and San Francisco before returning East.

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Dorothy Gish, Mrs. Gish, Owen Moore and director Allan Dawn went to New York last week and word has been received at the Fine Arts studios here of their safe arrival at the Eastern Metropolis. This is the second company of Griffith's players to go East. John Emerson and company is now at work in the New York studio on "His Picture in the Papers," a comedy drama starring Douglas Fairbanks. Director Lloyd Ingraham, who is now filming "The Missing Links," starring Robert Harron and Norma Talmadge, may also start east to stage a comedy production featuring Mae Marsh and Robert Harron.

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Mr. Horne will now begin on the fifth episode which is to be called "The Bush Ranger at Bay."

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William Beaudine, who has recently been appointed director of the Kalem "Ham" comedies, is producing a bandit story with Bud Duncan as the bad, bold four-foot-seven bandit. The scenes for this picture are taken at Mount Lowe. The cast includes John McDermott, Ethel Teare and Myrta Sterling. McDermott has recently joined the Kalem Company to play juvenile leads. He was with the Ziegfield productions for three seasons, and played juvenile lead in "The Winsome Widow."

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James Horne and his "Stingaree" company returned this week from the Mojave desert where they have been filming scenes for the fourth episode of this new Kalem serial. The company traveled in a special train, carrying nearly one hundred people and as many horses.

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True Bordman, Jr., son of the Kalem player at the Glendale studios, is the child rescued by Miss Gibson in a thrilling installment of "The Hazards of Helen Series" entitled "The Girl Who Dared." Miss Gibson makes a daring leap from horseback to a fast moving train to rescue the child, who is being kidnapped.

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American Film Company's New Studio At Santa Barbara, California.

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Arthur Shirley, formerly with Kalem Company, and recently with Universal, has resigned to join Thomas Dixon, who is now in Los Angeles, to produce his latest novel, "The Fall of a Nation."

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Ramona, according to Kenneth McGaffy, the enterprising publicity expert of the Lasky Company, is the only living burro with a dramatic temperament. She very nearly tendered her resignation to the Lasky Company last week. It was only after personal appeals were made to her by the heads of the Lasky Company that she finally consented to appear in support of Victor Moore in "Chimmie Fadden Out West." Ramona does not care to be identified with the lighter side of dramatic art. Having appeared in support of such famous stars as Geraldine Farrar, Lou Tellegen and Edgar Selwyn, she feels that her forte is Greek tragedy or the Shakesperian or Ibsen revivals. She is not a comedienne. Emotional work is her scope and she does not care for the light and frivolous.

Therefore, when Ramona was told she was cast for a comedy she refused to make up. At the eleventh hour she demanded that she have an introduction as well as several close-ups with the stars. She also insisted that she have her own automobile to take her to and from location, and that the chauffeur and footman be in uniform. These requests were granted, but even during the taking of the picture, Ramona did not enter into the comedy scenes with the proper spirit. It was only when emotional dramatic energy was required that she threw herself whole-souled into her art and rose to the dramatic heights with that energy, fire and technique for which she is justly famous. Ramona is her "nom de film"—in private life her name is "Jonnie."

* * *

"Mother of Seven" is one of the most pretentious Fine Arts Film productions now under way. Jane Grey, the well known actress, is playing the stellar part with Tully Marshall, Ralph Lewis and Walter Long in the cast.

Staging Mexican Battle Scene for Fine Arts Film, "Mother of Seven."

A number of the exterior scenes are being staged at Sunland, Cal., where Co-directors C. A. and S. M. Franklin have built an entire Mexican village and are filming some spectacular battle scenes.

Another Fine Arts feature now being filmed for the Triangle program is "The Price of Power," starring Orrin Johnson with Vera Lewis, Charles Clary, Gladys Brockwell, Spottiswoode Aitken, Daisy Robinson, Eugene Pallette, Francis McDonald and Clyde Hopkins in the cast. Jack Conway is director.

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A big reception is planned by members of the Lasky Company in honor of Anita King, the Paramount Girl, when she returns to the studio after the completion of her transcontinental motor trip.

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Two hundred and fifty people appeared in a lawn fete scene in a current Lasky production in which Fannie Ward, Jack Dean and Sessue Hayakawa played principal parts. The location was Busch Gardens in Pasadena. Some virtuous citizen in the prim little burg informed the local police that there was a big picnic party and that they carried on something scandalous—gambling, by gosh, and everything. Mounting its trusty motorcycle the police force sped to the scene of the crime and was just about to drag the entire party of 250 players to jail when it discovered a battery of motion picture cameras.

* * *

Rollin S. Sturgeon and a company of Vitagraph players will start for the Great Bear Valley about November 1st, to film scenes for "God's Country and the Woman." This Blue Ribbon feature is an adaptation from J. O. Curwood's novel and the scenario is written by Doris Schroder. The picture is supposed to be laid in the Far North and at first the producer desired to spend the winter in Alaska, but that was given up and a California location decided upon. The company will be away for a month and the cast will include Nell Shipman, William Duncan and George Holt. Forty-five Eskimo dogs, including sixteen full bred malamutes, will be used for the dog scenes. William Duncan, who has lived in Alaska and knows how to handle dogs from A to Z, will play the lead. Bear Valley, one of the most picturesque of coast mountain locations and which is a paradise for exacting directors, is to be kept open all winter if the plans of the stage driver are put through. Several thousand dollars are to be spent in retaining a right of way with Dame Weather, and if the road is open some wonderful pictures ought to be made during the cold months in this Alpine-like country above the earth.

* * *

The Isis Theater, owned by Charles G. Robinson, in Covina, was last week sold to Mrs. Lulu A. Dietz of this city. Mrs. Dietz has gone to that city to take charge of her new playhouse. She will first completely renovate the theater, then open with an attractive program.

* * *

Thomas H. Ince is producing a special picture in which appear several hundred little children who have been rehearsed under the direction of Mrs. John D. C. Carey of Venice. The children are pupils in the Pavilion de Danse at Ocean Park in a Saturday afternoon class. There will be 78 distinctive characters in addition to the corps de ballet and the auxiliaries. The script for the special story was gotten out by Kenneth A. O'Hara, Ince's publicity manager, who is dabbling in the scripture end of the business.

* * *

William Wolbert has now finished "A Squared Account," in which George Kunkel, Otto Lederer and Jack Mower playing leading parts. Otto Lederer, who played the part of Black Steve, a wounded outlaw, was laboring under rather strenuous difficulties, having framtured his right arm while cranking a motor car. Director Wolbert's next picture will be "La Paloma," a three reel feature by Daisy Eloise Smith. George Stanley is to play the part of an old Spaniard who always whistles "La Paloma."

* * *

Anne Schaefer entertained an old professional friend this week, Pearl Ford, who is the ingenue with the Potash & Perlmutter show at a local theater.

* * *

Henry King, who starred in the "Who Pays" serial with Ruth Roland for the Pathe-Balboa, bought a fine new car and went out to drive to town. The motor back fired and burst into flames and now Henry is wishing that he had taken out a full insurance policy. The worst part of the experience was that he was compelled to tramp all the way into town, seven miles, which is no easy matter for a tired player when he is used to riding.

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I hope this is the last motor story. Roscoe Arbuckle, of Keystone Films, made a 750-mile tour in his big car through Southern California, the whole distance being made in less than three days, a mere week-end vacation. He relayed driving with his chauffeur, and did not stop but for gas and oil, and once in a while for a bite to eat. The engine was kept humming both night and day. When he did stop, the husky young Keystonian was forced to play a few antics for the benefit of the crowds that recognized and demanded a "speech."

* * *

Every record for fast moving picture productions was beaten here this week when Pathe News cameraman Buffum surprised detectives and deputy sheriffs by appearing on the scene with his trusty camera and took pictures of their chase of Harry Duncan, alleged slayer of Patrolman Toolen of the Los Angeles police department, who was shot one day before. The posse was hot on the trail of the reported murderer and Buffum learned of the search in time to board a fast machine and reach the location of the hunt. The films were taken in the afternoon and developed and printed during the rest of the day and went on the screen at the Orpheum the same evening.

* * *

Charles Fais, who for the past twenty-five years has been identified with the show business in many capacities, has assumed management of the Purchasing department of the Keystone Film Co., under George Stout, business manager of the studio for Mack Sennett. This move was made necessary upon the inauguration of the Triangle and the increased business transactions of the fun producers. Several new departments in the business end of the studio have been inaugurated lately.

* * *

C. H. Keipp, the pioneer exhibitor of Pomona, has retired from active business, having recently sold out his interests, the Berry-Grand theater, to Leo Uhrig, who will assume management shortly. While running the theater for the past two years, since he first opened it, Mr. Keipp has enjoyed a very successful business.

Harry Lonsdale, a Selig player, narrowly escaped death one night this week when the gasoline tank of an automobile which he was driving exploded. In an instant the car was enveloped in flames, and Lonsdale leaped from the car just in time to escape.

* * *

Thomas Dixon's new studio in Los Angeles will be located on a four-acre site on Sunset Boulevard between De Longpre avenue and St. Andrews place. The plant will include indoor and outdoor stages, office buildings, dressing rooms, factory buildings, etc. They will be bungalow style and of frame construction. The cost will be approximately $35,000.

* * *

J. O. Kaiser has taken over the Wonderland theater, 315 South Main street. The Wonderland seats three hundred people and has been recently renovated. Mr. Kaiser owned this house several years ago, but retired and engaged in other business. He is now back on Main street.

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The El Monte theater, Watts, Cal., has changed this week. Charles Hansen, former proprietor, has turned over the house to E. J. Linne, owner of the Dew Drop Inn.

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Thomas H. Ince has leased the Brooks theater in this city, to be used for private exhibitions of Ince-Triangle features before they are shipped to New York. These exhibitions will be viewed only by Mr. Ince and his staff of assistants.

* * *

At last Mabel Normand is completely recovered and is now in San Francisco on a two weeks' health regaining trip.

At Leading Picture Theaters

Programs for the Week at the New York Motion Picture Houses—Gearaldine Farrar in "Carmen" at the Strand.

ONE of the most important photo-dramatic productions ever presented at the Strand theater is "Carmen," this week's attraction, in which Geraldine Farrar, the famous prima donna, enacts the title role. In securing Miss Farrar before the motion picture camera, Jesse L. Lasky scored a notable coup in motion picture history. The production of the photoplay fully realizes the ambition of everyone concerned in its making, the cast to support Miss Farrar including Wallace Reid, Pedro de Cordoba, William Elmer, Anita King, Jeanie MacPherson and H. B. Carpenter. The bull fight scenes were specially staged by a company of toreadors brought from Spain. The story has been somewhat elaborated upon for the screen production, with a superb musical setting, appropriately adapted from Bizet's opera, rendered by the Strand Concert Orchestra. Besides the main feature, the Topical Review, including news and war pictures, scenic and scientific studies and a new comedy are shown. The musical program, which is one of the important factors of the Strand entertainments, consists of popular and classical selections by the Concert Orchestra and vocal soloists, headed by the popular Miss Grace Hoffman.

Hazel Dawn at the Broadway.

Hazel Dawn comes into her own in the Famous Players' Film Company's photo-adaptation of Henry Arthur Jones' international dramatic success "The Masqueraders," a Paramount picture which is being presented at the Broadway theater this week. By her resourceful presentation of the role of Dulcie, Miss Dawn surpasses her fame as one of the foremost musical comedy stars in the country and claims serious consideration as a finished dramatic actress. Special music to fit the picture is arranged by J. C. Bradford, director at the Broadway.

The remainder of the program consists of Pathe latest events, selected comedies, South American Travel pictures and cartoons.

"The Battle Cry of Peace" is continuing its successful run at the Vitagraph theater, and "The Birth of a Nation" will close its engagement at the Liberty the latter part of this month.

Triangle Bill at the Knickerbocker.

Douglas Fairbanks is again seen this week as the Triangle star at the Knickerbocker theater, appearing on the screen in a motion picture play, "Double Trouble." Other stars are Miss Bessie Barriscale, in "The Golden Claw," and Weber and Fields in a screen version of themselves called "The Best of Enemies." Another Keystone comedy, "Saved by Wireless," is also shown.

Essanay Releases

Some Promising Features on the Way—Leading Players in Casts.

GEORGE K. SPOOR, president of Essanay, announces for the Essanay January release on the V-L-S-E program, one of the most successful plays of the speaking stage in recent years, "The Misleading Lady," by Charles Goddard.

Henry B. Walthall will take the leading role which was portrayed on the stage by Lewis Stone. Miss Edna Mayo will take the leading feminine role, playing opposite Mr. Walthall.

This play lends itself peculiarly to photoplay art, being filled with action and dramatic climaxes. It is replete with thrilling incidents, such as the kidnapping of a society girl by a wealthy Western mine owner after she had led him to propose as a bet at a house party, making him the butt of the joke. Their experiences in the rough north country, where he has abducted her, and where she finally learns to love him, are intense in interest.

Essanay also will release a special five-act feature in December, "A Daughter of the City," taken from the play by H. S. Sheldon. This is a thrilling story of mystery and romance, with John Junior, the well known stage star, and Marguerite Clayton in the leading roles. The play is directed by E. H. Calvert, who also plays a prominent part.

The regular December release is "The Alster Case," written by Rufus Gillmore, author of "The Opal Pin," and numerous other detective novels. J. Charles Haydon, director, has just completed the production and it promises to be one of the greatest of Essanay's multiple reel successes.

"Pennington's Choice" Opens Wurlitzer

Big Bushman-Bayne Subject the First to be Shown in the Novel Little Theater.

THE Wurlitzer theater, 120 West Forty-first street, one of the most novel institutions in New York, was formally opened on Thursday, October 28, when the big five part feature, "Pennington's Choice," the Quality-Metro production in which Francis X. Bushman and Beverly Bayne are starred, was shown to the New York critics and a party of guests. This screen masterpiece proved a fitting feature for the opening of this finely appointed little institution. The theater occupies the entire ground floor of the Wurlitzer Building, which was recently completed. It is conveniently located just a few steps off Broadway.

The theater was primarily constructed to demonstrate the Wurlitzer organ and other musical instruments, but it will be rented to film companies who desire to give private presentations of their pictures. The interior of the theater is fashioned on an Egyptian scheme of designing and carried out an elaborate plan. There are 150 comfortable chairs attractively arranged with ample space on either side of them. The place is carpeted and rich purple velvet hangings give the whole a pleasing effect. The walls and pillars are covered with gold leaf and artistically decorated with a hand painted design. There are two large motion picture theater organs arranged along one wall, and every known modern appliance and equipment is found in the place.

Can You Beat It?

Here Is the "Last Word" in Motion Picture Censoring—Pusillanimity Personified.

ONE of the most remarkable instances of the absolute ridiculousness of state censorship as it is at the present time in Pennsylvania was recently demonstrated when the Pennsylvania State Board of Censors refused to allow a picture portraying the removal of a statue from City Hall to be exhibited throughout the State.

At the present time work upon a new subway system in Philadelphia is being rushed forward with all possible speed. The process of construction has been started at City Hall and various notable figures have been moved in order to make way for the subway excavation. It so happened that a camera man from the Pathe exchange was on hand taking pictures of the operation and, while so doing, he happened to include a picture of the removal of the statue of John Christian Bullitt from one pedestal to another, in doing which the workmen put a rope around its neck.

When the picture was presented to the censors for approval they immediately took exception to the scene portraying the moving of Mr. Bullitt and accordingly eliminated it from the film. The trouble apparently lay in the fact that "an act of hanging" and "a state of being hanged" was portrayed for public view. Whether the subject was of flesh or blood or merely a cold, bronze bust did not enter into the matter at all in the minds of the censors.

Can anything more ridiculous be imagined? It is certainly a shame that the workmen did not place the statue in a cradle or at least have knotted the rope about the waist of the statue instead of the neck. Such a brutal scene as lifting a statue from its pedestal by means of a rope tied about the neck can never be exhibited to the good citizens of the state of Pennsylvania, according to the censors, and they intend to save the public from seeing any such bloodcurdling sights as lifting a prominent citizen in bronze from his resting place and lowering him to the hard cold pavement below. We thank the censors for their kindly regard for the feelings of the general public and we wish to say that any such body of persons are certainly deserving of favorable mention to the Carnegie fund for endowing those who have performed heroic acts with suitable reward.

Lorimer Johnston Sails for Africa

American Producer Will Direct Subjects for African Films Productions, Limited.

LORIMER JOHNSTON, late of the Vitagraph company, who has been engaged by the African Films Productions, Ltd., for chief director of the plant located in Johannesburg, Union of South Africa, who sailed for England September 4, has been detained in London by reason of the taking of steamers for army transports. Mr. Johnston, however, sailed for Cape Town October 23. He secured in the United States and in England a further equipment for the already established plant—and engaged players. It is Mr. Johnston's intention to put on as first production one of the most famous of the South African stories of Rider Haggard. He has arranged with a celebrated Italian actor who played in "Cabiria" to take the leading part in the first play. Mr. Johnston writes he will travel through Cape Colony, Transvaal, Durban, Zululand, Traziland, Rhorksia, Matabeleland and all the South African country to gain truthful detail as to exact locations of the parts to be used in the productions.

Miss Jewel Hunt

JEWEL HUNT is the latest member of the Vitagraph Company's stock players. Hitherto unknown to either the legitimate stage or the screen, she is considered a veritable "find" and is destined to rise to the highest ranks of her profession. As a dancer in New York society, however, she has already made an enviable reputation for herself. She is a Southerner, born in Atlanta, Ga., seventeen years ago, of French descent, the daughter of a Confederate colonel of sharpshooters, who still remembers with vivid distinctness the days when he drew fatal bead on the hated "Yanks."

She was one of the first to properly interpret the modern dances and under the patronage of a number of society women, she conducted the Dolly Varden Studio, at Fifth avenue and 46th street, Manhattan, where she numbered among her clientele many of the "400." She became one of the leading exponents of up-to-date dancing and originated the Dolly Varden Waltz and other attractive figures that found their following among the best dancers.

Jewel Hunt.

Miss Hunt has a personality that is undeniable, and is of an unusual type of beauty, resembling no other screen actress. Her French ancestry shows itself strongly in her face and manner, in her black hair and her charming daintiness.

During her brief time at the Vitagraph plant, she has shown a remarkable aptitude and a thorough understanding of the roles she has played. She is soon to be featured in productions that require her dancing ability as well as emotional powers she possesses.

Great Northern Announcement

General Manager Oes Promises Two Features Monthly, With Many Leading Players.

ANNOUNCEMENT is being made by I. C. Oes, general manager of the Great Northern Film Company, 110 West 40th street, New York, that they will henceforth release two features per month under the brand name "Polar Bear Features." These will consist of photoplays especially selected to meet the demands of the American public, and no less than four reels in length. The leading roles will be interpreted by such internationally known stars of the legitimate stage as Rita Sacchetto, Betty Nansen, Ebba Thomsen, Valdemar Psilander, A. Hertel, Nicholas Johansen, Olaf Fonss and others. The productions will be adaptations of well-known plays, and based upon novels and scenarios written by authors of international fame.

Ingvald C. Oes.

Amongst the first of the Polar Bear features will be a four-reel production entitled "Sins of Great Cities," "Money," a screen version of Emil Zola's famous novel of the same name, and a series of detective pictures entitled "The Man with the Missing Finger"; each of these productions contain a complete independent story. The leading part will be played by A. Hertel, the renowned actor, who has created an unprecedented reputation for himself by his famous characterizations of "Gar El Hama."

The Great Northern Film Company, which is one of the pioneers of the motion picture industry, has at all times exercised extraordinary foresight and aggressiveness. It was the first concern to introduce "Features," starting in the early spring of 1911 with the three-reel picture entitled "Temptations of a Great City," and has since been producing them regularly. The Great Northern was the first concern to engage stars of the spoken drama for its photoplays; and it was the first to produce multiple reel comedies. How auspicious the foresight of this aggressive company has been is best evidenced by the fact that since the inauguration of the above measures by the Great Northern, the same policy has been adopted by practically the entire film industry throughout the world.

Mr. Oes has had the management of the firm for the past eight years. The excellent reputation of his concern throughout the entire country is mainly due to his efforts. His earnest endeavor to offer the trade such productions as are in demand, is bound to meet with success, and it is hoped that the past prosperity of the Great Northern Film Company will be augmented by the Polar Bear features.

ENLARGE MOROSCO'S NEW YORK FILM OFFICES.

The continuous growth of the business at Oliver Morosco's Eastern film offices has for some time demanded larger quarters and in order to facilitate the increased activities the New York offices will be moved to a more spacious suite in the Candler Building.

A floor space of almost twice the size of that now occupied by the offices has been taken over by the company, and it is expected that the staff will be comfortably installed in its new home the early part of next week. There will be three private offices occupied by Carl H. Pierce, who is at the head of the Eastern headquarters; Julian M. Solomon, Jr., Accessory and Advertising Manager, and Pete J. Schmid, Publicity Representative. A large space will be allotted to the stenographic and billing departments. The store-room fitted out with library bureau steel shelving for the accessories and special advertising boosters, the mimeograph, multigraph and addressograph machines, cut cabinets, etc., will be in charge of Carl Berger. A new exhibitor's aid department has just been installed under the care of George K. Henken. A little over a year ago Carl H. Pierce, with the assistance of Julian M. Solomon, Jr., represented the company in the East, occupying desk room at 440 Fourth avenue.

Dorothy Davenport Member of Lasky Co.

MEMBER of a family that has been prominent in the American theater for many years, Miss Dorothy Davenport has been engaged as a regular member of the Lasky Feature Play Company and is busy at work on two elaborate productions in which she has leading roles at the studios in Hollywood, Cal.

Dorothy Davenport.

Miss Davenport made her first appearance in Paramount theaters in the Lasky production of Lou-Tellegen in "The Explorer." Universally she won praise for her playing. She will be the heroine in the picturization of "Mr. Grex of Monte Carlo," supporting Theodore Roberts and Carlyle Blackwell.

Miss Davenport is a daughter of the noted comedian, Harry Davenport, and the celebrated actress, Alice Davenport. She is a niece of the late Fanny Davenport, for many years the reigning favorite of the Broadway stage. She was born March 13, 1895, in Boston, and was educated in the public schools in Brooklyn and at Virginia College, Roanoke. At six years of age she made her stage debut in a stock organization.

Her career on the legitimate stage was brief, however. After a few seasons as a child in vaudeville, she joined the Biograph Company at sixteen, and has appeared at different times with the Reliance, Nestor, Selig, Ince and Universal. With the latter organization she played leading roles with Wallace Reid, a screen romance that ended in their marriage. Her first motion picture was in support of Henry B. Walthall in "Life's Cycle."

Miss Davenport is fond of riding and motoring and has a reputation of fearing nothing, which she proved once by jumping off a motor boat which was running at full speed.

METRO FILM OPENS BOSTON HIPPODROME.

After scouring the market for what it considered the biggest and most pretentious current film offering for the auspicious opening of the New Hippodrome in Boston, the week of October 25, the management selected the Rolfe-Metro five-part feature production, "The Final Judgment," in which Ethel Barrymore is starred. The New Hippodrome is the largest theater in New England and has a seating capacity of 4.000. This now gives to Metro the two largest theaters in New England, for the Boston theater, seating 3,500, has gained its wide popularity with Metro features.

The keenest sort of competition existed among the motion picture companies for the feature place on the new program. Metro won out despite the fact that the Boston theater was was already showing Metro feature pictures. Both theaters are run by the Keith interests. The prices at the New Hippodrome range from 25 cents to $1 for admission. For the opening week an added feature was Creatore and his band of fifty pieces.

RAVER HAS STUDIO ON STATEN ISLAND.

Harry R. Raver, president of the Raver Film Corporation, has accomplished another coup d'etat, this time in connection with a studio in which to produce Augustus Thomas' successes, commencing with "The Other Girl." The erection of this studio has just been completed by W. Lindsay Gordon and his associates. According to the agreement entered into by the Raver organization with the builders, Mr. Raver assisted in the installation of lights and selection of scenery and settings. The studio is ideally located on Staten Island and suits the needs and purposes of the company in every way. Every modern facility necessary for the production of important pictures has been provided.

Kleine-Edison Holiday Program

One Comedy and Five Dramas Already Listed for Coming Releases.

THE Kleine-Edison program, which is now complete to the first of next year, offers a pleasingly diversified list of both stars and features. Of the six productions still to come, one is a comedy, "The Politicians," with Bickel and Watson, and the five remaining are dramas. Of these latter, two, "Children of Eve" and "The Destroying Angel," are of the heavier kind and both Edisons.

Two stars new to the Kleine-Edison program will make their debut during December. Arthur Hoops will be seen in the lead of Canavan in the Kleine feature, "The Danger Signal," founded on Rupert Hughes' Saturday Evening Post story, "Canavan, the Man Who Had His Way." Maude Fealy is scheduled to make her first appearance under the Kleine management in "Bondwomen," a story written especially for her. Irene Fenwick, Viola Dana, Bickel and Watson, Mabel Trunelle and Marc MacDermott are headliners who will be seen in this interesting list of good things to come.

The November program is opened by Irene Fenwick in George Kleine's version of Owen Davis' play, "The Sentimental Lady." This is a delightful story of summer resorts, gas stocks, Wall Street and a promising young lawyer who refuses to take "no" for an answer. Miss Fenwick is supported by Frank Belcher, Richie Ling, Ben L. Taggart and others of equal reputation. This feature will be released through the Kleine-Edison Feature Service on November 3.

The following week, on November 10, will be released "Children of Eve," a powerful film story, featuring Viola Dana In a smoothly laid plot, moving rapidly to an unexpected, powerful climax, there is told in this subject a story of love and tragedy. Miss Dana demonstrates graphically her great dramatic talent and scores a decided success.

On November 17 comes the Kleine film comedy, "The Politicians," featuring Bickel and Watson, one of the strongest team of comedians on the American stage today. This is five reels of unadulterated refined mirth, unfolding a tale of two strong-arm politicians fleeing from justice after election frauds in New York have been discovered.

"The Danger Signal," with Arthur Hoops in the titular role, appears on December 1. This tense, powerful story created a sensation when it appeared in the Saturday Evening Post. In it Mr. Hoops rises to dramatic heights and, supported by a company of unusual excellence, presents a most finished performance. The staging of this remarkable photoplay is an achievement in itself.

A week later, December 8, "The Destroying Angel," featuring Mabel Trunnelle, will be offered in the role of Mary Ladislas, whose dramatic inclinations cause her father's disapproval. She elopes with the chauffeur because of his sympathy for her ideals. On the way for a license the auto overturns and kills the chauffeur. The finale provides a situation intensely interesting, affording Miss Trunnelle opportunity to display her forceful character.

December 15 "Bondwomen," with Maude Fealy in the star role, will be released. This story was written especially for Miss Fealy, and provides a splendid vehicle for a display of her remarkable dramatic power. "Bondwomen" is a tale of great strength, furnishing many situations of intense interest, garnished with just enough humor to afford moments for relaxation. It is peculiarly a photodrama that will provide the proper setting for ushering in the holiday season.

ARDEN SUGGESTS A LITTLE STRATEGY.

Edwin Arden, the actor, who is at present engaged with the World Film Corporation in the production of "The Gray Mask," suggested a new method of saving time for the director and actors when the company was out at Ninety-third street and West End avenue in New York City making exteriors, the other day.

The scene was a simple one. The actor had to leave a house, followed at an interval by several other people. A great crowd of adults and children gathered about the camera, watching operations, and continually getting in the way. The light was failing fast. After the director had tried four times successively to get the picture, and failed, he was about ready to give up for the afternoon. Mr. Arden suggested that someone go around the corner with the still camera and two of the minor characters who were not needed and who bordered on the comedy type. An assistant was sent with the still camera, and the comedians were soon at work before it was half a block away. As they left, the director and the principals climbed into the machine and shouted, "Good-bye! See you tomorrow!" to those who were being left behind.

They drove up the avenue two blocks, then returned to the house which they were trying to photograph and went through their important scene without disturbance, because the crowd was around the corner watching the fake comedians before the still camera.

Mr. Arden suggests that this may prove valuable to other directors who are having difficulties in taking exteriors.

A. C. F. Company Extending

Has Increased Capital and Enlarged Factory and Is to Open Western Sales Office in Chicago.

AT a meeting of the officials of the American Correspondent Film company the capital of the company was increased. The factory in Stamford is being enlarged and a western sales office is to be opened shortly in Chicago. "The Battles of a Nation," a six-reel production, is the A. C. F. company's latest.

"The Battle of Przemysl" is now being exhibited in the Philippines, in South America and in Australia and the Hawaiian Islands, as well as in nearly every important theater in the United States. "Friends and Foes," a four reel production, presenting intimate views of the treatment of war captives in the German prison camps and showing operation of the captured industries, is ready for the market and state rights are being sold.

"System, the Secret of Success," and "Pushing Through Poland" have been sold outright and these features are to be put out by their purchasers under their own brand with different titles.

The A. C. F. company has received two batches of film from Europe. One was from Edward Lyell Fox and the other from Albert K. Dawson, special A. C. F. war correspondents.

Augusta Anderson

AUGUSTA ANDERSON, for four years under the guidance of David Belasco, has succumbed to the lure of the movies. Miss Anderson has turned down several large offers to appear on the legitimate stage. She said that the remainder of her days in the amusement world would be spent before the camera. She will be seen shortly in a number of feature pictures.

Augusta Anderson.

Miss Anderson is not altogether new in pictures, having been the leading lady in Biograph pictures more than a year. Heretofore she only appeared in one or two reelers. Within a few days she will attach her name to a contract that will call for her services in a series of features that will occupy her time for a year.

Before taking up the screen work, Miss Anderson was starred in "The Good Little Devil," "The Governor's Lady," "Years of Discretion," "The Man Inside," and a number of other Belasco productions. She is known as one of the prettiest women either on the stage or before a camera. In every popularity contest she has entered, she has always come out the winner or a close runner up.

Miss Anderson is at her best in society dramas, although she is capable of holding her own with the best of character actresses. In several of her productions she played the parts of vampires, to the queen's taste.

VIM COMPANY OFF FOR FLORIDA.

Sixteen funmakers left last Monday for Florida, where they will spend the winter making Vim comedies. They are "Bobbie" Burns, "Walt" Stull, Billy Ruge, Frank Hanson, Robin Williamson, "Babe" Hardy, Harry Naughton, Ethel Burton, Helen Gilmore, Edna Reynolds, Anna Mingus, Mildred Burstein, Violet Adams, Virginia Coffee, Louis Burstein and Herman Obrock, cameraman.

Rothapfel Speaks in Washington

Tells Exhibitors of Capital City They Should Aim to Show the Best and Avoid Sensationalism.

By Clarence L. Linz.

TWO big surprises were sprung at the dinner at the Raleigh Hotel on Friday evening last under the auspices of the Mutual Film Corporation, at which the exhibitors of Washington and nearby places had an opportunity of listening to the address of S. L. Rothapfel, vice president and director of the Rialto Theater Company of New York, who visited Washington while on a lecture tour.

In his talk to the exhibitors, Mr. Rothapfel predicted that there will be a war between the producers in the days to come and he declared the business today to be in a chaotic stage. "You've got to hold tight," he said, "if you want to stick and make good, for the day is coming when it will be the survival of the fittest. The exhibitors are the base of the industry, and it should be their aim to show only the best of films and to avoid sensationalism.

"I cannot impress upon you too much the importance of attention to every little detail of your business," he continued. "You should create a feeling of co-operation among the employees of your theatre and no matter how small their position, impress upon them that they are part of the organization." Mr. Rothapfel declared that the fitting of music to pictures is a thing of the past, and that the music for the up-to-date motion picture theater must be interpretative. He also spoke of the use of perfume in displaying certain features, mentioning the use of incense during an exhibition of "Quo Vadis," and of sulphur during a showing of the "Last Days of Pompeii."

"Individuality means success in the moving picture game, for the movies will not stay long in their present state," he continued. "The Barnum theory has been exploded and the people are not so easily fooled as they used to be. They know good pictures when they see them. You cannot kill an art, and the spoken drama is an art, but the advent of motion pictures has forced the producers of the spoken drama to give the public better entertainment in order to hold its own with the popular moving pictures."

He declared that the moving pictures were the greatest power in the world for good or evil, the press excepted, and that 5,000,000 people attend the exhibitions everv day. He stated that co-operation between the exhibitors and the newspapers is essential to a successful and growing business and that advertising brought big returns on an investment. Following his formal address, Mr. Rothapfel answered pertinent questions anent the business asked by the exhibitors and the guests present. Mr. Ferguson, better known in the field as "Gardner Mack," editor of the motion picture section of the Washington Times, acted as toastmaster. Prior to introducing Mr. Rothapfel as the principal speaker of the evening, he made a few remarks on the condition of business, its growth, etc., in the national capital.

Clinton T. Brainard, president and editor of the Washington Herald, spoke of the rapid growth of the moving picture form of amusement. "The growth has been so rapid," he said, "that one can hardly grasp it. At the annual banquet last Wednesday in New York of the Retail Book Sellers' Association, the fact was developed that despite the war in Europe the sale of standard books, such as the works of Thackeray, Dickens and Shakespeare, had been normal, while the sale of books of popular fiction had fallen far below the average.

"This falling off in popular fiction is due to the fact that few people remain at home to read for pleasure in the evening any more, but go to the moving picture theater instead. It has been demonstrated that the moving picture has likewise been responsible for a decided falling off in the circulation and advertising of the afternoon newspapers because, instead of sitting at home and reading the newspaper, people go to the moving picture shows.".

One of the surprises was sprung by Tom Moore, owner of the Garden, Strand and Plaza Theaters, who declared that "on March 15, of next year, work will be started on my new theater in Ninth street, between D and E streets, Northwest,, which will be completed by November 1, 1916, at a cost of $500,000. It will be a moving picture house exclusively."

Mr. Moore told his audience how he had started in the moving picture business by first singing in a picture theater, his wife playing the piano and how since that time he has made $500,000. He has operated seventeen theaters in the last ten years, three of which he still has. The second surprise was the announcement that ground will soon be broken for the erection of a large theater on upper Fourteenth street, Northwest, probably by a group of New York capitalists.

The banquet arrangements were made by B. C. Cunningham and Victor L. Abbey, of the local Mutual offices. Among others present were A. Brylawski of the Cosmos Theater; Harry Wolf, Meader's Theater; A. B. Spellbring, of the local operators' union; J. E. McDonald, of the Southwest Amusement Company; H. E. Bierman, Mutual Film Corporation; J. A. Cunningham, Baltimore manager for the Mutual Film Corporation; C. Plunkett, Plaza Theater; V. C. Wrenn, Strand Theater; Tom Moore, Arthur Robb, Garden Theater; E. B. McCurdy, Lafayette Theater, Baltimore; G. C. Schulz, Penn. Gardens; George M. Mann, manager of the Washington office of the Paramount Pictures Corporation; Thomas A. Costello, American Theater; A. J. Eichelberger and F. H. Smith of the Empire Theater, Frederick, Md., and members of the press.

Mr. Rothapfel has wired the Mutual offices from El Paso, from which point he took the train for Los Angeles, that he is eating his way "around the United States." Following his visit to Washington he stopped at New Orleans, Dallas and El Paso. He reports his meetings are getting better right along the line. His immediate itinerary is Los Angeles, October 30 to November 2; San Francisco, November 3-5; Portland, November 7; Seattle, November 8. Then Mr. Rothapfel will proceed to Salt Lake, Denver, Kansas City and through the Middle West.

Bradley Barker with Kalem

BRADLEY BARKER, who has joined the forces of the Kalem Company, began his work for that company in support of Marguerite Courtot in "The Ventures of Marguerite," and from preliminary reports he is bound to be as successful with this company as he was when on the stage. Mr. Barker entered the motion picture field several years ago following a long experience on the stage and in commercial life. While he was not of a theatrical family, Mr. Barker's early inclinations were toward the stage.

Bradley Barker.

Born in Hempstead, Long Island, thirty-one years ago, his father sent him to New York early in his life to attend school. He was brought up by a theatrical family and was associated with Julian Mitchell and others during his early days. it was natural that Mr. Barker at the conclusion of his school days should turn to the stage for a living.

Mr. Barker had everything in his favor, looks, ambition and a winning personality. He started stock work, becoming a member of F. F. Proctor's stock company. Later he joined the West End stock and soon all eyes were turned to the actor for the sterling performances that he was giving in the leading roles.

His stock experience finished, Mr. Barker turned to new productions and for two years he supported Dustin Farnum in "Arizona" and then in "The Virginian," in which the young actor kept up his excellent work.

Then came a season or two in vaudeville, in which he headed his own company. At the conclusion of his vaudeville engagements Mr. Barker left the stage and entered commercial life, but he soon returned to the theatrical field and later turned to motion pictures. After working for several companies Mr. Barker turned to the Kalem Company and was engaged.

Mr. Barker has very definite ideas on the qualifications of an actor for motion pictures and he is a strong believer in "realism." There is no detail too small for him to spend considerable time over, and he never appears in a picture without first having devoted considerable attention to the things which he believes necessary to a good performance.

Signal Will Make Railroad Series

S. S. Hutchinson Will Supervise Production of Fifteen Subjects Featuring Helen Holmes, Directed by J. P. McGowan.

HELEN HOLMES is to be featured in "The Girl and the Game," a film novel in chapters, to be produced by the Signal Film Corporation, the first release of which will be December 13. The story is from the pen of Frank Hamilton Spearman, whose stories have appeared in McClures, Collier's and other publications, earning for him a reputation for literary virility that few authors of the day possess.

J. P. McGowan will produce this latest screen novel under the general supervision of Samuel S. Hutchinson, the master-producer of "The Diamond From the Sky," and President John R. Freuler of Mutual Film Corporation, for which latter organization "The Girl and the Game" will be a "special feature," and which have general direction of the distribution.

Helen Holmes, as "the girl," will have abundant opportunities to display the daring which is her proud possession, and which has brought more thrills to motion picture patrons than the work of any other actress on the screen. The "game" is society today, finance and intrigue interwoven with a background ranging from the marble pillared offices in Wall street and the mansions of the elect to lamp-lighted switch shacks and smoke filled roundhouses with their coal-eating guests of iron.

Helen Holmes.

To produce "The Girl and the Game" a special studio was erected giving to the Signal the greatest railroad studio in existence. A depot was built practicable in every way inside and outside, and a switch tower was erected at a point on the trackage laid on the Signal grounds. Switches, semaphores and all the mechanical safeguards and hazards of the rails have been installed. So complete is the equipment at this new studio that in the actual taking of the first chapter of the forthcoming novel, Director McGowan, thirty minutes after the author's script was delivered to him, had a train consisting of Pullmans, day coaches, parlor cars, diner, baggage car and engine, ready for the camera.

One of the first scenes to be taken was a collision, a freight train smashed into a siding, and a thrilling leap by Miss Holmes to safety. This is all in the first chapter, making a sensational cascade of tense situations, tinged with a human expectancy all compelling, and a femininity pretty and dainty.

Mr. Spearman has in his writings all of the romance of railroad making from the secret intrigue in the private offices of the magnate to the nerve-racked but cool-headed men whose skill drives the big iron horses over the great steel rails. There is in his story the spirit of fight, a struggle for a purpose, with all of the ramifications of the human tangle in the present day battle of man to man. He is the author of "Whispering Smith," one of the most successful serials ever run in American newspapers. "Held for Orders," one of the most melodramatic contributions to American literature, came from his pen as did "The Nerve of Foley," "Dr. Bryson," "The Daughter of a Magnate," Robert Kimberly" and "The Mountain Divide."

Altogether it is predicted by Director McGowan that "The Girl and the Game" will have more actual "thrill-punches" than any picturized novel thus far produced. He has set himself to outdo Director Taylor, producer of "The Diamond from the Sky" in the matter of thrill-making.

Kaj and Arne Gynt

KAJ and Arne Gynt, the well known and talented artists of the Royal Dramatic theater in Stockholm, have recently arrived in New York.

This brother and sister began their stage career at a very early age and achieved many successes. When mere children they were accorded the honor of playing in "Hop o' My Thumb" before the late Oscar II., of Sweden. Among the heavier roles in which they have appeared most successfully are Nastiah and Alyoshka in "A Night's Lodging," by the famous Russian author, Maxim Gorki; as Eleonora and Benjamin in August Strindberg's "Easter," and many others.

Arne Gynt.

Kaj Gynt.

Mr. and Miss Gynt, like most other talented artists, have succumbed to the lure of the camera, and have appeared in a number of photoplays produced in Sweden and Germany.

Miss Gynt is a striking woman, possessing most appealing and expressive large, black eyes which give her a most winsome expression. Her power of interpreting varied emotions is developed to an unusual degree and her every movement is a graceful pose.

Mr. Gynt is a serious, thoughtful type, whose histrionic art is equally as well developed as that of his sister.

Owing to the present unsettled conditions in Europe these unusual artists have brought their talents to the New York mart. Any producing company desirous of high class ability will find in them a valuable acquisition.

ARTHUR S. KANE IN NEW VENTURE.

One of the interesting announcements of the week in exchange circles is that Arthur S. Kane has opened an office of his own in New York, at 901 Candler Building, 220 West 42d street, where he proposes to represent exchangemen and manufacturers. Only recently Mr. Kane returned with his family from a four months' trip in the Middle West and on the Pacific Coast.

"I feel the summer did me a lot of good in a business way," said Mr. Kane this week. "It added greatly to my knowledge of the film business throughout the country. This was my first trip to California, although my third to the Pacific Northwest. The film and picture business in that state was feeling the effects of the expositions which had caused quite a percentage of the theaters to close down. In the Northwest it simply is a case of rather scant population and practically as much film as in the densest communities. Under these circumstances an exchange manager should not be expected to make big returns.

"Canada, of course, has been feeling the effects of the war, and from Winnipeg West to Vancouver and Victoria, I found business rather slow.

"In Minneapolis, many of the exchange managers have the pleasant custom of taking lunch together. Trade animosities seem to play small part in their scheme of things.

"In Kansas City Mr. Newman, proprietor of the Royal, a downtown house at 1022 Main street, handed me two excellent exhibiting maxims: 'It isn't how much you make in a week, it is how many weeks you make money,' and 'Nothing works unless it is simple.'"

V-L-S-E Cuts Fat Melon

Directors Distribute Among Employees 20 Per Cent. of Profits for Quarter Ending October 9.

MONDAY was mèlon-cutting day at the home office of the "Big Four." On that day there were distributed the checks, representing twenty per cent. of the net profits of the company for a period of thirteen weeks from July 12 to October 9, among all the employees who had been with the organization during that time.

The directors of the V-L-S-E established the unusual precedent of making the office force, as well as the sales force eligible, but credited the sales force, because of the creative character of their work, with two shares per dollar of salary of the fund and the office force with one. It is significant of the spirit of co-operation which apparently prompted the division, however, that the directors made the following statement

"The board begs leave to enter your lives to the extent of making a personal suggestion, which is this: that each one continue to 'cut his cloth' only to the extent of his salary; and that those who do not possess a savings bank account will establish one with their share of the fund and with scrupulous care add to that account the whole of each succeeding distribution so that this organization may be the means of creating for many a life capital, the possession of which will be of inestimable satisfaction and may be, of unusual benefit in an unfortunate hour."

This distribution is to be a permanent affair, the division being made every thirteen weeks, or four times a year. It means, in reality, a most substantial increase in salary, but the board is anxious to make it clear it is not so to be considered but solely as a token of appreciation of the efforts of the organization and will in no way affect future advances in wages.

The V-L-S-E now has a staff of more than two hundred employees, with offices in nineteen cities. It is this month beginning the second half of its first year.

Triangle Signs Big Stars

Sir Herbert Tree to Appear Under Direction of Griffith—Ince Will Direct Mary Anderson de Navarro.

TWO contracts of signal importance to the photoplay world have been closed by the Triangle Film Corporation. They call for the screen appearances of Sir Herbert Beerbohm Tree and Mary Anderson de Navarro., known on the stage as Mary Anderson. According to the announcement recently issued from the home office of the Triangle Corporation, Sir Herbert will reach New York on November 15th, and soon after that time will start work on photoplays under the direction of D. W. Griffith. Miss Anderson will be directed by Thomas Ince in her initial picture appearance.

The sum to be paid Sir Herbert is said to be one of the largest ever offered a dramatic star, cash in excess of $100,000 being the remuneration agreed upon. On his arrival in America, the actor-knight will decide whether he is to enter at once upon his motion picture activities, or fill a comparatively short theatrical engagement in a few of the larger cities. It is probable that one of his first productions will be Shakespeare's "Tempest," which should offer exceptional opportunities from a film standpoint.

The signing of Miss Anderson is equally a triumph for Triangle officials, for since her retirement, some years ago, she has consistently refused offers to return to the stage. Miss Anderson was born in Louisville, Ky., made her debut at Macaulay's Theater in that city and soon rose to the foremost rank of actresses. Unless there is a change in present plans she will be introduced to the photoplay public in Robert Hichen's "The Garden of Allah," a production to be followed by others for which the actress will write the scenarios.

RAVER CAST COMPLETED.

Director of Productions Percy Winter of the Raver Film Corporation is rapidly closing up the last few selections of the huge cast of five hundred necessary to portray "The Other Girl," which Augustus Thomas production inaugurates the releases of this new feature organization. In addition to James J. Corbett, Paul Gilmore and Becky Bruce, President Harry R. Raver announces the engagement of Frances Thompson, Mona Ryan, Horace Vinton, Mortimer Martini, Louis Thiel, Rawland Ratcliffe, Harry Redding, Ten Eyck Clay, Zola Telmzart and Lizzie McCall. The list enumerated comprises the principals.

Col. Selig Honored

Photoplay Manufacturer Is Nominated Member of Chicago's Board of Education by Mayor Thompson.

MAYOR WILLIAM HALE THOMPSON, of Chicago, Ill., on Monday evening, October 25, nominated six new members of the Board of Education of Chicago. The Chicago Board of Education is among the most powerful and important educative boards in the United States. Included among the nominees was William N. Selig, president of the Selig Polyscope Company. Mr. Selig is at present visiting his motion picture studios in Los Angeles, Cal., and Las Vegas, N. M., and was not appraised of the fact that he had been nominated as a member of the Chicago board.

Col. W. N. Selig.

In commenting upon his nomination, Mayor Thompson said: "I think my appointees are the best group of individuals ever suggested for membership on the board. There were many names suggested to me and the choice was a difficult one."

Mayor Thompson classifies Mr. Selig as a self-made man and one qualified in every way for membership on the Chicago school board. Mr. Selig is known as one of Chicago's most influential business men and is probably one of the most widely read men of the present day. His personal friendship with literary men and women of high standing is also very extensive. For many years Mr. Selig personally read and selected the novels, short stories and original photoplays submitted to his company for motion picture filming, and his conception of the style of work of authors of high class is probably unsurpassed by any book or magazine editor.

Mr. Selig's nomination for membership on the Chicago Board of Education is not only a tribute to Mr. Selig as a man, but is also a tribute to higher art in motion pictures The product of the Selig Polyscope Company has always been consistently clean and educational.

World Film's New Purchasing Agent

LEWIS J. SELZNICK believes in youth and always gives it its chance. Joe Harnd is only twenty-five years of age, but he is the purchasing agent of the World Film Corporation. His face and his record speak for themselves. There is his face and here is his record.

Joe Harnd.

He was five years purchasing agent for a large silk firm; then he worked for two years for the United States Printing and Lithographing Company. He has been with the World Film for a year, in which organization he started in a lowly position, before he attained his present promotion.

Mr. Harnd is a hard worker, conscientious in the performance of his duties, and, above all things, loyal to his company. Loyalty and ability are the things that count with World Film. He will be successful, because he has energy and the kind of a character that makes for success.

Reviews of Current Productions

"The Turn of the Road"

Vitagraph Blue Ribbon Feature Presenting a Neglected Wife in an Appealing Light—Released Through V-L-S-E.

Reviewed by Lynde Denig.

IN THIS five-part production there is a creditable and in the main a successful effort at character drawing. The author of the story, Isabel Johnston, and the director of the picture, Tefft Johnson, were careful to bring out the human appeal of an unhappy domestic relationship that is easily understood. If anything, they developed the story in a too leisurely manner, repeating scenes that only serve to emphasize what the audience already knows. We soon learn that Helen King is devoted to her son, and although the manifestations of mother love are pleasing enough, as acted by Naomi Childers and Bobby Connelly, there is danger of their needlessly retarding the progress of the story. Perhaps a little judicious cutting will quicken the action in the first two reels and strengthen the grip of a production that has many excellent points.

Scene from "The Turn of the Road" (Vitagraph).

From first to last the picture measures up to the high standard of photoplay workmanship characteristic of Vitagraph features. It always carries the impression of being true to life; the settings, down to the smallest detail, are flawless and the acting is convincing. "The Turn of the Road," more than most pictures, depends upon acting rather than action, for there is much to be expressed in conveying the emotions of the three principal characters. Miss Childers has the role of an unselfish wife, who refuses to believe ill of her husband, and even after she is forced to face the facts is ready to forgive him. Well conceived and earnestly played, an audience is certain to respond to the sympathetic appeal of this character. Then, of course, there is no more winning youngster on the screen than Bobby Connelly, cast as little Jack. Joseph Kilgour is dignified and forceful as the husband; Virginia Pearson, in appearance and manner, is just the actress for the part of the flirtatious young woman who causes all the trouble, and Robert Gaillard makes a correct figure of the doctor.

That the picture may not be without sensational moments, there is an automobile wreck in which the flirtatious young lady is seriously injured, also a fire of dangerous proportions. These scenes are well presented.

"The Family Stain"

Mystery Melodrama Adapted and Produced by Will S. Davis—Released on Fox Program.

Reviewed by Lynde Denig.

THE possibilities for suspense and interest in this five-part melodrama, produced by the Fox Company under the direction of Will S. Davis, would be more fully realized if the exposition in the opening reel were clearer. Judging from the comments of the audience at the New York Academy of Music, the situation at the basis of the mystery—the supposed substitution of one infant for another—was not sufficiently explained. The audience believed that something of the kind had happened; but seemingly it was at a loss to give a reason, and to account for the actions of the characters in subsequent scenes. This weakness in the early passages of the picture necessarily discounts the effect of the melodramatic scenes that are piled up in rapid succession.

The production, however, is not without its impressive moments, although too great emphasis is placed on physical horrors that are brought to the attention of the audience by means of many close-ups. In his efforts to arouse thrills, the director has stopped at nothing and the wonder of it is that some of the more brutal scenes were passed by the censors. As an example of expert photoplay workmanship the production has much in its favor. The thunderstorm, with the flashes of lightning shooting across the screen and the downpour of rain, is realistic to the last degree. Little is left to the imagination of the spectator in presenting the murder of the woman around whom the mystery centers, and the incidents leading to the apprehension of the murderer are followed in logical detail.

Frederick Perry heads a competent company that plays in a correctly melodramatic key. Walter Miller, in particular, gives a forceful performance.

"The Strange Unknown"

A Three-Reel Romance of New York and Paris—Produced at the Lubin Western Studio.

Reviewed by Edward Weitzel.

ONE of the most effective scenes in "The Strange Unknown" is when a woman's hands and arms part the portieres at the back of a room in which two people are conversing. The woman does not show herself further, her presence being accounted for by explanation that the house is haunted. Two half-sisters are the principal characters in the story. One is an actress living in Paris. An artist, who also lives abroad, is in love with Meta, the other sister. The actress is disinherited at her father's death and a fortune left to Meta. The elder sister returns to New York, with a French cook, and Meta is given a drug that deprives her of her senses and locked in the garret. The lady of the stage manages to gain possession of the family fortune and then tries to capture the young artist, who has also returned to this country. Meta escapes from her prison, shoots the crook, while still deranged, and is finally restored to reason and the arms of her lover.

William H. Ratterman is the author of this active photoplay, which unwinds a story of crime and mystery that will prove deeply interesting to admirers of the non-analytical but pro-sensational school of drama. The picture is well produced. Helen Eddy is excellent as the younger sister. Her mad scenes are particularly meritorious, being handled with fine restraint. Dorothy Barrett gives a clean-cut performance of the actress, and L. C. Shumway, George Routh and Melvin Mayo are competent in their respective roles.

Scene from "The Strange Unknown" (Lubin).

"Colorado"

Hobart Bosworth Strong in Interesting Five-Part Universal Broadway Feature.

Reviewed by George Blaisdell.

STIRRING melodrama is "Colorado," a five-part Universal Broadway Feature. The script is by Harvey Gates, who in adapting the play by Augustus Thomas, has done a good job. Hobart Bosworth is seen in a role that makes requisition on the versatility of the sure-enough screen player. From the college professor of placid temperament and quiet life he is transformed to the farmer and then to the miner—and horseman—facing and meeting stern situations that "try men's souls" and bringing to the surface those qualities of character admired even if not possessed by all humankind.

Scene from "Colorado" (Universal).

The story grips the sympathy right at the beginning. Mr. Bosworth is Thomas Doyle, the professor, compelled to resign his chair of Latin and remove to Colorado in the hope of restoring the health of his wife.

He pays an exorbitant price for arid land. The man who by indirection pilfers his money attempts by more direct means to steal the affections of Mrs. Doyle. The tool of the swindler pays violent and unwelcome attention to Doyle's sister. In revenge for a whipping administered by Doyle he nearly drowns the mine's crew—but the blast that endangers their lives sets free a torrent of water that enriches the ranch and makes Doyle's fortune. There is a happy ending.

Anna Lehr is seen to splendid advantage as the invalid wife who becomes strong in the mountain country. Her art finely supplements that of Mr. Bosworth. Colonel Kincaid, the character designed to show that an act of Congress cannot unfailingly make a gentleman of a United States officer, is well played by Mr. Bradbury. Carl Von Schiller, Albert MacQuarrie and Louise Baxter also do good work. A character that is made to stand out is that of Morgan, the old prospector, played by Edward Browe. It is a delineation that will make appeal anywhere, but deeply so in the west that so well knows the type.

The picture is well staged, barring the topography, which is of Southern California desert mountains and not of rocky Colorado. The scene of the flooded mine is unusually well done and constitutes one of the thrillers of the story. That the drunken good-for-nothing is caught in the torrent and carried to his death is the height of poetic justice. There are moments of tenderness and of strength. Of the latter one of the best is the denouement—the struggle in the hotel between Doyle and Kincaid.

"Colorado" is a well-acted story of outdoors.

"An Enemy of Mankind"

First Episode in Kalem's Stingaree Series Is Interesting Two-Part Picture.

Reviewed by Lynde Denig.

IF THE first episode may be taken as a fair sample of what is to follow, the Kalem company may count on satisfactory returns from the "Stingaree" stories, to be released in a series of two-reel pictures, beginning with "An Enemy of Mankind" on November 24. The photoplays are adaptations of E. W. Hornung's stories, which will be published in some twelve hundred newspapers throughout the country while the Kalem productions are on view. James W. Horne is directing the pictures, acted by an admirably balanced cast, including True Boardman, William Brunton, Marin Sais and Frank Jonasson.

The opening reels of the series, something in the nature of a prologue, show how Irving Randolph, normally a young man of fine instincts, comes to be "an enemy of mankind." He is the victim of circumstances due to the cowardice of his dissipated brother, Robert, and in consequence is hopelessly embittered. In trying to save Robert from an entanglement with a married woman, Irving becomes seriously compromised and then, entirely by accident, he shoots the woman's husband. Despairing of ever having his story believed he goes to Australia with the intention of following a criminal career.

This episode not only gives a sound preparation for what is to follow, but is a complete photoplay in itself, replete with dramatic incidents. Most of the action is laid in England in sumptuous interior settings and against the backgrounds of beautiful estates. It is at a house party on one of these estates that the tragedy which alters Irving's life occurs. Concluding scenes, supposed to transpire in Australia, might have been photographed there instead of in a section of California where eucalyptus trees flourish. Director Horne was fortunate in finding locations that correspond to pictures and descriptions of Australian country.

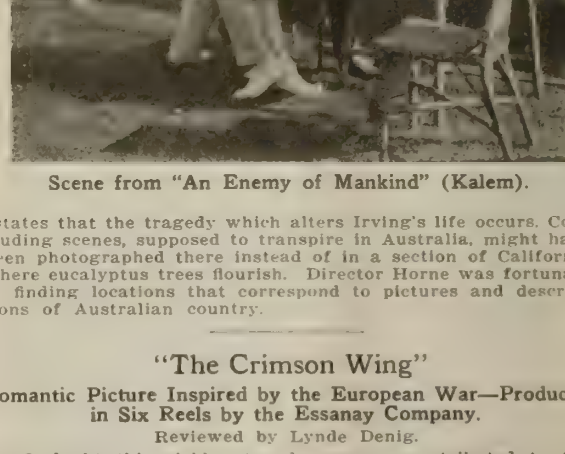
Scene from "An Enemy of Mankind" (Kalem).

"The Crimson Wing"

Romantic Picture Inspired by the European War—Produced in Six Reels by the Essanay Company.

Reviewed by Lynde Denig.

NO doubt this richly staged romance, contributed to the V-L-S-E program by the Essanay Company, is a faithful adaptation of Hobart C. Chatfield-Taylor's novel, "The Crimson Wing." If the author, in the first place, wrote an ingenuous sort of a story, it is not surprising that the same qualities are to be found in the picture. We should say that it is war as seen through the eyes of a romantic gentleman with a pretty good idea of what the public—especially the feminine public—likes. Which is equivalent to saying that this six-reel picture ought to be popular. It is almost bound to be popular, because there is nothing in the production to offend a sensitive taste, whereas there is much to please. That the credulity of an exacting spectator will at times be taxed, is equally true.



Scene from "The Crimson Wing" (Essanay—V-L-S-E).

First among the picture's assets may be placed a cast that contains such able players as E. H. Calvert, Beverly Bayne, Ruth Stonehouse and Byrant Washburn. Second, it seems fair to mention the elaborate and for the most part, appropriate settings. Then due credit must be given the romantic spirit of the story. Mr. Chatfield-Taylor does not aim for a place among the realists who paint war as it is. He prefers, rather, to imagine its colorful and romantic aspects. It could hardly be claimed that his theme is new, for quite frequently, in Civil War dramas and others, we have seen how friendships are broken and lovers parted when armies clash. But, at least, the theme has something of the charm of novelty when brought up to date and transferred to locations in war-torn Europe.

Germany and France supply the scenes for the action, the principal characters being a German count, his cousin, a French girl with whom he is in love, a French actress and a lieutenant in the German army. Count Ludwig and Marcelle have little more than confessed their love for each other when war is declared and automatically they become enemies. The picture then goes on to show how personal love surmounts love of country, by placing the Count at the mercy of the French girl and allowing her to save him though he carries valuable information to his superior officer. The pleasure-loving actress, sobered by the war and her hopeless love for Ludwig, becomes a nurse and saves the man she worships, even at the expense of her own life. All this and much more was woven into an entertaining and at times stirring story, admirably acted. Mr. Calvert is an excellent type for a German officer.

None the less there are scenes that appear rather too unnatural in view of what we read about conditions in Europe. German military efficiency is a by-word, yet Ludwig and his Uhlans when sent out on a scouting expedition fall into traps with childish simplicity. Then we are inclined to smile at the sight of a general's daughter, lurking around the firing line and heading a charge. But after all one cannot expect romance to be brutally realistic.

"Should a Woman Forgive?"

Equitable Program Offering in Five Reels, Made by Horkheimer Brothers, and Featuring Lillian Lorraine—A Sex Problem Picture, Well Written and Effectively Acted.

Reviewed by Hanford C. Judson.

A SEX problem picture in five reels, made by the Horkheimer Brothers and issued on the Equitable program, "Should a Woman Forgive?" ably fulfils its mission. Both sides of the situation it reflects are vivid and dramatically effective. The author of the script, Joseph E. Howard, has provided incidents free from the suggestion of staleness and repetition, and has introduced them with a balance that keeps the attention flowing along with the action without hurry or dragging. There is also much to praise in the direction. The work of the players is restrained, natural and convincing and the staging is for the most part simple and to the point.

It has the two sides usual to such a picture. Here, on the one hand, is Lillian Lorraine playing passionate breast to breast kisses and all the vapors, whims and petulances of a Gypsy trollop with a heart that is cold and calculating in a voluptuous body. On the other hand, is Mabel Van Buren's interpretation of a badly treated wife of a not very interesting individual who is trotting back and forth between the two "homes." The light on this side is heightened by the presence of a child and a dignified mother-in-law, mother of the wife, who has money in her own right. This wronged woman is played sincerely and, if Miss Van Buren's work is not so "artistic" as Miss Lorraine's, it is much more pleasing. It rings true emotionally and is full of dignity.

Scene from "Should a Woman Forgive?" (Equitable).

The value of the offering depends upon the patronage. It will interest all; we fear that it will please most. It cannot claim depth; for it gets no real hold on actual life, the man in the case being a figure—the outline of a type, rather than a type—whose inner heart is not shown to us. It is very good work done on a subject not of the highest.

"The Frame-Up"

George Fawcett Comes to the Screen in a Dramatic Five-Part Universal Subject of Politics and Love.

Reviewed by George Blaisdell.

THREE characters bulk big in "The Frame-Up," the five-part Universal Broadway Feature in which George Fawcett, veteran actor, is introduced to the screen. These are the star, Maude George, and Harry Carter. There is a fourth figure, the physical counterpart of which or of whom does not appear before us. That is Otis Turner, who has written and produced a story of politics and love that will more than entertain—it will hold and it will move.

Scene from "The Frame-Up" (Universal).

Mr. Fawcett has the role of Luke Simms, a politician of rugged honesty. It is a character that in life may be somewhat rare, but surely always welcome and one that in the end is usually famous. Simms is a bachelor who loves children—you see, he is unusual all around; but here again is a likable quality. When Sears, the boss, is in a pinch he names and elects Simms mayor, trusting to time and the dark and devious methods of the master skilled in corruption to subdue him. When the issues of battle are joined it is his mistress Sears selects as the instrument of Simms' undoing. She is to win the mayor and marry him—and control him. How she fails—to control him—is an interesting part of the story.

Mr. Fawcett's manner of speaking—especially in situations of stress—is of the stage rather than of the screen. It is of the rapid-fire or more accurately of the staccato style, but manifestly it fits the character and adorns it. Probably he will like the screen and surely its followers will like him. He has strength and he has magnetism.

As to Maude George: Here is an actress. Face strong and mobile, with a trace of the Latin; large eyes, revealing keen intelligence. To see her performance of Florida Everett, the mistress, who obeys the instructions of a dreaded overlord and marries the mayor and falls in love with him, is to want to see more of her work. Mr. Carter, who plays Sears, is excellent in his many-sided villainy. He displays polish as well as power. Albert MacQuarrie, Olive Fuller Golden and Lule Warrenton complete a good acting cast.

"The Frame-Up" is a picture that will hold its own in strong company.

"The Martyrs of the Alamo"

Fine Arts Five-Reel Historical Drama Produced Under the Direction of W. Christy Cabanne and the Supervision of David W. Griffith.

Reviewed by Louis Reeves Harrison.

A VERITABLE historical drama of tremendous action and of high added value in its elaborate subtitles, "The Martyrs of the Alamo" follows closely the best previous idealizations of the same story with superior care as to detail and greater intensity during the supreme moments of struggle. Most sublime sacrifice of American blood for the cause of liberty, the defense of the Alamo needs such adequate picturing lest we forget how the broad sweep of fair country we enjoy in peace was wrung from the hearts of those who made it what it is. We do forget. The warm hearthstone does not foster nobility of character. We become completely engrossed in absorbing, existing, recreating and dying, like so many vegetables. We lack the stimulus of some great cause to fight for and lapse into so many turnips or orchids, according to social station, except when some epic like the "Alamo" stirs the sap in our veins until it feels like the red blood of our hard-fighting ancestors.

The accurate picturing of those ancestors, their dress, their crudities, their strategems in warfare, their remarkable combination of cunning, self-control and stubborn courage, is an education in itself, but it is the great stimulus of this story that has highest value. It quickens our pulses, gives new life to stagnant blood of overfed prosperity. "The Martyrs of the Alamo" is an admirable presentation from every point of view and should prove a winner wherever it is shown.

"The Sentimental Lady"

Irene Fenwick in a Five-Reel Comedy-Drama—Released by the Kleine-Edison Feature Service.

Reviewed by Edward Weitzel.

THE scenario of "The Sentimental Lady" is taken from a drama written by Owen Davis. George Kleine has given it the benefit of an excellent cast, headed by Irene Fenwick, and the story admits of many scenes of great beauty, amid quiet woodlands and on the shores of a lovely sylvan lake.

Scene from "The Sentimental Lady" (Kleine-Edison).

The plot is along familiar lines. During the opening reel, the action takes place in the city. Amy Cary, a wealthy young girl, owns a controlling interest in the People's Gas Company. Peter Cary, her uncle, is president of the company. Norman Van Aulsten, son of the vice-president, attempts to help his father unload a crooked deal on Amy. The young man also is anxious to marry her. The action shifts to a summer hotel on Trout Lake. Here, Amy meets Bob Nelson, a level-headed young attorney, who promptly proceeds to make love to her, rows her to an uninhabited island, and takes a long and dangerous swim for another craft when their boat drifts away. In the meantime, young Van Aulsten betrays the daughter of a local guide; and as Bob is the one who frustrates the crooked deal of his rival, he has little trouble in winning Miss Cary. The events in "The Sentimental Lady" follow along pleasantly, but never reach any real dramatic height. The nearest approach to a strong scene is when Amy prevents the guide from shooting Van Aulsten, and that is of secondary interest. Bob Nelson's swim is a picturesque incident, but it can hardly be called thrilling. On the credit side of the photoplay are four reels of pictorial loveliness, the development and consummation of an engaging love story, and the thoroughly competent acting of Irene Fenwick and the supporting company. Miss Fenwick's charming personality and easy command of stage technic permit her to make Amy Cary a most likable young person. Jack Devereaux realizes Bob Nelson in a very satisfactory manner, and other members on the honor roll are Frank Belcher, John Davidson, Thomas Magrath, Richie Ling, Anna Reader, Lila Barclay, Della Conner, and Ben L. Taggart.

Ruth Hoyt Burned in Studio Explosion.

While acting in the Casino Star comedy, "Beauty in Distress," with Harry Vokes, Miss Ruth Hoyt was painfully but not severely burned in a studio explosion. Wearing a comedy make-up as an extremely plain woman, it was Miss Hoyt's business to gaze at herself in a mirror. Not being able to stand such a homely visage, the mirror was to explode. The explosion occurred but some of the burning powder fell on Miss Hoyt's hand. She was able to continue at work after Director Edwin Middleton had applied first aid remedies.

"The Menace of the Mute"

Another of the Ashton Kirk Series in Five-Part Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

THUS far in the Ashton Kirk series proves beyond a doubt the aptitude of both John T. McIntyre, the author, and Arnold Daly, actor-director, for the manufacture and staging of thrilling melodramatic situations. There is also proof positive that Sheldon Lewis is an adept at feigning death, and makes a remarkably effective corpse. The fact of the matter is, it is rather a disappointment to the spectator when this talented actor passes out with such celerity. However, thus is he cast in the play, and so it must be.

"The Menace of the Mute" will please the majority of audiences because the majority of people like melodrama. The more thrilling it is, provided realism does not entirely vanish, the better it pleases.

The story of the murder committed in the play centers about the search for a clue to the death of an old machinist who had in his possession the plans of an invention belonging to the father of the juvenile lead of the play. The young man having a mysterious and apparently unpleasant connection with the old machinist, is believed guilty by his sweetheart, who upon finding that the police are watching the house rushes to warn him. The discovery of the clue is made by Ashton Kirk, and the deaf mute and an accomplice, who are responsible for the murder, in the attempt to gain possession of the plans of the invention, are arrested amid thrilling circumstances.

The production is well made, its situations are tense, its photography good, and it has all the attributes of a good box office attraction.

Scene from "Menace of the Mute" (Pathe).

"Pennington's Choice"

Francis X. Bushman and Beverly Bayne Appear in Quality-Metro Production That Brings a Surprise at the Close.

Reviewed by Lynde Denig.

"PENNINGTON'S CHOICE" may be placed among the very few photoplays that spring a surprise near the close of the last of five reels. And it is a genuine surprise, too, for all along the spectator has been quite in the position of Pennington himself, who has been fooled right and left. He believed two fiercely aggressive bandits to be sincere in their efforts to knife him; he was taken in by the disguise of his sweetheart and believed her to be the twin sister of the girl he wished to marry, and he never guessed that the whole affair was pre-arranged to test his manly caliber. Originality in plot and treatment must be credited to this production of the Quality Pictures Corporation, directed by O. A. C. Lund and featuring Francis X. Bushman and Beverly Bayne.

Scene from "Pennington's Choice" (Quality-Metro).

Miss Bayne's transformation from a fashionably gowned young woman to a bare-footed girl of the Canadian wilderness is so complete that an audience is ready to credit Pennington's failure to penetrate the deception. He is told that her name is Marie, that she is Eugenia's twin sister, and that she will assist her father in judging him, for Eugenia will not be allowed to marry a man who does not possess the courage and strength to inspire respect in primitive society.

Pennington, who has grown soft since his college days, is subjected to the severest sort of tests. He goes into training with his friend Jack Jeffries (brother of the former champion), and on his return to the settlement trounces the two bullies who have been bothering him. He never suspects, nor does the audience, that the men are Eugenia's brothers. Scenes of particular interest in this ingenious story show Miss Bayne diving from high rocks and Mr. Bushman sparring with a prize fighter. The fight in which he proves his courage is as spirited an affair as one need wish to see. Wellington Playter makes an impressive woodsman.

"The Devil's Darling"

A Rialto Feature of An Original Character Featuring Francine Larrimore.

Reviewed by Margaret I. MacDonald.

PARTICULARLY attractive because its players and its director have worked conscientiously to make the play a dramatic success, "The Devil's Darling" suffers at the same time from an unhealthiness of theme. It is original in character, and presents a strangely gruesome flight of the imagination.

Flavia Arcaro has succeeded well in portraying what we would suppose to have been the idea of the author in connection with the "Devil's Darling." Furthermore, she has dressed the part well, and presents a handsome picture of the intended type.

Francine Larrimore as Alice Lane, a girl behind the counter of a department store, who is lured by the older woman as a sacrifice to her devil, plays with ease and grace, and lends a charm to the atmosphere of darkness that pervades the picture. She is lithe, beautiful, and innocent—the only pure thing in sight.

The closed room whose door opens by means of a hidden spring in which reside the darling's devil and numerous skeletons and skulls presumably of victims brought into his majesty's clutches through the dark-stained incidents which mark the woman's past, can be enjoyed only when considered as an allegorical representation. The production is a go-between allegory and realism, and its moral would point out to young girls that to be safe they must have a care of strangers of either sex.

Others of the cast are John Reinhard, H. W. Pemberton, Sidney Mason and Charles W. Taft.

"See America First"

No. 8 of the Gaumont "See America First" Series Revives Interest in Historic Boston.

Keeping pace with the growing tendency to stimulate interest in things American, the Gaumont Company continues to give the public carefully detailed illustrations of points of geographical, topographical and historic interest throughout the American continent.

Too much cannot be said in praise of this system of enlightening the Americans of today with regard to the history and scenic beauty of their own country.

One of the most interesting of the "See America First" series presents all the points of interest in and about Boston. Among the scenes presented are glimpses of the beautiful grounds of Harvard University, the Charles river, Bunker Hill Monument, the harbor, famous as the scene of the Boston Tea Party; the Tremont Hotel, the home of Louisa M. Alcott, and the old State House. The scene of the massacre is also shown, along with various points associated in history with George Washington, Paul Revere, etc.

A very fine quality of photography characterizes this number, which should be especially interesting to educators.

"The Golden Claw"

A Strong Five-Reel Kay-Bee by C. Gardner Sullivan.

A MOTION picture story of the highest class, of vital subject, original development and striking characterization, "The Golden Claw" is one of those rare products calculated to interest many millions of intelligent people and bring into the fold those other millions of intelligent people who are repelled by poor examples of the new art. The story deals with a subject exceedingly difficult to handle without stumbling upon lines long regarded as commonplace, but it escapes them through a finer conception than usual on the part of the author. It is fortunate for those who attend the exhibitions of photodrama, as well as for Mr. Sullivan himself, that he is what might be called "established." Had he been compelled to submit the script of "The Golden Claw" indiscriminately, it might never have been produced. It is one of the kind beyond mediocre grasp until thrown on the screen in complete shape.

"The Golden Claw" attacks the problem of money madness with great simplicity and directness so far as the line of action is concerned, but the admirable solution is so subtle that only fine characterization and such powerful interpretation as that given by Bessie Barriscale and Frank Mills carries it to the mind through the heart. Miss Barriscale's conversion to a finer view of the marriage relation through delayed promptings of a womanly heart is attended with some exquisite revelation of mental and emotional states, a source of perpetual delight to those in the audience who enjoy a play well worth while.

"The Ferret"

Rupert Julian Appears in Three-Reel Production, Giving a New and Startling Variation of Jekyl and Hyde.

Reviewed by Robert C. McElravy.

BY SOME most amazing facial grimaces and contortions Rupert Julian outdoes the famous dual character of "Dr. Jekyl and Mr. Hyde," in this three-reel production, entitled "The Ferret." He makes the change of features and expression entirely without the aid of any sort of makeup and does it so effectively that the unsuspecting observer is not aware of the deception until the desired moment arrives. It is a new revelation of what can be accomplished by the human countenance for screen visualization.

Scene from "The Ferret" (Universal).

Mr. Julian is assisted by Elsie Jane Wilson and "Doc" Crane. The latter gives a splendid study of a wily old detective who traces the crime to the respected physician and demands an accounting.

The story is simple, but absorbing. The first scene pictures the bodies of two dead men lying on a restaurant floor. The only suspect is a queer fellow with a distorted face, who is held for some time, but refuses to divulge knowledge of the crime, even under the third degree. The detective arranges to permit the man's escape. He falls into the trap and by careful shadowing is followed to the home of Dr. Baxter. The detective confronts the debonair physician and brings the crime home to him. The wife's story clears him, however, showing that he acted in both her defense and his own. The production is intensely interesting and well handled throughout.

Carlton King on Screen Again.

Carlton King, Edison, who for a number of years has been one of the most popular character actors in that company, and was recently made a director, has been returned to the screen, following persistent requests from exhibitors and patrons to that effect.

Under the direction of Ulysses Davis the new Universal director Hobart Bosworth is working in the stellar role of "Tainted Money," a five-reel story by George E. Hall. Bosworth plays the role of Big Tim, ward politician and head of the machine.

Universal Director Jack Adolfi Discussing "Joan o' the Hills" with J. W. Kellette at Silver Stream, Au Sable Chasm.

Manufacturers' Advance Notes

Mysteries of Monte Carlo

Revealed in Lasky Production, "Mr. Grex," in Which Messrs. Roberts and Blackwell Star.

THERE has been joy among the hundreds of persons in and around Hollywood Cal., who work as "extras" in the motion picture studios since the Lasky Feature Play Company started work on a very elaborate feature production, "Mr. Grex of Monte Carlo," a picturization of E. Phillips Oppenheim's widely read novel of the same name.

Rehearsing a Scene in "Mr. Grex of Monte Carlo."

Some of the scenes in the play, in which Theodore Roberts and Carlyle Blackwell will appear as co-stars on the Paramount program, are laid within the great casinos of Monte Carlo, the world's most famous gambling resort. Probably the biggest interior setting ever erected in a studio is used in one of these casino scenes. Four great halls are revealed in panorama and nearly 1,000 persons are seen playing at the various roulette and card tables.

Frank Reicher, under whose direction the photoplay is being made, had the benefit of considerable personal experience several years ago in Monte Carlo. Mr. Reicher is a native of Germany, but has traveled extensively on the continent and he passed many months at different times in Monte Carlo. Before the Lasky artistic and carpenter staffs started to construct the massive interior sets they studied authoritative plans and photographs of the main casino at Monte Carlo and the one shown in "Mr. Grex of Monte Carlo" is a replica of the famous resort and gaming house.

In book form "Mr. Grex of Monte Carlo" had a big circulation, first as a serial. It contains a melodramatic story that is exceptionally timely at the moment as some of the principals represent national figures in Europe. The story is, however, strictly fiction and attempts to expose no historical facts. Intrigue, international spies and the enthusiastic movements of a young American, proverbially wealthy, form a series of dramatic situations.

It is related from the Lasky studios that when the call went forth for additional players to appear in the great ensemble scenes in "Mr. Grex of Monte Carlo" many local celebrities of Hollywood applied for positions. When "extras" are used at the Lasky plant Cecil B. DeMille and Jesse L. Lasky always make it extremely pleasant for them. Incidentally, the big ball room floor erected for "Mr. Grex" has been put to practical use many times in the past month.

Theodore Roberts in the title role of the piece is given a splendid opportunity for the kind of acting of which he is capable on the screen. His impressive appearance lends itself admirably to the role of a Russian nobleman. Mr. Blackwell, of course, will play the young American who finishes something he started, and Miss Dorothy Davenport, following her great success with Lou-Tellegen in "The Explorer" and in other plays, will appear as Fedora, the lovely heroine.

"Mr. Grex of Monte Carlo" will be among the Lasky releases on the next quarter of the Paramount Program.

DRESNER GETS ASSOCIATED.

A. Dresner, general manager of the Kriterion Film Service, of Indianapolis, Ind., has been spending the last two weeks among the New York exchanges and various exhibitors' headquarters, getting a line on the Associated Program, and after thorough investigation he has come to the conclusion that the Associated Service is not a promise, but a business run on a business basis by business men. He therefore contracted for the states of Indiana and Kentucky. To have a man of Mr. Dresner's film experience pass on the Associated Service is something to be proud of, and which the Associated Service well deserves.

Mr. Dresner is a pioneer in this business, having started with Lubin about twelve years ago. He has managed the General Film in Cincinnati and Universal Film in Washington, and has also controlled a vast number of theaters throughout the middle western states.

"THE AMBITION OF MARK TRUITT" (World).

World Film Corporation is to produce "The Ambition of Mark Truitt" in feature film form. Henry Russell Miller is the author of the book, which has a phenomenal success with the reading public. "The Man Higher Up" was also written by Mr. Miller. Robert Warwick will play the leading role in "The Ambition of Mark Truitt."

"THE COME-BACK OF PERCY" (Selig).

"The Come Back of Percy," third in the Selig rural comedy series, "Chronicles of Bloom Center," was written and directed by Marshal Neilan, and will be adjudged one of the best productions in the series of laugh-provoking Selig comedies. Percy Pinkham, Constable Plum, Druggist Phil Pickle, Postmaster Ira Pash, Chubby Green and Johnny West all contribute.

One fine day a fashionably dressed stranger arrives in Bloom Center. He encounters Chubby Green, and without further ceremony Chubby receives a punch on the jaw. The stranger then seeks out other Bloom Centerites and the same violent proceedings are continued. Constable Plum is appealed to by the victims, and he goes on the trail of the stranger, who, seemingly, the moment he ascertains the name of an inhabitant, proceeds to assault him in a most violent manner. Confronted by Constable Plum, the stranger tells a story.

He recalls the time that he was an urchin in Bloom Center. He says he distinctly remembers that on nocturnal expeditions to melon patches, during visits to the swimming hole and elsewhere, that he was made the "goat" by the other Bloom Center boys. He says that when he left the village with his parents he vowed to return some day and get satisfaction. Then it is he hands his business card to Constable Plum, which reads: "Percy Pinkham, Champion Lightweight Pugilist." He is then recognized as the little undersized boy who many years ago had been made the butt for all mischief perpetrated by Bloom Center boys.

Scene from "The Come-Back of Percy" (Selig).

There is not a dull moment in this two-part comedy and the real human nature shown will appeal to thousands who were themselves boys living in small towns.

"NOT GUILTY" (Equitable).

When a man in a moment of weakness runs away from something he should have faced, and later finds himself in prison with a sentence of death hanging over him, his wife dead from the shock of the occurrence, and nothing between himself and death but the prayerful insistence of his devoted mother to the governer that he is innocent of the crime for which he is to be killed, there is taught a powerful moral lesson. But when his sentence is commuted, and twenty years later the man who struck the fatal blow confesses his crime and his victim is released, there is presented a still more powerful lesson of the awful responsibility resting on those who condemn a man to death on uncorroborated testimony, unsupported by evidence.

Scene from "Not Guilty" (Equitable).

These points, as well as some others of equal strength, are brought out in "Not Guilty," a forthcoming five part production by Triumph, for the Equitable program, in which that sterling actor Cyril Scott makes his first appearance before the camera in the part of Edward Andrews, the long suffering hero. Joseph A. Golden, who directed the production, utilized Sing Sing prison, the Governor's office in the State mansion, at Albany, and the Governor's official room in the State Capitol, as locations for some of the scenes, and in the room where his mother pleads for his life and wins it, a similar plea for a real murderer had been turned down only an hour or two before the screen picture was taken. The producers have a letter signed by an official of the grim, gray pile on the banks of the Hudson at Ossining, certifying that the prison scenes in the play were actually taken within its confines.

KALEM RECOMMENDS "THE MODEL'S ADVENTURE."

The three-part Kalem release for November 22, featuring Paul Gilmore, will be issued under the title of "The Model's Adventure," instead of "A Woman's Wiles," as formerly announced. Kalem recommends this subject as a powerful drama dealing with the Latin Quarter, one of the most interesting phases of Parisian life.

Mr. Gilmore as Jack Addison, an American sculptor, is ably supported by an all star cast. The winsome sweetness of Alma Ruben as Lucile Bergere, a Parisian model, wins the sympathy immediately. Ethel Fleming as Yvonne Nodier, the pampered society girl, who, for the first time, is denied something she desires, and Arthur Templeton as Philo McCullough, an American artist, deserve special mention for their artistic performances. During the action of the picture a well known Western sculptor actually constructed a replica of Miss Reuben in modeler's wax.

EAGLE FILM TO PRODUCE COMEDY.

That is the plan of William J. Dunn, general manager and director of the Eagle Film Manufacturing & Producing Company, 109 North Dearborn street, Chicago. Furthermore, he has completed arrangements for an immediate start on the long task he has set for himself and on Monday morning, November the first, will call together for the first time the company which will make the first series of forty comedies.

"The Adventures of Duffy" will be the title of the series, which will have to do with the comedy mishaps of a detective of the correspondence school brand. The series will carry him through various parts of the country and the possibilities for comedy with such a character are readily seen. The scenarios are all from the mind of Rex Adams, and represent, in the opinion of Mr. Dunn, the best work that photoplaywright has done. The first release will bear the title, "Duffy Makes His Bow."

All of the filming will be done in Chicago for the first ten reels of the series. By that time it is hoped the new Eagle Studio, near Jacksonville, Fla., will be ready for the occupation of the players.

"DOES ADVERTISING PAY?" (Gaumont).

The Gaumont company is to be congratulated upon securing such well-known comedians as Tom Waters and his wife, Mrs. May Wallace Waters, for "Does Advertising Pay?" Tom Waters is known all over America for his popular pianologues in vaudeville and for his numerous light opera successes. His wife is also a favorite, having appeared as co-star with him at the head of their own vaudeville troupe.

"Does Advertising Pay?" also has another remarkable member of its cast. This is "Stuffy" Davis, the press agent who kept Barnum and Bailey in the limelight for several seasons and also has been publicity promoter for Luna Park, Coney Island's greatest amusement center. There is a character in this laughable comedy called "Stuffy," a press agent. The usual Gaumont enterprise secured the Broadway original to appear in this Casino Star comedy on the Mutual program.

"A MODERN CAMILLE" (World).

This forthcoming World Film feature directed by Albert Capellani, is, of course, based upon Alex Dumas' famous play of the same name. It was known both in London and New York at the same time as "The Lady of the Camelias" and was popular under that title.

Paul Capellani, the director's brother, is to play the part of Armand Duval. Other popular members of the World Film supporting Miss Young are Lillian Cook, Robert Cummings, Edward H. Kimball and William Jefferson.

"BELLA DONNA" COMPLETED FOR FAMOUS PLAYERS.

The adaptation of Robert Hichens' celebrated novel and play, "Bella Donna," with Pauline Frederick in the title role, has been completed by the Famous Players Film company under the joint direction of Edwin S. Porter and Hugh Ford. It was in this familiar role that Mme. Alla Nazimova won her first great American triumph, far eclipsing the reputation she had gained in her Ibsen roles.

The story of the novel, which ranked among the "best sellers" at the time of its publication, has been strictly adhered to, but the more sensational points of the story have been softened in order to avoid offending even the most conservative tastes.

"Bella Donna" marks Pauline Frederick's fourth motion picture appearance, as she has already been starred in "The Eternal City," "Sold," and "Zaza," in all of which she appeared under the joint direction of Edwin S. Porter and Hugh Ford.

For the purpose of obtaining the famous desert scenes in the description of which Hichens displayed some of his most wonderful artistry, Messrs. Porter and Ford took a company of players to Florida, the outbreak of the war having rendered impossible the original plan of the producers to stage the play in Egypt. The sandy wastes of Florida, however, have made an admirable substitute for the African backgrounds.

In support of Miss Frederick there appear Thomas Holding, who already distinguished himself by his excellent work opposite the star in her previous screen subject; Julian L'Estrange, who has been seen before in the same star's company. Eugene Ormonde, George Majeroni and Edmund Shalet complete the list of principals.

Scene from "Bella Donna" (Famous Players).

After witnessing the first showing of the picture, Edwin S. Porter declared that in his opinion Miss Frederick had done the greatest work of her motion picture career.

Cyril Maude Production

Last Scene of "The Antique Dealer" Completed by Director Knoles Now in Premo Assembly Room.

OCTOBER 25 witnessed the taking of the last scene in the sumptuous production of "The Antique Dealer," which is the vehicle starring Cyril Maude and a supporting company of stars. Simultaneously with this, Mr. Maude in "Grumpy" started on his countrywide tour, routing America's highest class and highest priced theaters.

Not only in the building of the play which was made to fit Cyril Maude's particular talents, but in every detail Director Harley Knoles has worked his schedule with clocklike precision.

Cyril Maude.

The Premo Feature Film corporation has at no time stinted in any quarter where results depended on getting the right material. Not only is Cyril Maude paid $200 an hour for his time in the studio but a payroll such as has probably scarcely been equaled in a motion picture feature before had to be met.

With every member of the cast supporting Mr. Maude—a star—witness: Lois Meredith, Montague Love, Margot Williams, Lionel Belmore, Walter Craven, Mrs. Cooper Cliff, Will T. Carlton, Henry Carvill. The cast of "The Antique Dealer" reached the $50,000 mark with the end of the scene and there is still as can well be realized considerable to be done before it is ready for the screen. This is the second of the Premo releases.

MUTUAL ADOPTING NOVELS AND PLAYS.

Many pictures from books and stories by well known writers are included in the Mutual Film Corporation's new program. These productions appear in addition to the output of the scenario writing staffs.

"The Other Side of the Door," a novel written by Lucia Chamberlain, and published in 1907 by the Bobbs-Merrill company, has been purchased by S. S. Hutchinson, president of the American Film corporation, and is being produced at the studios at Santa Barbara, Cal.

"The Seventh Noon," a Mutual Masterpicture made from the book of that name, written by Frederick Orin Bartlett, and published in 1910, is a triumph of direction and acting.

A third Mutual release of unusual quality is "His Wife," a Mutual Masterpicture of the wild life of the Irish coast, which was founded on the popular story of Charlotte Monica Braeme's entitled "My Poor Wife," which has already been released.

"The End of the Road," an American release, is founded on the play by H. Grattan Donnelly, and was first known as "Carolina."

"A BIT OF LACE" (Essanay).

This is a charming romance in three acts, taken from the play by H. S. Sheldon. The setting is exceptionally artistic and the scenery and photographic work is of high merit. Edna Mayo, Essanay leading woman, takes the role of the wife of a scoundrelly clerk. She despises him but battles loyally to be a dutiful wife. Although she is loved by another man, she successfully conceals the fact that she cares for him. Her loyalty to her husband goes so far that she even attempts to purloin a letter incriminating him, and is caught through a [illegible] of lace catching in a door when she is trying to escape. The full depth of her husband's infamy finally is revealed to her and she gives him up. Miss Mayo brings out the conflict of the woman between love and loyalty with a nice discrimination. Darwin Karr plays the leading masculine role, that of a western mine owner, with his characteristic dash and brilliancy. Sydney Ainsworth, as the heavy, succeeds in making everyone hate him as the scoundrelly husband.

Scene from "A Bit of Lace" (Essanay).

Agricultural College Wants Fifty Screens

Oklahoma State University to Equip Agricultural Lecturers With Picture Outfits.

An interesting development in the commercial end of the motion picture business was recorded last week when the Minusa Cine Products company received an inquiry from the University of Oklahoma as to the cost and specifications of fifty small sized screens to be used by the student lecturers on agricultural subjects in their "extension" courses. The inquiry came in through the Victor Animatograph company, of Davenport, Iowa, who handle Minusa screens exclusively. The Victor company was also the recipient of an order for fifty projectors.

During certain seasons of the year the University sends out members of its senior class, also professors and instructors, to various localities where for three or four days an "institute" is held to which all of the inhabitants of the neighborhood are invited. Short courses on various subjects are given and the University is now equipping each of these extension colleges with a moving picture outfit as an aid to the lecturers.

The officials of the college wanted the advice of E. R. Anderson, the maker of the first gold fiber screen, and now the manufacturer of the famous Minusa Gold Fiber, as to the size of screen that ought to be used as well as to the quality.

There is no doubt as to the practicability of the University's plan and success here would seem to open up a broad, new avenue to the great commercial future of the moving picture.

MARGOT WILLIAMS IN MINA.

Margot Williams is capering for MinA in its release of Nov. 11, "An Eye Too Many."

Born in Louisville, Ky., Miss Williams romped through her childhood and school days there. Possessing a hankering for the footlights, Miss Williams left Louisville for New York and danced through her first season in the ballet of "Ben Hur." After a vaudeville engagement George V. Hobart saw her and realized her worth. This resulted in the success that Miss Williams secured as Frailty in "Experience."

CHAPLIN IN NEW ROLE.

Charles Chaplin of the worn out shoes and old clothes appears in an entirely new role in the latest Essanay-Chaplin comedy, "A Night in the Show," which soon is to be released.

In this play Mr. Chaplin doffs his old costume and appears in dress suit and silk hat. But even in this disguise it is impossible not to recognize the Chaplin walk, the Chaplin capers and the inimitable Chaplin mannerisms. He is Charles Chaplin, whether in the garb of a hobo or a man of society.

This comedy proves conclusively that it is not Charles Chaplin's make-up, funny as that has been considered, that endears Chaplin to the photoplay public. His success lies deeper than that; it is personality, an individuality that always is found no matter in what garb he appears.

Scene from "A Night in the Show" (Essanay).

And Chaplin loses none of his funniness; in fact critics who have watched him at work on his newest piece declare that he is funnier than ever, although a new Chaplin in a new role. His versatility is surprising and leads one to wonder "what next?" in his line of antics.

V-L-S-E SCHEDULE.

"Big Four's" Releases for Balance of Year Exceptionally Strong.

WITH two powerful war plays, already attracting widespread attention, Vitagraph's "The Battle Cry of Peace," and Lubin's "The Rights of Man," the producing companies making up the V-L-S-E are offering during the next quarter three other dramas of strife which are said to be unusually strong in their drawing qualities.

The first of these, an Essanay extra, is called "The Crimson Wing." It differs from its contemporary productions in that the heart interest of the present war is emphasized, rather than some sociological phase of it. The first review of this production had probably the wealthiest audience ever assembled at an entertainment, other than that of the opera, the combined capital of the spectators aggregating some $200,000,000. This is due to the fact that many of the sets and accessories used in the production of the feature were supplied by the elite of Chicago.

Filming a Scene of "The Crimson Wing" at the Home of Hobart C. Chatfield-Taylor.

Following this war play, Lubin will release through the V-L-S-E a drama of preparedness against war called "The Nation's Peril." This is scheduled to appear November 22d. It will probably be in five reels, featuring Ormi Hawley and Earl Metcalfe. The entire Atlantic Squadron, including battleships, torpedo boats, submarines, destroyers and a marine corps were utilized in making this picture. It was directed by George W. Terwilliger.

Selig is the remaining manufacturer of the Big Four to capitalize upon the public's interest in the question of international argument. Its release scheduled for December 13 will be a Red Seal play entitled "I'm Glad My Boy Grew Up To Be a Soldier." As is apparent it is an answer to the popular song. "I Didn't Raise My Boy To Be a Soldier." The production will probably be in five reels. Harry Mestayer, the notable stage star, will enact the leading role. He will be supported by Miss Eugenie Besserer and an all-star cast. Gilson Willets is the author of the drama and Mr. Frank Beals the producer.

"The Raven" is to be released November 8 by Essanay, through the V-L-S-E, with Henry B. Walthall as Edgar Allen Poe. Essanay will follow this feature with a five part drama, to be released December 6, called "The Alster Case," featuring Bryant Washburn and Ruth Stonehouse. On December 20th, "A Daughter of the City," in five parts, showing E. H. Calvert and Marguerite Clayton, will be released. Mr. Walthall again makes his return on January 3d, with Edna Mayo, in a six part drama from the Broadway success "The Misleading Lady."

Selig's contribution to the V-L-S-E program for November will be an idyllic production of Charles Major's story, "Sweet Alyssum," in which Tyrone Power and Miss Kathlyn Williams will be starred.

The next Lubin release after that of "The Nation's Peril" will be on December 6th, when the story of sea-life captioned "The Man's Making" will be released. This was produced by Jack Pratt, with Richard Buhler in the leading role, Rosetta Brice supporting. It is in five parts. On December 20th this company will show Edgar Lewis's first production for the Lubin Company, dramatized from Henry Vaughn Moody's "The Great Divide." It was produced at the Grand Canyon, Arizona, with Ethel Clayton and House Peters. Others of the cast are Mary Moore, Warner P. Richmond and Hayden Stevenson. This also is in five parts.

In January Raymond Hitchcock will be seen in a Lubin comedy in five reels, probably, called "The Wonderful Wager," based on the story of "The Ford Flivver," written by George V. Hobart, and adapted for the screen by Mark Swan, In this picture, the entire Washburn Circus will be used.

Three V-L-S-E releases are announced for November by the Vitagraph Company. "The Turn of the Road," a five-part feature produced by Tefft Johnson, in which Virginia Pearson, Joseph Kilgour, Bobby Connelly, Naomi Childers and Robert Gaillard, will be seen in the portrayal of the principal roles, is the first released, November 1st.

A Cyrus Townsend Brady story "Heights of Hazard," that contains every known thrill, will add additional interest to the month's program. It will be released November 15th. "Heights of Hazard" is also a five part feature and will introduce Charles Richman, Eleanor Woodruff and Charles Kent in the leading characterizations.

Robert Edeson, Fay Wallace, Lillian Burns, Charles Eldridge, John T. Kelly and a special cast of Vitagraph players will be seen in "The Cave Man," on November 29th, produced under the direction of Theodore Marston.

On December 13th, there will be released "A Price for Folly," one of the strongest dramas on the Vitagraph program. It was written by George P. Dillenbeck, and produced in five parts by George D. Baker, with Edith Storey, Antonio Moreno, Harry Morey, Charles Kent, Louise Beaudet, Ethel Corcoran and Arthur Cozine.

Frank Daniels, the inimitable King of Comedy, whose first Vitagraph release "Crooky," established him as a screen comedian in a class by himself, will round out the year's Vitagraph Blue Ribbon Features, on December 27th, in "What Happened to Father," written especially for him by Mary Roberts Rinehart.

GETTING A SCENE ON FIFTH AVENUE.

Fifth avenue, New York, on a Sunday noon recently, had one lively spot. Harry A. Pollard, one of the Equitable directors, was busy getting some scenes for "The Dragon" in which Margarita Fischer is the star, and when the little woman, carefully keeping inside the camera lines, was looking into the windows of a big department store and comparing the articles in the window with a list she carried of things she wanted, finding what she was after and darting into the store, she was closely watched by an interested throng, even automobiles stopping in the street, and a bus hauling up near the curb so that the passengers as well as the driver could watch the proceedings.

A touch of realism was added to the affair by one man with a big heart who saw a blind beggar (also inside the camera lines) to whom the star was to give some money. He broke through the crowd, and without thinking that the beggar might not be in real need dropped a dime into his little tin cup, and walked off down the street. The dime is to be mounted on a piece of red velvet and placed in a frame by the "beggar" as a memento of the occasion and a reminder that there is still charity left in the big city.

Another incident which interested the crowd was the attempt on the part of a big, husky Irishman to stop a gunman who had knocked down a bank messenger and was making his "getaway." The robber pushed the man outside the lines and then explained, the result being "Begorra, that was good. The drinks is on me, come and have one."

JOHN DALY MURPHY IN GAUMONT COMEDY.

"A Tangle in Hearts" is the Casino Star comedy Director Richard Garrick is putting on at the Flushing studios of the Gaumont company. The star is that favorite comedian, John Daly Murphy. He appears in a dress suit.

COMPLETES "THE NEW ADAM AND EVE."

Director Garrick of the Gaumont Company has just completed "The New Adam and Eve," a Rialto Star Feature, in which Miss Grace Valentine had the lead. Miss Valentine was chosen because of her beautiful hair as well as for her histrionic ability. In the three-reel photodrama are thirty-three scenes with double exposures.

Scene from "The New Adam and Eve" (Rialto).

"THE LONEDALE OPERATOR" (Biograph).

Here is another Biograph subject that exhibitors will recall without much difficulty, and which has been reissued by popular request. Although originally released in 1911, it is apparently as fresh in the minds of the older exhibitors today as it was at that time; and there is no reason why this one-reel railroad story, with its suspense and thrills, should not hold the audience as well today as it did then.

Blanche Sweet, as the operator's daughter, calls at the railroad station where her father is ill and persuades him to go home for a rest. Before he leaves the station he offers her a revolver for her protection which she refuses, remarking that nothing will happen to her. She is notified of a shipment of money for the payroll of the Lonedale Mining company which she is to place in the express safe over night. On the same train with the money shipment two tramps arrive and set out to rob the station. The operator telegraphs to the junction for help and a special engine is dispatched with a posse in search of the robbers. In the meantime the operator holds the robbers, who have not broken into the office, with what they thought was a revolver. In record time the special arrives and the robbers are covered by the engineer and fireman. Before they are lead away the operator shows them the wrench with which, to their surprise, she held them off until help came.

Blanche Sweet, Wilfred Lucas, Francis Grandin, Eddie Dillon, George Nicholls, Joseph Graybell and Dell Henderson complete the cast directed by D. W. Griffith. It is released Friday, November 19, on the General program.

ARNOLD DALY PLEASED WITH "THE MENACE OF THE MUTE."

As Arnold Daly looked at the finished print of "The Menace of the Mute," his second Gold Rooster Play, he remarked that the picture made him think of the advertising slogan used in connection with a certain product—"more than a little better." "This picture," he said, "is a distinct advance on my first, 'An Affair of Three Nations.' If I can continue to improve that way with each picture I shall be well pleased." "The Menace of the Mute" has a strong cast, including besides Mr. Daly, Sheldon Lewis, Louise Rutter, Charles Laite, Martin Sabine, and Wm. Harrigan. It will be released November 5th.

AN EYE TOO MANY (MinA).

"An Eye Too Many," the MinA release of Nov. 11 is another comedy with a plot. It has been the aim of MinA comedies to make every story have a logical action, and this last is no exception.

Margot Williams, well known for her excellent work in the part of Frailty in "Experience," takes the role of the young girl in this picture, and is said to play the part admirably.

SAYS TERRISS PICTURES FAVORABLY RECEIVED.

The Picture Playhouse Film Co., Inc., which has long given promise of becoming an important factor in the business of distributing features to renters throughout the country, has been unusually active during the season which is just getting under way. The company has been averaging one release a week for some time and there is every indication that there will be little if any let-up for some time to come.

Although the company is not depending upon any one producing organization, most of the pictures released this season have been the creations of Tom Terriss, well known legitimate actor, and his associates in the Terriss Feature Film Co. "The Pearl of the Antilles" and "The Flame of Passion," two of the biggest Terriss features, were made in Jamaica, West Indies, a few months ago. "Papa's Wife," "Love and War" and "The Blackmailers" are comedies which have been made in the New York City studios of the Terriss company. "A Woman of the World," the latest of the Picture Playhouse releases, which has just been prepared for the market, is also a Terriss dramatic subject. Like the comedies, it was made in New York City.

M. D. Metcalfe, president of the Picture Playhouse Company, says that the new releases have been received with great favor throughout the country and that the business of the various branch offices of the company in ten of the most important film cities of the country has been showing a healthy increase during the past few weeks.

NOTES OF THE TRADE

A REAL shipwreck in a real storm is the latest bit of realism procured by Director Charles Bartlett in his latest picture of Alaska entitled "A Key to the Past," an American (Mutual) release of the near future. Following the shipwreck, the cabin in which the rescued party takes refuge is struck by lightning. Through it all, Winnifred Greenwood, Ed. Coxen, Nan Christy and Walter Spencer play their parts like stoics.

* * *

A pleasant little party was given Tuesday night, October 26, at Zeiss' hotel, Philadelphia, by Kempton Greene, as an aftermath to a visit of the Lubin Moving Picture players to the Broadway Theater, Camden. The stock company of the Camden Theater were all present, as also were the players of the Walnut Street Theater, Philadelphia.

* * *

The same cast that appeared in the first "Chimmie Fadden" picture has been assembled and will appear in the new series. This includes Camille Astor, Mrs. Lewis McCord, Anita King, Florence Dagmar, Raymond Hatton, Tom Forman, Ernest Joy, and Dorothea Abril. Victor Moore, the star is now the proud possessor of a bungalow near the Lasky plant.

* * *

One of the few pictures that show real Chinese is the forthcoming Kalem production of "The Dream Seekers," which was taken in California. The hesitancy shown by the Celestials in appearing before a camera was overcome by Director James W. Horne, and with the exception of Thomas Lingham, who played the leading role, all were true sons of the Far East.

* * *

David Horsley has appointed Bert Von Klein as business manager of his studios in Los Angeles. Mr. Von Klein has been with Mr. Horsley since July as assistant to Director Frank E. Montgomery in the production of animal stories. Previous to that time he had fourteen years of legitimate stage work, and since 1912 he has been in the motion picture business.

* * *

Bryant Washburn, Essanay leading man, was the guest of honor of M. M. Rubens' Princess theater in Joliet, Ill., recently and entertained 5,000 persons who packed the theater to see the photoplay hero in real life. Mr. Washburn spoke to nine different audiences and a huge portrait of Mr. Washburn placed in front of the Princess attracted hundreds.

* * *

Dick Jose, the star of the K. & R. Company's photoplay, "Silver Threads Among the Gold," is receiving ovations in every city in California where he is appearing. He is booked for a run in 'Frisco during December.

* * *

Miss Margaret Gibson makes her reappearance as a Horsley player in "Could a Man Do More?" Miss Gibson has one of the biggest and most effective parts.

* * *

Ethel Barrymore will soon be seen on the stage and screen on Broadway. The Rolfe feature photoplay "The Final Judgment," in which she has the leading role, will play at a big Broadway theater contemporaneously with her appearance in a dramatization of Edna Ferber's Emma McChesney stories.

* * *

Robert Leonard has practically completed his two reel story "Idols of Clay" written by Leonard and starring Ella Hall and himself.

* * *

Director "Bob" Vignola returns to Kalem's Jacksonville, Fla., studios as soon as he completes the four-act production of Kiralfy's famous extravaganza "The Black Crook," upon which he is now engaged. While South, Mr. Vignola will confine his attention to three and four-reel features.

* * *

Leon Kent has started production at Universal City of a three reel drama by F. McGrew Willis entitled "The Butterfly." Constance Johnson, Ray Hanford and Jack Livingston play the leading roles.

* * *

Alice Hollister and Harry Millarde appear in Kalem's two-act modern drama "The Sign of the Broken Shackles." These performers, among the most popular of Kalem's stars, have been working together for years. When Mr. Millarde was placed at the head of his own company, Miss Hollister was added to this company at the new director's special request.

* * *

Rollin S. Sturgeon, managing director of the Western Vitagraph Company, announces his next feature will be from the pen of James Oliver Curwood and entitled "God's Country and the Woman." To get the backgrounds necessary for the topographical realism, he will take a company to Alaska. A pack of fifty wolf dogs will be a prominent feature in a number of the most exciting scenes. "God's Country and the Woman" will, when completed, be a Blue Ribbon Feature in five parts.

* * *

Rupert Julian is making the final scenes in the production of his two reel story "The Ferret," a story which he wrote especially to meet the requirements of his company of Universal players. Julian, Elsie, Jane Wilson and "Doc." Crane play the leading roles.

* * *

Under the direction of Jacques Jaccard, Harry Carey is making unusually rapid time in the production of his first five reel western Universal feature "A Knight of the Range." Practically all of the exteriors have been completed and the company is making ready for the production of the interior scenes still remaining.

* * *

"The Connecting Link," a two reel story by Burton Wilson, is occupying the attention of J. J. Franz and his company of Bison-Universal players. Sherman Bainbridge, Rex de Rosselli and Edythe Sterling appear in the leading roles.

Otto Nelson, playing characters for the Santa Barbara Motion Picture Company Associated Program who began his career as an actor at the age of fourteen in a dramatic company in Sweden, has since been trooping in different countries of Europe and in the United States. He has had several years' experience in the pictures, his last engagement being with the American Film Company, distinguishing himself in "The Divine Decree," a picture produced by Henry Otto. He has also played for the Bosworth Company and others in Los Angeles.

PICTURE THEATERS PROJECTED

BIRMINGHAM, ALA.—Hollis M. Newsome is having plans prepared for a three-story moving picture theater, to cost $10,000.

BRUSH, COL.—Baerresen Brothers, 408 Chamber of Commerce Building, are preparing plans for a two-story moving picture theater, 40 by 118 feet, to cost $6,000.

NEW HAVEN, CONN.—Adolf Juul is considering plans for a two-story moving picture theater, 50 by 100 feet, to cost about $25,000.

WATERBURY, CONN.—Robert Molzon, 292 Bank street, will build an addition to his moving picture theater and make other alterations to interior. The improvements will cost about $20,000.

JACKSONVILLE, FLA.—Extensive improvements have been made to the Duval theater.

SARASOTA, FLA.—B. D. Robinson, Garysburg, N. C., will erect a moving picture theater, 60 by 100 feet.

ATHENS, GA.—Mrs. Allen H. Talmage will erect a moving picture theater, with seating capacity of 700.

TIFTON, GA.—Willingham Tift will erect a two-story brick moving picture theater, to cost $8,000.

BLOOMINGTON, ILL.—Fred Wolkan, Sr., 920 Broadway, contemplates building a large, modern, fireproof moving picture theater.

GLENCOE, ILL.—C. W. Christensen, 127 North Dearborn street, Chicago, is preparing plans for a one-story moving picture theater, 50 by 125 feet.

ROCK ISLAND, ILL.—Extensive improvements have been made to the Majestic theater, including two additional exits.

SPRINGFIELD, ILL.—A. Woypofka will build a two-story moving picture theater, 24 by 80 feet, to cost $2,000.

VAN BUREN, IND.—The Star theater has been taken over by Earl Pace.

BOONE, IA.—The Virginia theater has been leased by Schmitz & Dutton.

WICHITA, KAN.—Work on the construction of an $80,000 moving picture theater for L. M. Miller is nearing completion.

PARIS, KY.—The Grand Opera House has been leased by Mitchell & Lockleiter, who will operate it as a first-class moving picture theater.

BALTIMORE, MD.—Walbrook Amusement Company is planning to erect a one-story moving picture theater, 50 by 150 feet, to cost $20,000.

BALTIMORE, MD.—Isidor Rosenstein, 402 North Howard street, is having plans prepared for a one-story moving picture theater, 37 by 121 feet, to cost $15,000.

BALTIMORE, MD.—Cortez Amusement Company is having plans prepared for a one-story moving picture theater, 35 by 125 feet, to be erected at the corner of Monument and Patterson Park avenue.

IRON MOUNTAIN, MICH.—The Bijou theater has been remodeled.

GRAND RAPIDS, MICH.—H. Beecher, 260 Jefferson avenue, is considering plans for a one-story moving picture theater, 27 by 110 feet.

GREENVILLE, MICH.—The Bates theater has been purchased by Bert Silver and renamed the Silver Family theater.

SAGINAW, MICH.—The Rex theater has been taken over by the Mecca Theater Company and renamed the Annex.

MINNEAPOLIS, MINN.—James A. Burner, 845 McKnight building, is preparing plans for a four-story moving picture theater and office building, 45 by 120 feet, to cost about $40,000.

WINONA, MINN.—The Colonial Amusement Company has leased the Winona Opera House and opened it as a moving picture theater.

EAST ST. LOUIS, MO.—The St. Clair Amusement Company has purchased the Odeon theater, located at the corner of St. Clair and Ninth streets.

ST. LOUIS, MO.—Ferdinand Warner will erect a moving picture theater on St. Louis avenue, 50 by 183 feet, to cost about $50,000. It will have seating capacity of approximately 2,000.

ST. LOUIS, MO.—Columbia Novelty Company will erect a moving picture theater at the corner of Twelfth and Clinton streets.

ANACONDA, MONT.—The Anaconda Amusement Company is erecting a new moving picture theater at the corner of Park avenue and Oak street.

OMAHA, NEB.—The American theater, located at the corner of 18th and Douglas streets, has been leased by A. H. Blank, of Des Moines, Ia. A number of improvements will be made to the house. It has been renamed the Strand and the seating capacity increased to accommodate 2,000 persons.

OMAHA, NEB.—A contract has been awarded to Houghton & Ansell for the erection of a moving picture theater at 2908 Sherman avenue, 100 by 300 feet, to cost $60,000.

OGDENSBURG, N. Y.—Improvements will be made to the Star theater covering an expenditure of about $5,000.

SARANAC LAKE, N. Y.—Pontiac Theater Corporation is having plans prepared for a one and two-story moving picture theater and office building, 140 by 56 feet. A feature of the theater will be a commodious gallery.

MINOT, N. D.—The Arcade theater has been remodeled.

CIRCLEVILLE, O.—The Exhibit theater, located on Main street, recently purchased by E. C. Bowman, is being remodeled and redecorated.

FREDERICKSTOWN, O.—Smith & Jones are planning to erect a one-story moving picture theater, 30 by 100 feet, to cost $4,000.

LAKEWOOD, O.—The new moving picture theater under construction at Detroit avenue and Herd avenue has been leased by Henn Bros. The house will have seating capacity of 1,000.

SCIOTOVILLE, O.—Beloat & Ressinger will build a moving picture theater, 30 by 120 feet, to cost $4,000.

WASHINGTON COURT HOUSE, O.—Jamison & Johnson will erect a two-story moving picture and vaudeville theater, 40 by 166, with stage 40 by 40 feet, to cost $15,000.

ANADARKO, OKLA.—Extensive alterations are being made to the Columbia theater by J. I. Ranson.

DRUMRIGHT, OKLA.—A new moving picture and vaudeville theater is being erected by H. W. McCall, with seating capacity of 1,100.

GUTHRIE, OKLA.—An addition is being built to the Lyric theater.

HOMING, OKLA.—The Imp is the name of a moving picture theater opened here by Ramsey & Hayter.

DOYLESTOWN, PA.—Hildinger & Popier have leased a hall here for a term of years and after alterations are completed, will open same for the exhibit of moving pictures.

SHARPSBURG, PA.—Extensive alterations are being made to the Cameraphone conducted by Mackert & Blaney. The seating capacity will be increased to 900.

TITUSVILLE, PA.—The Kirmer Company is having plans prepared for a modern moving picture theater.

EAST PROVIDENCE, R. I.—A two-story moving picture theater is being erected at the corner of James street and Taunton avenue. It will be known as the Leslie theater, have seating capacity for 6,000 persons, and cost $10,000.

HAMLIN, TEXAS.—D. J. Payne will erect a one-story, modern moving picture theater.

HEREFORD, TEX.—Fred Gherthier is planning to erect a one-story moving picture theater here in the near future.

HUNTINGTON, W. VA.—W. B. Smith is having plans prepared for extensive improvements to the Lyric theater on Fourth avenue. Will install indirect lighting system; art steel ceiling; sanitary wainscoting; to cost $5,000.

PENNSBORO, W. VA.—B. F. McGinnis will erect a three-story moving picture theater and hotel building, 64 by 100 feet, to cost $15,000.

GREEN BAY, WIS.—The Grand is the name of a new moving picture theater opened here. The structure cost $75,000.

MILWAUKEE, WIS.—A new moving picture theater will shortly be erected at the corner of Grand avenue and Second street. Will have seating capacity for about 2,300 persons.

WATERFORD, WIS.—Frank Rambo contemplates building a one-story moving picture theater, to cost $8,000.

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Trade News of the Week

Gathered by Our Own Correspondents

New House in Bucksport

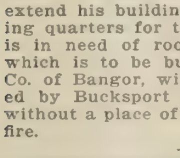
Cashier H. O. Henry of First National Bank of Bucksport Preparing to Build Handsome Picture Theater in His Town—Site Is Where Emery Hall, Recently Burned, Stood—Theater Needed.

By John P. Flannagan, Maine Correspondent of Moving Picture World.

CASHIER H. O. Hussey, of the First National Bank of Bucksport, is to erect a new theater building in Bucksport which will be the first structure to be built in that town since the $75,000 fire which devastated an entire block recently. It will be a handsome building, of two stories on the front elevation, with a flat roof, and will be situated on Main street, on the site of Emery Hall, which was destroyed in the fire.

The entrance to the theater and the auditorium itself will be on the ground floor and it will be a spacious structure, the outside dimensions being about 77 by 100 feet. It is said that later Mr. Hussey will extend his building operations by providing quarters for the Masonic body, which is in need of rooms. The new theater, which is to be built by the Otto Nelson Co. of Bangor, will be greatly appreciated by Bucksport people, who have been without a place of entertainment since the fire.

NEW MANAGER OF PARK AT BANGOR.


A. P. Bibber.

A. P. Bibber, who has just assumed the management of the Park and Bijou theaters at Bangor, Me., succeeding Stephen Bogrett, has the distinction of having conducted what was either the second or the third moving picture house in the State of Maine, and that was the Opera house at Augusta. The Nickel theater at Lewiston is said to have been the first and either Mr. Bibber's house in Augusta or a house in Portland was second.

Mr. Bibber is a native of Lewiston and has been a theatrical man for 35 years. He has occupied every position in the theater except playing in the orchestra, and has even played parts behind the footlights. He has been manager for several stock companies, including the Chas. K. Harris Company and the Elmer Stock Company. He was manager of Music Hall, Lewiston, for four and a half years and made a splendid record while there. Mr. Bibber is a man of most congenial ways and those who have met him in Bangor feel that he will make good here.

RUMFORD'S NEW THEATER.

It is rumored that Rumford, Me., is to have a magnificent new theater, which will cost around $40,000. It will be constructed of brick and all the equipment and furnishings will be elaborate and up-to-date. The seating capacity will be large. Manager Walters of the Cheney opera house has interested a number of prominent business men with capital in the project and a stock company is being formed. Ground will probably be broken in the spring and the theater will be ready for occupancy in the fall. Mr. Walters was in New York last week on business connected with this proposed theater.

"NATION" FILM DRAWS EXHIBITORS TO BANGOR.

More road men were in Bangor this week than at any other time for months. They came here to meet the exhibitors who flocked from all over this part of the state to get a look at "The Birth of a Nation," thinking perhaps that they may secure it for their theaters at some time in the future. "The Birth of a Nation" was presented at the Bijou to crowded houses all the week, and although Bangor people have never before paid more than 50 cents to see a moving picture, they readily parted with 75 cents to $1.50 to see this marvelous film spectacle.

KEITH NOT INTERESTED IN OLD TOWN'S NEW THEATER.

For some reason not given out, the Old Town Amusement Co. and the Keith interests have been printing statements to the newspapers, or rather advertisements, stating that neither is connected with the other. The Old Town Amusement Co. asserts that reports have been circulated that the Keith interests and the United Booking Offices are interested in the present New Central theater and the new theater now being constructed in the Masonic building, Old Town, Me., and this method is taken of denying the statement. The leases of both theaters are controlled by the Old Town Amusement Co. and every share of stock in the company is owned by residents of Old Town. This company and no one else will continue to retain and maintain sole management.

Business Notes—Educational Travel Films—Personals.

S. Schultz, of Boston, representing the Alliance Film Corporation, was in Bangor this week on his return to Boston, after a most successful trip through eastern and northern Maine. He reports that competition in selling films is getting keener and keener all the time, but that good stuff can always find a market. Even in towns of from 700 to 1,000 population, exhibitors are insistent that they shall have the very best and the latest on the market. Among the theaters that have recently contracted for Alliance service are: Music Hall, Lewiston, Stephen Bogrett, manager, for Mondays and Tuesdays; Bijou theater, Pittsfield; New Central, Old Town; Bijou, Ellsworth; Star, Skowhegan; Pastime, Madison; Pastime, Norridgewock; Star, Bar Harbor.

Forty-five hundred teachers of Maine were in Bangor this week to attend the Maine Teachers' convention, and while here the Park theater featured the Paramount travel pictures, advertising them as an educational attraction that should not be missed. The Park was liberally patronized.

D. Roy Craig, one of the old time picture men of Maine, has leased the Grand, at Dexter, and is fixing same up prior to the opening, which will be one of the most auspicious held in the state for some time. Mr. Craig is using an equal split of Mutual and United films changed daily. The opening feature will be Ethel Grandin in "The Stolen Will," a United film.

Mrs. Mabel P. Sweetser and Miss Margaret Griffin, both formerly connected with the General Film office in Bangor, are now with the United Film service in Bangor. Miss Griffin is bookkeeper and Mrs. Sweetser has been appointed booker.

Edward Farrell, manager of the General Film Co. in New England, was in Bangor on a business trip this week, conferring with Manager A. L. Ehrgott.

"BATTLE CRY OF PEACE" OPENS IN BOSTON.

By Edwin McCloskey, New England Correspondent of Moving Picture World.

THE New England rights to "The Battle Cry of Peace," the photo spectacle, which opened at the Majestic, Boston, last Monday night, have been purchased by a syndicate of Boston men. The purchase includes the rights to the Boston engagement, which will be seven weeks' duration. The film plays Boston following a long run of "The Birth of a Nation" at the same house.

The purchasers are Ernest H. Horstmann, Arthur E. Lord, Frank J. Howard, M. Shoolman, Nathan H. Gordon and R. W. Drown. Mr. Horstmann is clerk of the Olympia Theaters, Inc., and president of the Motion Picture Exhibitors' League of Massachusetts. Arthur E. Lord is treasurer of the Olympia theaters and Messrs. Howard and Gordon are vice-president and president respectively of the same concern. Mr. Drown is secretary of the Motion Picture Exhibitors' League of Massachusetts.

FILMS AID HEALTH CAMPAIGN.

Moving pictures will play a proment part in a state wide campaign to improve the health of Massachusetts residents about to be inaugurated by Dr. Allan J. McLaughlin, State Commissioner of Health. Dr. McLaughlin has long recognized the value of the silent drama from an educational standpoint and the far-reaching effect of the film in cases where ordinary methods of promoting the welfare of the state would prove unavailing.

Several films, each of which is a complete story with a health moral, have been prepared. Lecturers will interpret each film as it is exhibited.

Dr. McLaughlin plans to give these lectures and exhibitions in every city and town in the state. A large number of cities have already applied for the films.

SPLENDID LAWRENCE THEATER.

A new up-to-date and splendidly equipped theater has been opened in Lawrence by Toomey & Demarra. The building was designed by C. H. Blackwell, a prominent Boston architect, who has designed some of the most beautiful photoplay theaters in New England.

It has a seating capacity of 3,000, divided between an auditorium, a large balcony and several cosy boxes. Esculators carry the patrons from the entrances to the balcony. The painting and frescoing is most elaborate and artistic. Ralph Ward, formerly manager of the Lowell Opera House, is in charge of the new showhouse.

W. J. Benedict Joins Kriterion.

William J. Benedict, a well-known showman, who was connected with the William A. Brady enterprises for many years, is now affiliated with the Kriterion Film, of Boston, of which Bernard M. Corbett is the president. He will act as special representative for the Kriterion program in the New England territory.

To Carry Films by Automobile.

Several Boston men are planning a service for the delivery and collection of films from the theaters for the various exchanges. It is planned to use a large number of light automobile trucks and deliver and collect films within a certain radius of the city of Boston. According to the present outlook such a plan, if practical, would save the exchange owners considerable money, which they are, now giving to the express companies.

Business Notes—New Projects—Personal Items.

Manager Winfield H. Bradley of the New England office of the Triangle, gave a private exhibition of the company's productions in the Allston theater, Allston, Mass., on last Friday afternoon. A large number of New England exhibitors were in attendance.

It has been rumored about Boston that the Universal photoplay "Jeanne Dore," featuring Sarah Bernhardt, will be shown in Boston at $2 prices.

The Emery Theatrical Company, of Providence, R. I., was incorporated during the past week for a quarter of a million dollars. The incorporators are Willis Emery, Aldon C. Emery and Burton A. Emery.

After differences between Guiseppe Creatore and the members of the executive board of the International Musicians' Union of New York had been settled, Creatore and his band opened at the new Boston Hippodrome, where feature films are being shown.

The accompaniment of the band to the picture has made a tremendous hit with the picture fans of Boston. The first picture to be shown was "The Final Judgment," featuring Ethel Barrymore.

Colonel Bartlett of the Olympia theater, Portsmouth, N. H., and Charles Hodgdon, of the Princess theater, Wakefield, have opened the Town Hall at Billerica, Mass. It is humored they are planning to purchase the Colonial theater at Laconia, N. H.

Stephen Richardson of the Nickel theater, Woonsocket, R. I., is intending to purchase the Star and Bijou theater, at Pawtucket, R. I.

Bernard M. Corbett and Thomas H. Mullen, prisedent and treasurer respectively of the Kriterion Film Company, of New England, were in New York for several days of the past week.

NEW YORK NEWS LETTER.

By Billy Bison. Buffalo Correspondent of Moving Picture World.

THE Buffalo, Syracuse and Albany offices of the United Film have been purchased by the United Film Service of New England of which Fred B. Murphy is the proprietor. This concern, which will be run independently, will supply a regular service to all exhibitors.

The company has its headquarters in Boston and in addition to the three new branches, maintains offices in Bangor, Maine, and Springfield, Mass. Mr. Harry A. Palmer will be the manager of the Buffalo office, while Charles Barolet, who was formerly in charge of the Bangor office, will now direct the destinies of the Albany branch.

Mr Murphy, the new proprietor of the service, is well known to all New England exhibitors, having been identified with picture interests for the past five years. He first came to New England as the Maine representative of the Mutual, resigned to accept the management of the Boston office for the World Film Corporation. He was then appointed manager for the Boston office of Warners' features and when that company was absorbed by the United Film Service, Mr. Murphy purchased the New England franchise for the film output of the concern. By the purchase of the three New York state offices, Mr. Murphy becomes one of the largest independent film exchange men in the country.

BALTIMORE NEWS LETTER.

Reasons for Proposed Theater Permit Ordinance.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

MOTION PICTURE EXHIBITORS of Baltimore are very much interested in the proposed ordinance noted last week of the City Council which will void ordinances issued for the erection of motion picture theaters when the projectors fail to take advantage of the privilege thus granted them within a period of six months. It seems that real estate owners and operators have been in the habit of securing such permits on desirable property and when a man actually desires to build a theater he finds the property in the neighborhood tied up and that he must pay far more than he would if the permit had not previously been granted. In reality, this gives a false value to the property under consideration. In the past, a large number of ordinances have been adopted granting firms and individuals the right to open motion picture theaters, but many of these have never been taken advantage of.

There is also before the City Council an ordinance providing for the mapping out of the city in sections wherein theaters may and may not be established. These two subjects, as well as that which is to grant permits to one or two companies to erect theaters in certain sections, are keeping the members of both branches considerably stirred up. The meetings of the council are devolving themselves into motion picture debates.

At its meeting last week the ordinance authorizing the Linden Amusement company to establish a motion picture theater at 845 and 847 West North avenue was favorably reported to the Second Branch of the City Council by Police and Jail Committee. An ordinance granting this same company the right to open a moving picture theater at 902 and 904 South Linwood avenue was introduced in the First Branch and sent to the Committee on Police and Jail.

The Committee on Police and Jail was divided on the ordinance authorizing the Howard Amusement company to establish a motion picture theater at 404 and 406 North Howard street.

Marion S. Pearce Goes South.

Marion S. Pearce, president last year of the national league of exhibitors, and a member of the firm of Pearce and Scheck which is interested in a number of theaters in this city, is said to be suffering from a nervous breakdown and has been compelled to leave the city for an extended period of time.

PHILADELPHIA NEWS LETTER.

Rothapfel Talks Projection.

Special to Moving Picture World from Philadelphia News Service.

SAMUEL L. ROTHAPFEL, one of the most widely known motion picture exhibitors in the United States, was recently the guest of honor at a dinner held in the Continental Hotel, Ninth and Chestnut streets, at which dinner he talked projection to a large number of Philadelphia exhibitors.

Edward J. O'Keefe, of Atlantic City, N. J., acted as toastmaster at the dinner. Included among those present were James Jefferies, C. G. Powell, H. Battersby, William Goldenburg, J. Pierce, Herbert Givens, C. Stamper, G. Howard, Joseph Dougherty and Marcus Benn.

Rumor Says Triangle Will Open the Belmont.

It is commonly rumored throughout the industry in this vicinity that the Triangle Film is about to open the Belmont theater, Fifty-second and Market streets, formerly conducted by Samuel Wheeler. It is claimed that Mr. Jacobs of the Imperial will manage the theater for the Triangle company and that he will give up his other interests. However, no confirmation of these rumors can be obtained, both parties neither affirming or denying the statements.

Many Parades Hurt Business.

Exhibitors of Philadelphia are troubled by the number of parades taking place in this vicinity. Last week witnessed several large processions, that of the Women's suffrage interests and also that of the Stoneman Club, both of which utterly demoralized business upon the evenings of their having taken place. It is a remarkable fact that the moving picture exhibitors should suffer in this manner from two monstrous parades in one week.

New Amusement Company in Trenton.

The West End Amusement Company has recently been incorporated under the laws of the State of New Jersey for the purpose of operating moving picture theaters. The new company has a capital stock of $100,000, Fred R. Parker, Charles C. Hildinger and Ewing W. Tibbetts, all of Trenton, N. J., being the principal incorporators. The office of the company will be located at 150 East State street, Trenton, and John L. Heher will be the general agent of the company. The stock of the company has been divided into 1,000 shares at $100 each. Hildinger holds 40 shares, Parker 39 and Tibbets 1.

Films Only at the Apollo.

Mr. Segal, who recently purchased the Apollo theater, 52d and Stiles streets, reports that he intends to exhibit nothing but feature films and that he will open his theater Saturday evening, Oct. 30. Mr. Segal intends to install a $5,000 Kimbal organ in the near future and declares that this theater will be one of the most thoroughly equipped in Philadelphia before he has completed his plan of renovation.

A Film by Charlotte Cushman Club.

"Melodramatic Movies" is the title of the film recently exhibited at the Arcadia theater, 16th and Crescent streets. The picture is a sure enough thriller, made under the auspices and direction of the Charlotte Cushman Club, which numbers among its members, in addition to its president, Mrs. Otis Skinner, some of the most prominent women of the city. That the picture was a success is shown by the large audiences which attended its exhibition.

Philadelphia Business Notes.

The Cumberland theater, 26th and Cumberland streets, has recently been purchased by Mr. Misler from Mr. McMurtrie, for a consideration said to be $2,000. Mr. Misler was formerly proprietor of the Gray's Ferry Palace and is thoroughly experienced in the moving picture industry.

Harry Tyson, of the Fairmount Feature Film Exchange, has recently purchased a Ford machine and is conducting his business correspondingly. Business must be pretty good, Harry.

Louis L. Swaab announces that he has obtained the agency for the Newman ticket chopper, something new in the way of economizing, and invites the exhibitors to visit his establishment, 1327 Vine street, and give the new machine the once over.

Federal Censorship

President Harry Crandall of District of Columbia League Sends Through Moving Picture World Warning to Picture Men Over the Country—Must Get Busy—See Your Congressman Before He Leaves for Washington.

By Clarence L. Lonz, Washington Correspondent of Moving Picture World.

IT IS pretty generally believed in Washington that an effort will be made soon after Congress convenes the first Monday in December to reopen the fight for motion picture censorship. This subject has been one of considerable discussion among the exhibitors in Washington, but in a large measure they feel themselves helpless by reason of the fact that they are not represented in Congress and it is a very difficult matter for residents of the District of Columbia to bring about any favorable legislation or to make their influence felt in combatting proposed laws detrimental to their interests. They must rely entirely upon their fellow exhibitors in the states.

It's Up to National League.

In an interview with the correspondent of the MOVING PICTURE WORLD, Harry M. Crandall, president of the Motion Picture Exhibitors' League of the District of Columbia, declared that the National League should lose no time in preparing its side of the story. "The exhibitors," he said, "should co-operate with one another more closely and each should feel that the matter of censorship is something that will vitally affect his interests. What is everybody's business is generally nobody's business and thus it is that each person should take it up as a personal proposition. Unless every exhibitor in the country will combine with his neighbor and form a solid mass representing the industry, I am very much afraid that motion picture censorship will be thrust upon us. It looks to me as though Mr. Crafts is about the only person who is really active in the endeavor to secure this very undesirable legislation and surely the thousands of exhibitors of the country should be able to defeat his activities. The burden of proof, however, will rest upon us, therefore, we must present a solid front and not try to go before Congress unprepared.

Good Graft in Censorship.

"Personally," continued Mr. Crandall, "I would rather welcome a national board of censors as a government institution if the towns and villages, to say nothing of the cities, would be content to accept the judgment of the members of such a board as their own. But with the possibility of securing additional revenue so easily, I doubt very much if the officials of such places would be willing to waive their rights to tax exhibitors or manufacturers for the privilege of being told what they can and what they cannot exhibit. Further, I am sure that if the National Congress enacts the legislation so badly desired by Mr. Crafts, it will serve rather to encourage even the little villages where there are but one or two theaters to get on the band wagon and obtain their share of what is to me, graft, pure and simple.

Get at Representatives Still at Home.

"I do hope that the exhibitors will take time by the forelock and get busy. In many of the districts the members of Congress have not yet left for Washington. This offers a golden opportunity for the exhibitors to get in touch with them and make known their views. But I wonder how many have done this, or who will do so after they have seen the suggestion in the columns of the MOVING PICTURE WORLD.

"Another thing in this connection must be borne in mind, and that is that a majority of the members of the Committee on Education of the House of Representatives, before which the matter of censorship comes, are favorable to the proposed legislation."

SALUTED FLAG—WAS PUT OUT.

Court Upholds Right of Manager to Eject Boisterous Patron.

The local courts have refused to extend protection to those who from patriotism stand in a theater during the rendition of "The Star Spangled Banner" if the management of such theater objects to demonstrations of this nature. Such was the decision of Justice Gould, in Circuit Court No. 1, while hearing the case of one Frank Wahl, who said he had been a member of the National Guard, against the Washington Theater company for $10,000 damages for forcible ejection from the theater.

The ruling was based on a New Jersey case and on decision of the Supreme Court of the United States, holding that a theater company through its manager or other person in authority has the right to revoke the license given by the ticket sold to a patron at any time and remove him from the theater, provided only reasonable force is used, and Justice Gould, in rendering the ruling, expressed himself as not in sympathy with the law, but only legislation can change it, he said. He declined to submit the case to a jury, and directed a verdict for the defendant.

According to the statement of Mr. Wahl, he stood as had been his custom when "The Star Spangled Banner" was played, out of respect to the flag, and refused to sit down when other patrons of the theater called upon him to do so. Counsel for the defense asserted that the plaintiff was creating a disturbance, was boisterous and that he refused to comply when asked to be seated by the special officer and ushers.

NEW EIGHTEENTH STREET AUDITORIUM.

Plans have just been completed by Reginald W. Geare, architect, for the erection of a handsome building at the southwest corner of the intersection of Eighteenth street and Columbia road, northwest, which is to contain an auditorium capable of accommodating 1,800 persons. The building is to have a frontage of 150 feet on Columbia road and 173 feet on Eighteenth street. It is to be of the Georgian style of architecture and three stories in height. The base is to be of limestone and the upper section of light brick.

The main entrance, which is to be on the Eighteenth street side, is to be quite elaborate in design, being ornamented with stone columns with carved pilasters above. Within the entrance there is to be a wide lobby with doorway leading into the auditorium and into a store which is to occupy the corner of the ground floor with frontage on both streets named. At the south end of the lobby will be a grand stairway of stone construction leading to the auditorium.

The auditorium is to have a unique ventilating system. Under each seat there is to be an opening in the floor through which warmed air will be forced in winter from a heating plant located in the basement. During the summer months cold air will be forced through these openings. The air is to be cooled by means of a refrigerating plant which will also be located in the basement.

The ceiling is to consist of a huge skylight, so arranged that it can be rolled to one side, leaving the entire top of the auditorium open. With this arrangement the auditorium will have all the desirable features of an open air theater during the summer months, and yet it can be covered at a moment's notice should there be a sudden shower. The auditorium is to be used for high class motion picture exhibitions, as well as for lectures and travelogues. It is to be artistically decorated, and the equipment will be modern in every particular.

Ten office rooms are to occupy the Eighteenth street side of the second floor, and on the third floor will be rooms designed for use as art and music studios.

A permit for the erection of the building has already been issued. George T. Smallwood and John A. I. Cassedy are behind the project. Contract for the erection of the building will soon be made, it is stated.

Clarence W. Bunn Visits Chicago.

Clarence W. Bunn, local manager for the World Film corporation, has gone to Chicago to participate in a convention of managers for that company from all parts of the United States.

The Mammoth Amusement Company.

The Mammoth Amusement corporation, which will buy, sell, construct and deal in amusement devices and enterprises, was incorporated with a capital stock of $5,000, divided into five hundred shares of a par value of $10 each. The principal offices of the company will be in the Center Market building. The incorporators and trustees for the first year are Edmund K. Fox, Edward G. Whiting and Fred R. Walker.

VIRGINIA NEWS LETTER.

Consolidation in Charlottesville.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

AT a meeting held in Charlottesville on Monday, October 25, the stockholders of the Virginia and Victorian theaters in that place consolidated their interests and incorporated under the charter name of the United Amusement company, the officers being Major Thomas Peyton, president; A. S. Yancey, vice-president; Captain E. I. Johnson, treasurer; Mrs. A. S. Yancey, secretary, and J. W. Johnson, manager of the theaters. The charter authorizes a maximum capital of $15,000. Each of these houses is comparatively new and very well equipped. The Virginian has a seating capacity of 400, while the Victoria can accommodate 385. For the immediate future, the former will continue the showing of feature productions and will maintain a five-piece orchestra, charging a general admission of ten cents, while the Victoria will adopt the regular program with an admission charge of five cents. Charlottesville is a wide-awake Virginia city and it is rumored that this new corporation is contemplating the erection of a new and modern motion picture theater which will have a seating capacity approximating 1,200. It is said that a suitable site has already been selected and that ground will be broken for the construction of the new theater on the corner of one of the busiest thoroughfares in the city.

How Two Small Town Exhibitors Got Together.

It is only too often evident that where there are more motion picture theaters in a small town than the limited population can possibly support, a fight ensues between the respective proprietors for an existence which works to the detriment of the box office receipts. In the town of Culpepper, Va., which has a population of about 2,000 people, there are two theaters, the Eclipse and the Fairfax, each under excellent management. R. A. Tredway, who operates the former, and J. L. Fray, owner and operator of the latter, have always been good friends in a social way, but when it came down to business, the sporting instinct of both is aroused and consequently there was considerable excitement in town when each tried to outdo the other.

The fight between the two houses lasted for about a year and both lost money. Each had a four-piece orchestra to support and considerable of the box office receipts went to pay for film rentals amounting to more than is conducive to carrying on of a healthy business. Mr. Tredway then secured a lease to the Fairfax and later closed it down. This did not meet with Mr. Fray's approval and he personally reopened it. It was suggested that they get together on a scheme to settle their difficulties and the meeting of the two exhibitors resulted in an agreement under which the Fairfax is open for a week and then remains dark for a like period while the Eclipse is in operation. In alternating in this way, the exhibitors have things now going very smoothly.

The Eclipse is a downstairs house with a seating capacity of about 360, while the Fairfax, which also utilizes road shows occasionally, is located on the second floor of an adjoining building and has a seating capacity of 500. Both have adopted a general admission charge of ten cents but a much higher charge is made when it is felt by either that the picture has enough merit to warrant an advance. Messrs. Tredway and Fray are now operating their respective enterprises on a very firm basis and are doing that which the houses in many of the larger cities dare not do—charge a quarter and even thirty-five cents for photoplay production.

NEW AMBRIDGE HOUSE TO OPEN.

S. J. Goldstein, as manager, announces that the Regent theater, a handsome house in Ambridge, Pa., with a seating capacity of 600, will be opened to the public November 8. Nothing but high class feature pictures will be run.

Operators' Union Gives Benefit.

Union operators of the Pittsburgh district gave a benefit show last Sunday at the Alvin theater, Pittsburgh, the proceeds of which will be donated to the victims of the disastrous fire on the North Side last week, in which thirteen girls and one man were killed.

Business Notes—Exchange Men—Personals.

The Weiland Film Company of Pittsburgh, Pa., has added "At the Siege of Constantinople" and "With the Allies on the Western Front," two new war subjects, to their large list of this class of films, and they are reported as booking rapidly. Both are three-reelers and they give a vivid account of the great conflict.

Messrs. Vollmer & Huhn, of the Idle Hour, at 221 Diamond street, Pittsburgh, purchased a Wurlitzer Theater Orchestra, style U Duplex.

William A. White, of the Colonial theater in Beaver Falls, Pa., was a visitor in the Steel City last week and while here called on the W. F. Frederick Piano Company and purchased a Wurlitzer theater orchestra, style K, costing $4,500, to be installed in his theater.

The Carrick theater in Carrick, near Pittsburgh, Pa., is being remodeled and more seats installed. The capacity will be increased from 300 to 450.

R. C. Byrnes, who recently sold out the repair shop and supply business of the Reliance Motion Picture Repair Company of Pittsburgh, is now connected with Ludwig Hommel at 422 First avenue, Pittsburgh.

Charles Hart, who has been conducting the Star theater in Emlenton, Pa., announces that he will close that house soon and move the equipment to a new theater he has built in Foxburg, Pa. He will install his own lighting plant.

Friedberg & Adler, owners of the Alhambra theater in East Liberty, Pittsburgh, Pa., are going to take out the new front which they put in during the past summer and which helped to entail an expenditure of $6,000 and put in a new one in its place. It is expected that this new addition will make it one of the most attractive in this section.

Al. W. Cross, manager of the Hudson Feature Film Company of Pittsburgh, Pa., announces that he will book at the close of its engagement "The German Side of the War," which is being shown this week at the Alvin theater in this city.

Candidate Wants Support

Pittsburgh Man Running for Seat in City Council Writes to Exhibitors to Assure Them He Is Not Antagonistic to Picture Business—Says He Is and Always Will Be Friend of Film Shows.

Special to Moving Picture World from Pittsburgh News Service.

THE following letter is a result of the Pittsburgh exhibitors co-operating in an effort to inquire into the views of the different candidates for city and county offices on the motion picture business, before they endorsed them:

To Motion Picture Exhibitors,
Pittsburgh, Pa.

Gentlemen: Since I have announced my candidacy for city council, I have been asked on several occasions as to my attitude toward the moving picture business. This question has suggested itself because some persons have made representations that during my term in council I had assumed an attitude antagonistic to the interests of the exhibitors. In this answer to all such questions I desire to say this:

I have always regarded the moving picture business as a legitimate one; entertaining and educational in its general character and entitled to the just consideration of every branch of our government, being, as it is, the poor man's theater.

I have never sought to do anything that would do an injustice to the business or discourage its legitimate development.

The misunderstanding as to my attitude is the result of my having voted against a general amusement, some of the provisions of which were not satisfactory to me, but which in no way effected the picture business so far as the objectionable features were concerned.

At the time that this matter was disposed of I appeared at the meeting of the two exhibitors' organizations, prepared to fully explain my position to the members assembled, but was denied the opportunity to do so at the suggestion of some men who for political reasons did not want the truth known. I am now, always was, and always expect to be a consistent friend of the poor man's theater and have never by word or action done anything effecting the business that I am not willing to justify in the presence of those interested who have an unprejudiced and open mind and who want to speak the truth and hear it spoken. You are at liberty to give this letter such circulation as in your judgment, circumstances warrant. Thanking you, I am,

Very truly yours,
(Signed) P. J. McARDLE.

Editor's Note.—This "poor man's theater" talk is tiresome cant.

POLICE MAY USE MOVING PICTURES OF CRIMINALS.

Moving pictures as a sure means of positively identifying criminals are contemplated for the city detective bureau of Pittsburgh, Pa., by Superintendent of Police W. N. Matthews, Acting Captain of Detectives Homer E. Crooks, and Detective Joseph Linden, Bertillion operative.

The present system of taking bust photographs, front and profile, of criminals, with their measurements and finger imprints, is intricate and unsatisfactory from the police viewpoint, although the measurements and finger prints are considered infallible for identification purposes.

The claim is made that motion pictures, thrown on a screen, are much more satisfactory, showing all of the peculiar characteristics, facial expressions and gaits of criminals. It is also the belief of the police that victims of robbers, highwaymen and pickpockets will much more readily identify a suspect when the prisoner is seen in action in the moving pictures.

The police say it frequently happens that a much-wanted criminal escapes justice because posed pictures fail as means of identification.

The plan Superintendent Matthews has under consideration, the expense of which will be included in his estimate for the 1916 budget, is to have a moving picture camera, to be operated by Detective Joseph Linden. An ideal place for a "walk around" on the roof of the public safety building is available. It will be enclosed with a heavy glass roof.

It is even possible that criminals confessing will be photographed for evidence. The police say that once adopted in other cities, with whom films will be exchanged at frequent intervals, the liberties of expert criminals will practically be a thing of the past, as it will be impossible for them to escape detection.

To Remodel Homestead Theater.

R. T. and H. W. Meyers, of the Palace theater in Homestead, near Pittsburgh, Pa., announces that arrangements are being made for remodeling and enlarging the house. When the repairs are completed this theater will have a seating capacity of 1,000. It now seats 515. This house was erected about two years ago by a corporation composed of Pittsburgh business men. Last July it was taken over by Henry Polk, who with his able managers have succeeded in making it a winner.

"Carmen" to Celebrate Theater's Birthday.

The Regent theater, East Liberty, Pittsburgh, Pa., one of the handsomest photoplay theaters in the country, owned by Messrs. Rowland & Clark, was one year old November 1, and the occasion was celebrated by the running of the Paramount's "Carmen" at 20 cents admission. This increase in price of admission will be permanent hereafter and the policy of the theater will be 10 cents in the afternoon and 20 cents in the evening.

During anniversary week a special musical program was arranged and 15,000 photos of Geraldine Farrar were given out as souvenirs. Prof. Charles Graninger, organist at the Sixth U. P. church, was engaged for the occasion and will hereafter be the organist at the Regent.

Grelle Exchange Moves.

The Grelle Feature Film company, which has been located at 212 Fourth avenue, Pittsburgh, Pa., has moved to Room No. 1, second floor, at 121 Fourth avenue. This firm has been obliged to make this move in order to secure more room and more suitable quarters to take care of a steadily growing business. Mr. Grelle announces that he has purchased "Les Miserables," the nine-reel film based on Victor Hugo's story, and that he is booking it nearly solid.

Pretty Celebration at the Belmar.

With the interior beautifully decorated with autumn leaves, foliage and potted plants that made a pretty appearance, the Belmar theater, in Homewood, one of the Messrs. Rowland & Clark's chain of theaters, celebrated its first anniversary last week.

Paul Huhn Buys Another House.

Paul Huhn, who is part owner of the Idle Hour theater on Diamond street, Pittsburgh, Pa., has purchased the Palace theater in Homewood avenue, Pittsburgh. He is remodeling and improving it and expects to have it open this week. Two Powers 6-B machines have been installed.

Sunday Cases Appealed

Chattanooga Exhibitors Carry Their Case to Supreme Court at Knoxville—Will Be Heard Before the Court's Adjournment—No Sabbath Shows Now, Pending New Hearing as Adverse Decision Bars Them.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

NO time has been lost by the Chattanooga moving picture men in rushing the Sunday closing test case to the Supreme Court. A transcript of the criminal hearing by which several moving picture exhibitors were recently convicted under the nuisance law for operating on Sunday has been prepared, and has been rushed to the Supreme Court, sitting at Knoxville, so that action may be had on the matter at once in order to have a hearing on the subject before the adjournment of the court. Both sides of the controversy are anxious to arrive at a conclusive settlement so that it may be determined whether moving pictures may be shown on Sunday without waiting a year until the Supreme Court may again convene at Knoxville.

In the test case Judge McReynolds' decree was in favor of the state and a small fine was assessed in one case. On Sunday, October 24, there were no motion picture houses in operation in Chattanooga, the exhibitors having decided on second thought that it was a violation of the law to operate in the face of the court decree, and so have closed pending a decision of the higher court. It had been announced that the theaters would continue operations.

NO MUSIC ON SIDEWALKS.

At Knoxville, Tenn., E. D. Connor, Chief of Police, has issued some new orders which have a direct bearing on the operation of moving picture shows. This order states that hereafter such theaters as operate musical instruments on the sidewalks in front of their places of business shall have to place the instruments inside. The order also states that public work by corporations must cease on Sunday, but no new action outside of the instrument order has been aimed at the theaters. The police have also been given orders to break up mashing on the streets, and arrest all young men found loafing in front of theaters and other places of amusement and ogling the girls and women who pass. The entire order is a good thing for the better class theaters which do not have musical instruments on the sidewalks, and which are very much annoyed at times by the would-be masher.

Sunday Services in Theater

At Clarksville, Tenn., Joe Goldberg, manager of the Lillian theater, has made arrangements whereby sermons are delivered every Sunday evening in the theater by Dr. Charles E. Diehl, of the First Presbyterian Church. Two hundred and eighty-six people were in attendance at the sermon given on Sunday evening, October 24, and it is stated that the congregations are increasing weekly. The large orchestrion is used in delivery of the various hymns, etc.

Helpful Articles in Local Paper.

The Knoxville Sentinel, one of the dailies of Knoxville, Ten., has been aiding the moving picture people considerably in educating the masses in connection with the higher art now displayed not only in film producing, but in exhibiting high class photoplays. The Sentinel plays up articles dealing with presentation of big productions and among some of its recent articles was one concerning the tin pan piano and bass drum of the earlier days, and the high grade instruments which are now played in connection with the unwinding of the reels. Another article dealt with the "Silent Language of the Screen," according to the ideas of Douglas Fairbanks, who is connected with the Triangle Film corporation. These articles are read by the public, are not only enjoyed, but are remembered.

Children's Films at Alcazar.

The management of the Alcazar theater, of Chattanooga, Tenn., was very much pleased with the patronage received at the opening of its juvenile performances when the "Wizard of Oz" was shown at the suggestion of the Chattanooga Woman's Club. On the following Saturday that dearly beloved hero of story book days, "Little Lord Fauntleroy," was the attraction at the theater, and the management has decided to run a series of pictures especially for the enjoyment of children if the patronage warrants. The shows run for two hours on Saturday mornings, starting at 9 o'clock.

"Damaged Goods" at Parthenon.

The Parthenon, of Nashville, Tenn., recently put on the Mutual production of "Damaged Goods" for two days, every seat in the house being placed on sale at twenty-five cents. The management of the theater included a line at the bottom of its advertising in which it said: "Ask your doctor, your preacher; they will tell you by all means to see this greatest drama of sin's consequences."

Played Up Local Interest.

George N. Shorey, manager of the Queen theater, of Knoxville, Tenn., anticipating the great interest which would be shown by students of the University of Tennessee, at Knoxville, who were unable to attend the annual football game at Nashville between Tennessee and Vanderbilt, made arrangements whereby a private leased wire was brought into the theater. Reservations were made for the students between the hours of 3 o'clock and the conclusion of the game about 4:30. During this period no pictures were shown, but all who assembled to hear the game returns were allowed to remain for the regular show. Prices were advanced to twenty-five cents for the reserved seats.

German War Films in Nashville.

The Vendome theater, of Nashville, Tenn., starting October 24, showed the Chicago Tribune's moving pictures of German battlefields for four days to large attendances. Prices were maintained at twenty-five cents for all seats during the entire exhibition. Fifty per cent. of the profits derived from the shows were turned over to the Crippled Soldiers' fund. Four shows were given daily, starting at 2:15, 3:45, 7:15 and 8:45. The pictures were later shown at Columbia, Tenn., on October 29 and at Murfreesboro on October 30. The Vendome has been catering to some extent to stage productions this season, but is also showing a few of the large film productions.

The Crescent theater, of Nashville, recently exhibited the first of the Frohman company's Gold Rooster plays which consisted of "John Glayde's Honor."

IN BATCHES OF FIVE.

Majestic, When Crowded, Waits Till Five More Can Enter.

By G. D. Crain, Jr., Louisville Correspondent of the Moving Picture World.

IN complying with the anti-overcrowding regulations of the city of Louisville, Louis J. Dittmar, manager of the Majestic Amusement Company, has adopted the rather novel idea of selling but five tickets at one time after the house has become filled. The girl in the ticket office watches the exit and as soon as five persons leave the full to capacity theater she opens her window and sells five admittance tickets. On Sunday evening, October 24, while Blanche Sweet appeared on the screen in the photoplay "The Secret Sin" the house was packed, and a big crowd congregated in the lobby waiting turns to purchase tickets.

Instead of becoming "peeved" over not being able to purchase without delay, the crowd thought very favorably of the idea. People realized that this meant they would not find after entering the theater that it was impossible to obtain even standing room, and if they did not care to wait they were at liberty to try out one of the theaters which did not enjoy such a heavy patronage.

TWO CARMENS IN COMPETITION.

For the first time in the annals of moving picture theaters of Louisville, two theaters will show picture presentations of the same photoplay, with different stage favorites at one and the same time. These productions will be of "Carmen," which will be shown at both the Mary Anderson and the Majestic theaters. The Majestic will show the "Carmen" production in which Geraldine Farrar takes the leading role, while Theda Barra will appear in a similar production of the same subject at the Mary Anderson theater.

It is expected that a great many persons will attend both theaters to criticise and compare the two offerings. Manager Lee Goldberg, of the Mary Anderson, has made arrangements whereby the entire music score will be played on the big Wurlitzer orchestra, and the songs will be rendered by means of a Victrola placed in the wings of the theater. A number of the records, made by members of the Boston Grand Opera Company, have been secured and will be played with the pictures.

PRESSY BACK FROM DENVER.

C. A. Pressy, president of the S. & P. Film & Supply Company, returned recently from Denver, Colo., where he is figuring on starting a new film exchange. He was in the western city for several weeks.

G. H. MILLIKEN FOR PARAMOUNT WEEKLY.

G. H. Milliken was recently appointed to represent the Paramount Weekly in Louisville. Mr. Milliken's first work in this connection was that of filming a "Gymkhana," an automobile comedy meet which was held at the Kentucky State Fair grounds, and which was said to be the first ever held in Kentucky, and one of the first in the country. The sports consisted of various contests for skilful driving, etc., speed not figuring in the results.

R. W. CONANT TO REPRESENT MUTUAL WEEKLY.

R. W. Conant, of Louisville, manager of the Children's Feature Film company has been appointed the Louisville representative for the Mutual Weekly, and wil hereafter have a camera present at such times as anything unusual may transpire

BRADLEY STANIFER BUYS REX OF LONDON.

James West, of London, Ky., has sold the Rex theater to Bradley Stanifer, who took charge at once. Mr. West will shortly leave the city for his home in Tennessee, after which he will go to one of the Western States, where he expects to go back into the moving picture business.

M. G. WEISIGER GIVES MISSION BENEFIT.

M. G. Weisiger, manager of the Colonial of Danville, Ky., recently ran a specia show at the theater the entire proceeds of which were turned over to the Christian Endeavor Society of the Kentucky School for the Deaf. This society has been doing a good deal of work in China, and its supporters packed the popular little playhouse.

TOM TRAKES TO BUILD.

Tom Trakes has just taken out a building permit for a brick motion picture house to be erected at 3723 West Broadway, in the center of a district which is rapidly building up. This theater will be on the western outskirts of the city, and in a district where a very good class of business is to be obtained. The theater will cost about $8,000. The theater will have a seating capacity of 500 and will be the "Shawnee."

Prominent Visitors.

Edward Bingham, of the Empress Film company, of Indianapolis, Ind., was in Louisville last week calling on the film exchange men, and local exhibitors.

Mr. Birdsea, a representative of the Cincinnati office of the Pathe Film Company, was recently in Louisville, where he looked over the field with the intention of locating a branch office.

George Bleich, manager of the Empress theater, of Owensboro, Ky., was in Louisville recently. While in the city Mr. Bleich closed a contract whereby he will show "Damaged Goods." He also closed a deal for the Chicago Tribune war pictures which have been shown at the Masonic theater, of Louisville, at twenty-five cents a seat.

A. C. Farrell, manager of the Central Film Service, was recently in Lexington, Ky., where he spent two days looking over the field. J. I. Schnitzer, manager of the Indianapolis office of the Central Film Service company, recently visited the local office.

H. B. Strube, proprietor of the Empire theater, was recently in Cincinnati for a few days where he had conferences with some of the leading film men concerning some new service.

Business Notes.

Since George Hackett took over the active management of the Sun theater, at Eighteenth and Gallagher streets, business has been so brisk that he has been forced to stand his patrons up on many occasions. The theater is adhering strictly to Universal service.

Louis Shapinsky, one of the owners of the Crystal Amusement company, on East Market street, has disposed of most of his business holdings in Louisville and has located at Nashville, Tenn., where he has become connected with a newly incorporated quarry and a large real estate concern.

The Majestic, Alamo, Walnut and Mary Anderson theaters of Louisville are all using more newspaper advertising than they have been in the past. Theater managers apparently have discovered that the local newspaper is the quickest and best medium for reaching the public, and advertising space is being increased steadily. The houses are all doing an exceptionally fine business at this time and there is really very little keen competition to be noted. The theaters are all showing good service, and are obtaining patronage on the merits of their offerings.

In connection with the special children's programs being shown every Saturday morning at the Mary Anderson theater of Louisville, the theater made arrangements with Levy Brothers, one of the leading clothing concerns of the city, by which that concern gives away tickets for the children's shows with every purchase of goods made in the various departments carrying children's clothing or furnishings. A ticket is given with each purchase regardless of whether it may be for a nickel or a dollar. In order to accommodate the crowds that resulted from the free tickets the management of the theater arranged three shows on the first day of the free tickets. These shows were of one hour's duration each and started at 9:10 and 11 o'clock in the morning. The house was filled at each performance. Hour shows as a rule are sufficient for children, as they become restless if the program is too long.

The firm of Ewing & Russell has joined hands with Ben Cocke, at Elkton, Ky., for the purpose of taking over the lease on Damon's opera house, held by Harry White, and expiring June 1, 1916. Mr. White's lease for the intervening time has been purchased. Mr. Cocke will have charge of the projection department of the theater, while Ewing & Russell will attend to the business end of the deal. Mr. White reports that he will become connected as a traveling representative with one of the big film exchanges.

A. B. Barkley, of Georgetown, Ky., has reopened the the Alamo, which was closed at the time the Alamo theater was taken over by the Opera House. Manager Barkley reports that hereafter moving pictures will be shown at the theater every afternoon and night.

The management of the Star theater, of Clinton, Ky., has decided to diversify its program somewhat by the use of a few good vaudeville acts. The first of the vaudeville acts was the "Melnottes," an attraction which had been playing at Metropolis, Ill., during the previous week.

"The Movies," the new theater at New Haven, Ky., was recently closed for a few days on account of an epidemic of diphtheria. The authorities granted the theater the privilege to reopen the theater, but no children were admitted to the shows for the first few performances. There were four cases of the disease in the town at one time.

The Pastime, of Winchester, Ky., recently made arrangements with the Cincinnati Motion Picture company to take some motion pictures of Winchester in order to show pictures in which local color appeared.

The Pineville Building and Amusement company recently advertised that it had decided to sell the Pineville, Ky., Opera House at public auction.

The Gem, of Henderson, Ky., has succeeded the old Nickelodeon which was one of the pioneer theaters in the city.

Union Gives Instruction

Ottawa Moving Picture Operators' Union Inaugurates Class for Benefit of Its Members—Made Compulsory for Assistants Who Will Have to Pay but a Small Fee —What Will Be Taught.

By Carl J. Ketchum, Ottawa Correspondent of Moving Picture World.

WITH a view to qualifying more assistant operators as first-class machine men, the Moving Picture Operators' Union here, which has jurisdiction over a number of towns in the Ottawa valley, has inaugurated an instruction class for the benefit of its members. The union, to assure success in this venture, has decided to make attendance at these classes compulsory for all the assistants, credit for such attendance to be given. The first of these classes was held on Sunday last, with President W. Hays and Mr. Felix Montreuil as the instructors. A regular series of special lines of instruction will be carried out, first dealing with the simpler difficulties which confront the junior operator, and gradually improving his knowledge of the machine, until he becomes, finally, competent to take charge. The assistants to take this course will only be obliged to pay out a small additional monthly fee.

FILMS OF BIRD LIFE.

The Canadian Government is now making use of the moving picture machine in a number of its departments. The latest branch of the service to experiment in taking pictures for preservation as Government records is the Canadian Geological Survey. Mr. P. A. Taverner, zoologist, has just returned to Ottawa with 1,500 feet of moving pictures of the bird and wild life on islands, including Bonabenture Island and Perce Rock, in the Gulf of St. Lawrence, which he has handed over to the Geological Survey. He has succeeded in securing many beautiful and rare scenes. His pictures included also some hundreds of feet of film of wild geese in their breeding places in Southern Ontario. The Government officials here are highly pleased with the success of the pictures.

ENFORCING CROWDED AISLES ORDINANCE.

The municipal rule against crowding the aisles of moving picture theaters, in the past honored in the breach rather than in the observance in Ottawa, has during the last few weeks been strictly enforced, and as a result managers of several of the leading houses have been summoned for permitting infractions of this law. The Family was the first of the larger houses to be taken to task. Next came the Imperial. This is the first conviction of any kind in the history of this theater. The management had secured a special Mary Pickford film and had engaged the services of Miss Laura Wilson, a popular Montreal vocalist. The result was very gratifying from a box-office point of view—but too gratifying, since the resulting crowds attracted the unfavorable attention of the police authorities.

BETTER BUILDING LAWS.

While the anti-crowding regulations are being more strictly enforced here of late, however, a recent modification of the building by-laws governing theaters of all kinds has been decidedly to the advantage of the proprietors of moving picture houses. Formerly a theater had to have side exits, no matter how situated. Now, however, if there is an open lane at the back, such exits are not obligatory, which enables the construction of new houses in locations hitherto impossible.

WOMEN AS CENSORS OF FILMS.

Ottawa managers do not look altogether with favor upon the suggestion of the National Council of Women, that women be placed on the Board of Censors of Ontario. At the session of the organization in Toronto this week a resolution was passed urging the appointment by the Government of one or more women on the Board of Film Censors.

POPULARITY CONTEST.

The Family theater here, one of the leading moving picture houses, has inaugurated this week a big popularity contest. Patrons are handed slips entitling them to ten votes for the lady or gentleman whom they would like to see in moving pictures. The contest is open for a month. The successful candidates, to the number of twenty-five, twenty ladies and five gentlemen, when the contest is over, will be asked to take part in a photoplay, the production of which will take place in Ottawa under the supervision of Manager Elting, and when completed will be shown here for a week.

Exchange Notes.

Mr. Frank S. Dart, representative of the Paramount, New York, was in Ottawa this week, and has appointed Mr. Erroll Eltin, manager of the Family theater, to cover Eastern Ontario territory for the new Paramount News, to be released on November 8.

Mr. James Finch, of the Universal Exchange, well known in Ottawa, has been appointed manager of the Vancouver office of his company.

Screen Club in Montreal

New "Moving Picture and Theatrical Club" Formed by Local Amusement People—Will Serve as a Protective Organization—Great Need of Local Co-operation and Big Things Are Expected of Club.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

ONE of the best and most interesting actions of local theatrical men has been the formation of a social club which will be known as the Moving Picture and Theatrical Club. Primarily a social affair, it will also act as an organization to protect moving picture exhibitors, exchange men, and theatrical men. Every exhibitor, exchange man and legitimate theater manager has signed his name for membership. Mr. F. H. Wright is the promoter.

It is the intention of the executive body that when a certain sum has been obtained active operations will be proceeded with. A house will be taken and a club in every sense of the word will be conducted. Mr. Wright has shown the representative of the MOVING PICTURE WORLD his roster of names, and, judging by these alone, it will be a live, effective organization.

The Montreal representative of the MOVING PICTURE WORLD has been advocating organization here for weeks and has been steadily encouraged by many exhibitors to persevere—for there is great need of efficient co-operation right now. This new club is social, but it will also be found to be useful. It offers a big opportunity to exhibitors and exchange men. Boost this new club, for if you do, it will boost you and your business interests. It is time to wake up.

Readers of the MOVING PICTURE WORLD will know that exhibitors in Vancouver are not asleep. Perhaps we need a tonic here in the east. Perhaps we are now taking it. There are bigger things coming; but boost the new club. That is the thing to do now.

GRIFFITH FILM SCORES.

"The Birth of a Nation" came and has left this city, and also left behind it an attendance record which will take a long time to be broken. It played three weeks at the Arena, which is equivalent to at least seven weeks at any of the larger houses. We are informed on fairly good authority that a conservative estimate of the attendance for the three weeks' run would be 75,000 people.

BUILDING OPERATIONS, REPAIRS AND ALTERATIONS.

Although Canada is taking a very active part in the present war, the moving picture trade in Montreal, comparatively speaking, is doing very well. Big things are happening in local film circles, particularly among the west end theaters.

In the first place, two out of the ordinary theaters are now in course of construction. Working men at the new St. Denis theater, on St. Denis boulevard, now have a roof over their heads, and work is going on with such speed that the house is guaranteed to open by Christmas. Then there is the Regent up in the north end, which, although work was hindered for some time by blasting operations, is being reared against the skyline with amazing celerity. This house, too, will open in late December or early January.

Out in Lachine a new house has been opened, and represents a good investment. Besides this, it has come to our ears that a third house is contemplated for the North End. It is estimated that it will seat 1,500 people. We expect to be able to give more information about this at an early date.

In the way of alterations, the Crystal Palace, one of the pioneers in the local field, has been changed so that it is hardly recognizable. It is now under the direction of Mr. Charlton Howard. Other alterations are reported on another part of this page. This is just to show that "things are not what they seem," and that the business locally is not as badly off as some imagine it to be. There are good opportunities for the hustlers in Montreal.

WORLD FILM TAKES OVER COLONIAL.

To Be Called the Connaught—Will Raise Admission.

An interesting announcement was recently made by Mr. R. S. Bell, local manager for the World Film Corporation, to the effect that his people have taken over the Colonial theater in this city, and will utilize it for the purpose of exhibiting their big features in a suitable manner. The Colonial has already been closed and is now in charge of contractors who will make extensive alterations. A false proscenium is being built around the screen, the seating capacity will be rearranged, the plan of the lobby changed, and a new marquise installed at the front of the house. Besides this the interior decorations will be changed. Already the new theater is being widely heralded as the Connaught theater, "the aristocrat of photoplay houses." All productions will be widely advertised, as the proprietors will not only be giving publicity to the house, but likewise to the distributors of the films. Admission prices will be raised.

MAURICE DAVIS ENTERTAINS HOSPITAL INMATES.

Maurice M. Davis, of Famous Players' local office, entertained the staff and inmates of the Verdun Hospital with a motion picture entertainment recently. With the co-operation of friends at the Mutual and Universal offices, a well-balanced show was screened. A couple of good comedies, the Universal Weekly, a Mutual single reel drama, and a Famous Players feature, Gaby Deslys in "Her Triumph," helped to pass an interesting evening.

Lalumiere Gets Gold Watch.

Chas. Lalumiere, local Pathe manager, was recently presented with a gold watch in recognition of his successful promotion of Pathe films in this locality.

J. A. Block With World Film.

J. A. Block has joined the local World Film forces. He was out on the road recently, and states that in his opinion affairs are better out of town than in the city itself.

W. R. Thompson, New Manager of the London.

W. R. Thompson, the new manager at the London, reports that business is picking up at his house. He is in the middle of a task of making some repairs which he claims will open our eyes. He reports good business is being done with the Pathe Gold Rooster plays.

Personal Notes.

Manager Malone, of Allfeatures, reports that Radium Gold Fibre screens are becoming popular in this district, as he has made several good sales recently.

Some time ago we mentioned in these columns that the entrance to the New Grand had been altered. At the time we supposed that alterations had ceased with the installation of a sloping floor. But no; the management has even gone further and installed decorations beautiful to behold. Congratulations!

Mr. Sperdakos, manager of the Fairyland, is pleased with business. He has a neat, clean theater, and caters to a large "floating" clientele. He has booked Metro releases.

PRINCESS IN VANCOUVER SOLD.

W. P. Nichols, general manager of the National Amusement company, controlling a chain of houses in British Columbia, announced this week that his company had taken over the Princess Theater in Vancouver, and would immediately put in features, using Pathe Gold Rooster plays and others. Some time ago the Princess was conducted by W. P. Dewees, present owner of the Rex, who did a phenomenal business with the house, but the attendance lately has been quite poor. It is stated that Manager Ruocco, who is turning over the Princess to the National Amusement company, will probably assume the management of a house in Victoria.

FILM SHOWS CARE OF WOUNDED HORSES.

"Saved by the Blue Cross," one of the Strand Film Company's War Series, showing the work being done for wounded horses at the front by the Blue Cross Society, was shown at the Globe theater in Vancouver last week in conection with the feature program, under the auspices of the local committee of the society, to whom a percentage of the receipts was given. The ladies of the committee did some very effective boosting for the theater and a substantial amount was secured for the fund.

RED CROSS NIGHTS AT REX.

The first of a series of Friday night Red Cross entertainments was given at the Rex at Esquimault, B. C., last week, under the patronage of Sir Richard McBride (Premier of the province) and Lady McBride, Lieut-Governor and Mrs. Barnard, and Admiral and Mrs. Story. The house was given free by the management, and the courtesy brought a vote of thanks from the distinguished audience. Among the films shown was a special reel loaned by the government for the first time, showing the lumber industry on Vancouver Island. Young ladies acted as ushers, and local musicians and singers assisted in the program.

SOSKIN TO GO TO TORONTO.

To the vast majority of moving picture men in Western Canada, I. Soskin, whose likeness is presented herewith, needs no introduction. Mr. Soskin is probably as well known as any film man in the Dominion, and very probably as well liked. For several years he has been one of the mainstays of the Famous Players Film in Western Canada, and has recently been in charge of the Vancouver office. A few weeks ago he was transferred to the Calgary headquarters of the company, where he is in charge of the premium coupon system in use in many theaters throughout this territory. It is now stated that he is to be sent still further East, where he will become manager of the Famous Players offices in Toronto.

I. Soskin.

AT FIFTEEN CENTS ADMISSION.

That the public will pay fifteen cents to see a good moving picture show as willingly as they will pay ten, is being proven conclusively in Vancouver at the present time, where every first-class downtown house except one is charging the larger price. Manager Pilling of the Orpheum, who raised to fifteen cents last month, states that he is playing to more people than formerly, having put on a higher class of pictures at the time of the change in price. It is the show that counts with the public, and not the extra five cents, says the managers. It is a fact that never before have the people of this city been offered photoplays of such a high standard throughout.

WHAT CENSORS BANNED.

The September report of the Manitoba censors, just issued at Winnipeg, reveals a wide range of reasons for cutting out scenes. Of 561 reels inspected, 20 were rejected, while the cuts—(241 pieces out of 118 reels)—were as follows: Gun scenes, 44; poisoning food, 1; tieing man to railway track, 1; disgusting, 3; gruesome, 9; gambling scenes, 5; cruelty, 3; shooting, 20; scuttling boat, 1; duel, 1; sub-titles, 37; drowning scene, 1; knife scenes, 4; vulgar, 7; attempted suicide, 1; theft, 2; abuse, 2; throwing man over cliff, 2; robbery, 1; cheating cards, 1; German scenes, 8; stealing, 4; letters, 8; dagger scene, 1; saloon scene, 1; hold-ups, 14; child desertion, 2; burglary, 9; murder, 2; infidelity, 1; suggestive, 6; breaking up stolen jewels, 2; dividing stolen goods, 3; suggesting suicide, 5; suicide, 2; suggesting murder, 2; opening safe, 1; fighting, 3; attempting murder, 2; kidnapping, 1; lighting fuse, 1; snake scenes, 3; tampering with electric wires, 3; assault, 10; stealing government papers, 1.

CHANGES AT WINNIPEG GLOBE.

It was rumored in Winnipeg last week that the Globe on Portage avenue was to be taken over by a mysterious coast-to-coast chain said to be forming with the object of acquiring a leading house in each city. H. A. Roubert, lessee and manager of the Globe, was non-committal in his statements, but admitted that the policy of the house will be radically changed immediately, and the admission price raised from five cents to ten cents.

J. J. Macdonald, booker for the National Amusement company's theaters, is one of the busiest film men in Vancouver just now. The company is operating ten houses at present, and all programs are personally reviewed and selected by Mr. Macdonald.

American Film in Canada

Pictures of Things Very American Not Drawing in Canada Just Now—Conscious of Great Deeds in Recent History, Canadians Feel Lack of Adequate National Expression—America's Expression Contrasts with Canada's.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

THE following newspaper editorial serves to illustrate the attitude of apparently the majority of Canadians toward American manufacturers of moving pictures, and indicates their desires regarding productions for the Canadian market:

"There has lately been much criticism in Canadian papers of the character of the films. Not that they are vicious, but that they are too exclusively American, glorifying American military and naval deeds, American character and American personages. The complaints are just and timely. It is to be noted that so far as the 'movies' are concerned, Canada is an 'adjunct' of the United States, and probably we shall not be able to declare our independence until this country is populous enough to make it pay for film-makers to cater exclusively to Canadians. However, under present conditions an improvement could be effected. The managers of 'movie' theaters will be careful not to show films that their patrons don't like, and their patrons have it in their power to show their dislike of films which are too obstreperously American."

A further indication of this feeling is shown by the following editorial comment, which has been reproduced in Vancouver with expressions of approval:

"Just now it should not be necessary in any Canadian moving picture show to put on the screen pictures of American soldiers doing anything. There are too many films of this kind put on here. They should be put off. We have soldiers of our own who are really doing things, and if our moving picture people lack the enterprise to secure Canadian military films, they ought to be precluded from using second-hand substitutes imported from across the border.

Is "Judy Forgot" Pro-German?

Universal Film Foolishly Censored in British Columbia—Old Heidelberg Scenes Taken as Praise of Germany.

The British Columbia censor last week contributed another ridiculous decision to a list that has already been allowed to become too long. The Universal Broadway Feature, "Judy Forgot," brought in to be shown at the Colonial in Vancouver, and the Variety in Victoria, was rejected as being a "pro-German propaganda film." A private showing of the picture was given the same night at the Colonial, and it was discovered that the "pro-German" tendency of the film lay in the fact that the bride and groom go to Heidelberg on their honeymoon, and that several of the scenes consequently show German students and German police. The fact that they are Germans, however, has no bearing whatever on the story, and Manager S. B. Taube, of the exchange, even offered to change the sub-titles so as to lay the scenes in Switzerland, but without avail. Assuredly, as was pointed out by several of those present, a "pro-German" film has no place in Canada, and should not be tolerated for a moment, but it was the unanimous opinion of those who saw the picture that no such construction could possibly be placed on "Judy Forgot," and the fact that it has been shown in other Canadian provinces without objection, indicates how little there is in this contention.

Said a man who attended the private showing, "The supposed Germans depicted were merely a part of the background of the story—a part of the scenery. If the censor's idea was followed to its logical conclusion, practically every Canadian and English newspaper or magazine should be suppressed. No one would be allowed to mention Germans, let alone print pictures of them. No; a still picture is quite all right. But the minute it begins to move, it is "pro-German."

A statement made by the censor after the rejection of the film serves to show the calibre and mental breadth of this official. "That picture was made since the war began," said he, "and it was made with a purpose." This would seem to put the matter up to the Universal Film Manufacturing company.

As only one copy of these features is used in Western Canada, and all the others were in use in other localities, Manager Quagliotti, of the Colonial, was forced to be content with a program of one- and two-reel pictures.

FOX FILMS IN WESTERN CANADA.

William Alexander, represnting Fox Features, visited Vancouver last week, and plans were discussed for bringing the pictures of this company into Western Canada. If negotiations now under way are completed, the Fox productions will be shown throughout this territory in the very near future. On his way East, Mr. Alexander also stopped for two days each in Calgary and Winnipeg. C. St. John Brenon, formerly a Winnipeg newspaper man, has been appointed Canadian representative for the Fox people and will establish headquarters in an Eastern city.

TAUBE LEAVES UNIVERSAL.

James E. Finch Will Take His Place as Manager of Exchange.

Another important change has taken place in a Vancouver exchange. S. B. Taube, manager of the local office, and for a long time in the service of the Universal, tendered his resignation and on Oct. 18 handed over the reins to James E. Finch, formerly the Universal's special representative in Eastern Canada, with headquarters at Toronto. Mr. Taube is considering two offers, and may become involved in a rather startling development projected for the near future in Vancouver. There is no more popular man in Western Canada film circles, and his many friends are hoping that his future connection will be a local one.

S. B. Taube.

He is a believer in pleasing customers, and rejoices in the unofficial title of "Exhibitors' Friend." He began his theatrical experience in 1902 at the old Bijou theater in Toronto. In 1909 Mr. Taube toured Canada with a "cinematographic show." A year later he became associated with the Calgary office of the old Canadian Film Company, and in 1911 came further West as manager of the Vancouver branch. In May, 1914, he assumed the management of the Globe in this city, and at the same time handled the British Columbia distribution of the Famous Players product. After an Eastern trip late in the year Mr. Taube returned to his old position in charge of the Universal exchange in Vancouver, which he has successfully managed up to the present time.

Probably to a greater extent than any other exchange manager in this province, he has kept in close personal touch with the exhibitors throughout his district, and it is to this fact that he attributes a measure of his success.

RECEIPTS TO PATRIOTISM.

On a recent date the Royal, New Westminster, B. C., was turned over to the ladies of the St. John's Ambulance Association, who conducted special performances for the benefit of the association. Various local singers and musicians contributed to the program, and a substantial amount was raised. "Helene of the North" was the picture shown. A few days later the Edison, in the same city, gave 25 per cent. of its receipts to the Prisoners of War Relief Fund.

T. Bailey, manager of the Rex, Victoria, B. C., has just arranged to loan the house to the Esquimalt branch of the Red Cross Society every Friday for an indefinite time. On these days moving pictures, special music and vaudeville by local talent will be given.

Capacity Business with "Damon and Pythias."

Manager Nagle, of the New Star theater at Rossland, B. C., ran the Universal six-reel feature, "Damon and Pythias," for one night at 25 cents admission, and did capacity business. The head of the Rossland Lodge, K. of P., was induced to insert a notice in the local paper, calling attention to the picture, and to the fact that the Supreme Chancellor of the Order had advised every Pythian to see it.

Lobby Light and Lively

Cincinnati's Grand, a Legitimate House, Gives a Mid-Season Bill of Pictures—Two Big Features Treated Like a Legitimate Show, Draw Crowds and Are Praised in Daily Newspapers.

By Kenneth C. Crain, Cincinnati Correspondent Moving Picture World.

A FACT of peculiar significance, in some respects, although it might not seem so at a glance, is that a big double moving-picture bill, "Salambo" and "Salvation Nell," World Film productions, held the stage at the Grand last week. Moving pictures have been at the Grand, as well as at every other theater in Cincinnati, but hardly, before now, in the regular theatrical season.

Several big dramatic and spectacular productions of the usual sort have already inaugurated the season at the Grand, and now a big moving picture bill, of a sort that has attracted big houses, takes its turn as if in the ordinary course of affairs. Moreover, prices were maintained for this engagement at the highest level yet seen in Cincinnati for moving pictures, fifty cents being charged at night for the best seats. The theatrical critics gave the bill their usual attention, and the public evinced a high degree of appreciation of the attraction of eleven reels.

"Salambo" was compared by the papers with "Cabiria." Seats were sold in advance, in the usual manner, the full house orchestra was in attendance at every performance, and in no respect did the manner in which the film offering was handled differ from that of any of the dramatic "legitimate" attractions at the Grand. In a word, it may be said that Cincinnati saw for the first time a moving picture bill offered in the same manner as other theatrical performances, and apparently liked it; and this is the reason why last week's bill at the Grand may be considered as marking an epoch in photoplay exhibitions in the Queen City.

STAR PRESENT AT RUNOFF.

By a fortunate coincidence, which was promptly taken advantage of by Manager C. E. Holah, of the Cincinnati Pathe exchange, C. Aubrey Smith, who played the lead in the Pathe "Gold Rooster" play, "John Glayde's Honor," was in Cincinnati at the time the production was received for local release. Mr. Smith was appearing opposite Margaret Illington in "The Lie," and consented to be present at the private exhibition of "John Glayde's Honor" for the benefit of the attending exhibitors and press representatives. Several other members of the company also attended, lending the occasion a festive air. The Pathe projecting room was appropriately decorated with poster pictures of Mr. Smith himself, and he enjoyed the experience very much. "John Glayde's Honor" had its first run in Cincinnati at the Alhambra.

FOOTPADS CAUGHT A TARTAR.

Showing decided gameness under circumstances which would take the average man's nerve, Christopher Popp, vice-president and secretary of the Main Amusement company, operating the Main photoplay house on Main street, and general manager of the local offices of the Postal Telegraph Cable company, beat off a pair of footpads who attacked him one evening last week. The pair held up Mr. Popp while he was on his way home, demanding his valuables at the point of a revolver. Instead of complying, the picture man sailed in with both fists, and the highwaymen attacked him viciously, beating him over the head and face with the revolver, and cutting and bruising him severely. He fought back until they took flight, however, without getting any of his valuables, and then sought the police. His wounds were dressed at the general hospital.

"Damaged Goods" at the Alhambra.

The moving picture production of Brieux's much discussed play, "Damaged Goods," drew such large crowds at the Alhambra during its recent run that Manager Weigel put it on for a second week, with equally good results. The fact that the picture passed the supersensitive Ohio Board of Censors shows that it contains no objectionable features, while press comments emphasize the forcefulness with which it portrays the lesson sought to be conveyed. It is one of the few pictures which have been successful in a second week's consecutive run in Cincinnati at the same theater.

Feature Hits at Strand.

The Strand has been scoring heavily lately with its first-run Paramount pictures, as the attractions released have been of unusually interesting character, even for this program. Blanche Sweet, appearing in a dual role in "The Secret Sin," and drawing in a manner which proves her continued popularity, was followed by Blanche Ring in "The Yankee Girl," in which she made such a hit on the stage a few years ago, this being a Morosco production; and this was succeeded in the latter part of last week by Hazel Dawn in the Frohman production of "The Masqueraders," with the climax of all, Geraldine Farrar in "Carmen," in the first half of this week. While the censors cut out some of the film, it was not damaged, at least to those who had not seen it complete, and the name and fame of the great operatic star pulled the biggest houses of the season at the Strand for this picture.

Cincinnati Picture People Busy.

The five conpanies of the Cincinnati Motion Picture company are all engaged, as they have been for some time past, in a phase of moving picture work which has attained great popularity. A play devised for use in any town desired, entitled "The Mystery of the Double O," is produced by the various companies, with local people appearing in the various roles, and with the usual amount of newspaper publicity helping the thing along. The production has been successfully handled in a number of towns, and the company has found it profitable, as stated, to employ its entire forces, with the exception of the local news camera, in this work.

MICHIGAN THEATERS HELPED STATE HEALTH BOARDS.

Special to Moving Picture World from Midwest News Service.

THE Michigan State Board of Health echoes the sentiments of Dr. W. S. Rankin, secretary of the North Carolina Board, who said:—

"About the newest feature of the motion picture theater is its recent interest and activity along the line of public health work. The moving picture theater managers have aided in health work by running pictures on good health matters free of charge for the various health officers and civic leagues, upon request, and in many instances have taken the initiative and asked the State board for slides and lectures, and have exhibited them to the people free of charge.

"The posibilities of the moving picture show for health and information cannot be overestimated. It is probably the greatest modern day amusement and is capable of rendering a great good."

The Michigan Board comments:—"To all of which we say, Amen, with a loud voice. The writer has recognized the force of ocular demonstrations in public health work for years, and during the last eighteen months has secured several excellent films which are being used with good effect."

Pretty good for a heavily taxed business that many would like to have obstructed to the limit.

PLAN EXCHANGE IN HANCOCK.

A film exchange to supply the Copper country is to be opened in Hancock, Mich., it is reported. Sam Friedman, manager of the Savoy theater, has been offered a position as manager.

SPECIAL PROGRAMS IN GRAND RAPIDS.

Special Saturday morning moving picture programs for children and high school pupils, under the auspices of the Drama League of Grand Rapids, started with "Hansel and Gretel" at the Majestic Gardens. It is the plan of the league to cater more to the grown-up children this winter, and each month there will be shown two industrial films for the benefit of the Junior Assoication of Commerce, and two science films for the benefit of the science departments of the high schools. Also there will be two stories each week, one a fairy story and one especially for high school pupils, along the line of the "The Lady of the Lake." On each program, too, there will be a comedy and travel picture. Main floor seats will be 10 cents and the balcony, 5 cents.

Michigan Changes.

John Conners, manager of the Gem, at Hartford, has purchased the New Epoch theater, at Watervliet, and will operate both houses. Announcement has been made that he will erect a new theater in Hartford and also contemplates erecting a new theater in Watervliet.

Ed. J. Butler will call his new theater in Ishpeming the Butler, instead of the Ideal, as originally planned.

The Frank Farrington company has been granted a permit to erect at 315 Genesee avenue, in Saginaw, a brick and hollow tile theater, 60x90 feet, for the Hippodrome Amusement company. It will cost $30,000.

Archie Stinchcomb is preparing to start a moving picture show at Sunfield.

Francis Horn has re-opened his moving picture theater at Olivet and will conduct shows throughout the winter on Wednesday and Saturday nights.

James Overton, of Grayling, will discontinue the Star theater at Gaylord, which he has conducted for more than a year. It is reported that another moving picture show will be established in the village by other parties.

The Bellamy opera house at Boyne City is closed temporarily for repairs. When it is re-opened it will be conducted as a photoplay house.

William E. Jahr has opened a theater at Sabewaing and will conduct shows on Tuesday, Friday and Saturday evenings.

H. W. Beecher plans to erect a moving picture theater in Grand Rapids, at Leonard street and Alpine avenue, N. W. The theater will have a seating capacity of 500.

Michigan Short Notes.

Howson & Porter, of the Atheneum, at Jackson, have a new policy of playing big features on Saturday and Sunday. A stage setting of a summer porch scene with reed furniture and plants has been devised for the orchestra.

Despite a dark, rainy afternoon, the Temple theater, at Jackson, got some good pictures of the Knights Templar parade in that city, which were shown in addition to the regular program.

The Delmont theater, at Sheboygan, will run a four-reel Mutual feature every Saturday.

DETROIT'S MAJESTIC ATTRACTS ATTENTION.

During the past thirty days the Detroit office of the Moving Picture World has been in receipt of no less than a dozen letters from exhibitors in all parts of the country asking for information about the Majestic theater, its policy, and its weekly shows. The Majestic theater is certainly attracting attention all over the country and is unquestionably the most talked-about theater in the country. This is due to its amphitheater style of seating and the fact that it is a residential house.

Despite the fact that it is located a mile and a half from the downtown section, the Majestic plays features an entire week and draws people from all over town. There is not a Woodward avenue street car from two o'clock in the afternoon until 9:30 at night that does not leave passengers off in front of the Majestic. The writer was there Wednesday night, October 27, and no less than a half dozen limousine motor cars drove up with people dressed in evening clothes and silk hats. There is not a single night in the week that several hundred people do not attend the theater in evening clothes—the women in evening gowns and the men in full dress and silk hats.

The Majestic maintains a liveried man in front of the theater afternoon and evening who handles the people who come in motor cars. It has an elaborate new stage setting, the back drop being of beautiful design and resembling stained glass windows, while on either side of the stage under pergolas are running fountains with colored lights playing on the water. It also gives a wonderful show for the money. First an overture by a large symphony orchestra; then a single reel of current events—sometimes local and sometimes of national interest; then a short educational reel, usually a travelogue; then the feature, and concluding with a short comedy reel.

During the performances are rendered a number of selections by a singer. It has one of the finest organists in the country and he alternates with the orchestra while the feature is on.

Prices at the Majestic are 10, 15 and 25 cents, with 50 cents for boxes. M. W. McGee is manager and he is developing a rapid acquaintance with his patrons. He is a man who knows just how far to go in handling the public—and handling the theater public the right way is one of the biggest assets of a theater. A. Arthur Caille is president of the company. He is also heavily interested financially in the Fine Arts and the Maxine theater.

R. Von der Goltz Assisting Manager McGee.

R. von der Goltz, for some time manager of the Liberty and Garden theaters, is now assistant to M. W. McGee, manager of the Majestic theater.

The Dix Avenue Theater to Open Thanksgiving.

The Dix Avenue theater, Dix and Ferdinand avenues, will be opened Thanksgiving day if present plans do not miscarry. The theater will seat 1,200, and will be beautiful, costing $75,000. A Wurlitzer organ is to be installed.

John R. Lakin Visits Caille Factory.

John R. Lakin, special traveling representative for Caille Bros., manufacturers of the Caille theater devices, spent a few days of the past week at the Detroit factory. "Wherever I went I found the Moving Picture World," he said. "In fact, many exhibitors told me that it was their family bible, and that they could not do business without the World. No matter how small or how big the town, every exhibitor I talked with was a World reader." Caille devices are or have been installed in the Duplex, Globe, Empire, Majestic, Garden and Strand theaters, Detroit.

The Film Business Today

Detroit Picture Men of Experience Talk to World Man on Conditions That Confront Them Today—What People Want—Advertising and Boosting—Features and Short Films—Exchange Service.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

HERE'S what some of the leading moving picture men of Detroit think of certain present time conditions of the industry; and they give some tips that are worth considering.

George Trendle on Films and Audiences

George W. Trendle, secretary of the Casino Feature Film company, and John H. Kunsky, Inc., theatrical enterprises: "Our business is better than it has been, particularly with our theaters. All of them are showing increased attendances every week. We find that photoplay audiences are becoming more critical right along, and are getting so that they know the good stuff. I have yet to see a poor picture do a big business. The large audiences that come on the opening day are the ones who can either make or break your business. If they like the picture, they tell their friends, and if they don't like it, they take pleasure in advising their friends accordingly.

Advertising Should Fit the Films.

"It does not pay to spend a lot of money in advertising and pushing a picture that is just fair. There are two reasons for this; one is that even if the people do come out of curiosity, they go away disappointed and they lose faith in your advertising; the next time you boost a picture sky-high they won't believe it; another is, that they get sore on the house.

"The theater manager today has to watch things a whole lot more than he formerly did. Competition is keener, and he must know his neighborhood, the kind of shows they want, and then please them. It is impossible to get by with "just pictures" any more. Some very fine pictures put out would draw better if the titles were more appropriate. I know of three distinct cases in the last three months of pictures that would have done capacity business if they had better titles. A good title is a 50 per cent. asset to any picture. The title alone draws many people to theaters."

Ralph Peckham on Features and Short Films.

Ralph E. Peckham, of the Detroit Kriterion Film company, says:

"I believe the time will come within a year when there will be less big features and more one, two and three reel pictures. The trouble is that in another year or so all of the books and plays will have been filmed and then new scenarios will have to be written. The public, however, will not flock to see pictures which they know nothing about. Another point against the average big feature is that people have to sit through too long a show which gets very wearisome, particularly if they don't happen to like the story. Most of the features I have seen in six and seven reels are drawn out and draggy, whereas three reels would tell the same story and give the picture action and interest every minute. With a three-reel-feature, then a two-reeler and a one-reel comedy, the public gets a much better show, in my estimation, than a single seven reel feature. Big features are a fad which will gradually wear out, and then we'll be back to the short stuff again.

Exchange Service to Exhibitors.

"The exhibitor today demands more attention than he used to. In the early days when an exhibitor came into an exchange, it was 'Here's what we can give you.' Nowadays the exchange man says: 'What would you like?' The exchange must give service to the exhibitor. Service is just as important to the exhibitor as it is to the public which trades with the retail stores. No retailer can be successful unless he gives the right kind of service, and that's what we are coming to in the moving picture business—service on the part of the exchange to the exhibitor. The exhibitor is getting more particular because the number of exchanges are increasing and he has a better and larger selection offered him than ever."

Arthur Caille on What People Want.

A. Arthur Caille, of the Majestic theater company, and the Michigan branch of the Metro Film corporation says: "People want pictures that have a domestic touch of comedy. They want dramas and they want to laugh; in other words, they want laughs and tears in the same production. They don't want smut or filth in pictures; at least the domestic people do not care for it. They want good music; they like varied entertainment."

A. J. Gilligham on Shorter Offerings.

A. J. Gilligham, of the General Film company, says: "There isn't any question in my mind that in time we will be back to the shorter stuff. Occasionally it may be all right to put on big features, but the public would just as well be satisfied with two and three reel productions. It is certainly much easier to please them with short stuff than it is with the big features, for the reason that it is hard to get big features that will appeal to everybody."

SHORTER DETROIT ITEMS.

New House on Genesee Avenue.

The Frank Farrington company, of Detroit, has taken out a permit for the erection of a theater building on Genesee avenue, Saginaw, Mich. It will be 60 by 90 feet in size, of brick and hollow tile and will cost $30,000.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

The Fine Arts Theater to Declare Dividend.

The Fine Arts Theater company, Detroit, has decided to declare a dividend of one per cent. monthly. A. Arthur Caille and Henry J. Guthard took over the theater some months ago when it was losing money. They increased the seating capacity, remodeled the front, redecorated, and improved the house in a dozen ways. Now it is making money. This only goes to prove that there are hundreds of theaters today which could be made more profitable under the proper management. Mr. Caille says two things are necessary for the success of a theater; one it must be kept attractive looking and second, it must give the right kind of shows.

Ypsilanti Theater Re-Opens.

The New Martha Washington theater, Ypsilanti, Mich., was reopened Thursday evening, October 22. Mrs. Florence Signor is the owner and manager. Mrs. Signor comes to Detroit every week to select her program.

Frank Coffinberry to Manage the Miles-Detroit.

Frank Coffinberry has been appointed manager of the Miles-Detroit theater succeeding George A. Harrison. Mr. Coffinberry for the past six months managed the Hippodrome theater in Kansas City, and for seven years previous was manager of the Orpheum at Portland, Ore.

Special Shows Growing

In Illinois, Children's Matinees and Other Specially Chosen or Sponsored Programs Are Coming to the Fore—General View Over the State Reveals Much Activity Along These Lines.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

PICTURES for children and the show sponsored by churches or societies take leading places in the week's photoplay developments in Illinois. In some places the plan to give regular shows and charge admission has run afoul of city ordinances. The Community Picture Playhouse, at Evanston, has been compelled to suspend operating because municipal authorities found its building would not meet safety requirements. Search for other quarters has been started. Since the Elgin Y. W. C. A. started its regular shows, city commissioners are debating whether they should charge the regular moving picture theater license and demand compliance with the safety regulations.

A number of Illinois exhibitors have been added to the ranks of those giving Saturday morning shows. Manager Erber, of the Fischer theater, at Danville, has inaugurated these matinees. He sells a card good for six admissions for 25 cents and it is punched like a meal ticket. The Civic League, at Robinson, has started a movement for better films for children, and Manager Otey, of the Robinson Grand Opera House, co-operated by showing free an initial program of selected pictures. The Gem theater, at Edwardsville, has started a series of Saturday matinees for children which are free to those up to twelve years of age.

The Apollo theater, at Peoria, makes no charge to the Child Welfare league for its Saturday shows, except the league pays film rental and for help. The league has asked the board of education for a committee of teachers to help select films and for permission to announce the shows in the public schools. The purchase of a machine for the Peoria public schools and libraries is the aim of the league.

At a meeting of the Women's club, in Freeport, Mrs. R. A. Hunter advocated special Saturday shows for children. She also wanted pictures censored more closely. Miss Jessie Entrikin, a social worker said she believed an unlimited amount of good came from the moving pictures to the child with a limited home life. S. E. Raines, speaking in behalf of the teachers, believed the moving picture show was doing more harm than good, and offered his compilation of statistics to show the amount of money the local school children were spending for theaters.

Manager L. W. Giteau, of the Majestic theater, had a representative of the Paramount company present, who spoke on the work being done by the leading producers.

The First Presbyterian Church, of Decatur, has purchased a new model Edison machine, and during the week will show educational, historical, comedy and religious films. School children who attend Sunday, will be given free tickets. The attendance is thus limited, as there is no desire to compete with the local moving picture theaters. "John Barleycorn" was shown at a Sunday evening service by the Congregational church, in Ottawa.

The Woman's club, at Bloomington, has appointed a committee to purchase a machine. The high school, at Taylorville, is contemplating the purchase of a machine.

LOCAL CENSORS IN ILLINOIS.

Quincy exhibitors will be required by the local board to give a view of all films before they are shown to the public. They also wil be required to furnish the board information as to programs several days in advance. The corporation counsel of Quincy has furnished an opinion that the board's power is limited to censoring pictures and not all amusements.

Twenty cents a reel is censorship fee asked of Evanston exhibitors in the latest change in the proposed local censorship ordinance.

The Woman's club of Shelbyville has started a movement for local censorship.

RAY FILM EXCHANGE IN DECATUR.

The Ray Film exchange has been opened in the Suffern building, at Decatur, by Ray Colvin, for several years manager of the Nickel Bijou theater in that city. He will handle the output of the Kriterion Film company, some Pathe releases and some Keystone comedies, a complete line of posters, tickets and other supplies. Colvin will be in charge of the office. A Siegfried succeeds him at the Nickel Bijou.

NO SUNDAY SHOWS IN DANVILLE.

Danville shows will not open on Sundays. A committee of the city council recommended they be allowed to open but an old "wet" and "dry" fight in the council defeated the plan 8 to 6.

Illinois Showmanship in Short Notes.

When the state Knights of Pythias convention was held at Springfield, the Vaudette had the local lodge take charge of showing the film, "Damon and Pythias." The Princess, at Monmouth, admitted students at Monmouth college free to "Dr. Rameau." "Lena Rivers" and "Cinderella" were shown by the Majestic, at Kewanee, as a benefit for the kindergarten schools in that city. A coal dealer in Danville gave a ticket to the Lyric with each ton of coal sold. The Majestic, at La Salle, has installed new fire extinguishers, and to prove their efficiency, a demonstration was held one night in front of the theater. The Edison feature, "Out of the Ruins," was shown at the Harriet, in Pinckneyville, to help the local fire department as the city has no money. The fire prevention film, "Our Burning Dollars," was shown at the Court theater in Pekin, when the members of the State Fire Prevention Association were the guests of the Pekin Commercial club. Manager Sodine has installed a new Bartola at the Family, in Moline. The Gem, at Centralia, has a new orchestra-organ. The Orpheum, at Ottawa, is proud of a new Kimball organ. The Inter-Film Producers at Chicago made "Taylorville Adopts a Baby" for the Elks theater, at Taylorville. The Princess and the Bijou at Monmouth had the big Gas Tractor Meet there filmed for their houses.

Illinois Charters.

Charters have been issued to the Fox Theater company, of Aurora, capitalized at $1,000, by Morris G. Leonard, Palmer M. Gunnell and Thyra Carlson; and also the Villas Amusement company, of Chicago, incorporated by Harry W. Rosenblum, H. L. Gumbiner and Mary Wolf, and which has $15,000 capital stock.

Illinois Changes.

W. C. Fisher sold the Lyric theater, at Centralia, to James O. Adams, who later will enlarge it.

Leon Jarodski has sold his moving picture theater at Monticello.

The Turner opera house, at Galena, has been remodeled and a new machine installed for feature pictures, but it will not compete with the local photoplay houses regularly.

D. E. Leamon has sold his interest in the Orpheum theater, at Lena, to his partner, W. E. McGurk, who also will operate a show two nights a week at Warren.

J. C. Cook has purchased the interests of his partners, Guhl and Thompson, in the New Orpheum theater, at Freeport.

Jay Fitts, for eight years manager of the Olympic theater, at Danville, sold that house to Charles Shean and Louis Grabbs, who have been connected with it. Alterations and redecoration already were under way by Fitts.

Clarence Heltness, of Rochelle, will open a moving picture show at Byron.

H. Jones, of Chicago, has succeeded H. L. Miller as manager for the Strand Photoplay company, at the Hippodrome, in Peoria. Miller goes to Indianapolis to take charge of the Strand interests there.

Nunn & Kline have sold the Princess theater, at Macomb, to Fred P. Bagby.

WISCONSIN HOUSE REBOOKS "NATION" FILM.

Special to Moving Picture World from Midwest News Service.

RETURN dates are being booked in Wisconsin for "The Birth of a Nation." Manager Stebbins, of the Opera house at Manitowoc, gets it back early in January, for three nights. It also goes back for four days, early in December, to the Henry Boyle theater at Fond du Lac. The receipts at the two theaters totalled about $7,000. At the Manitowoc house, the average attendance was 875, but the last night much business was turned away. All except a few gallery seats had been sold in advance and these went in fifteen minutes. When the Manitowoc County Teachers' association was in convention at Manitowoc, this show took the place of the Friday afternoon lecture and 180 teachers attended in a body.

The film has been booked for the Grand, at Superior, for two weeks, beginning November 8, and for a week at the opera house in Wausau, starting November 28.

WITH WISCONSIN EXHIBITORS.

The Grand, at Hayward, takes care of children on Saturday afternoons while their parents are shopping. Ten dozen local slides supplemented a regular program at the Opera house in Montiello. Manager Keefe, of the Rex, at Park Falls, entertained the local baseball team at "Fine Feathers." The M. W. A. hall at Loyal has cut its schedule, giving only Saturday night shows. The Unique, at Ladysmith, got 20 cents for "East Lynne," and 30 cents for boxes. "From the Valley of the Missing" was shown at the Antigo opera house under the auspices of the International Auxiliary to the Brotherhood of Locomotive Engineers. A Fashion Center Jubilee week was held in Sauk City, a feature of which was a free show at the Electric theater, with 4,000 feet of appropriate films. Films of the Beaver Dam fair were shown by the Star, at Brandon. The Mutual Masterpicture, "Strathmore," was selected by the Lyric, at Marinette, for its re-opening because Miss Kathleen Kirkham, featured in it, is a former resident of that section of the country. The Idle Hour, at Montfort, has started "The Million Dollar Mystery." A free show of the Modern Woodmen of America film, "The Man Who Came Back," was given by the Majestic, at Elroy. The Electric, at Sauk City, has started "The Goddess."

ARRESTED FOR LURID POSTER.

Julius Trinz, manager of a moving picture theater in Milwaukee, was brought into court on a charge of violating the billboard ordinance by displaying a poster showing a murder being committed.

Coughed Up Enough for Admission.

F. G. Hall, president of the junior class in Milton College, at Milton, was rushed to Janesville for the removal of a five cent piece which he inhaled into his windpipe while playing with his roommate, says a press report. Efforts of Milton and Jaynesville physicians to remove the coin were unsuccessful. The student, however, coughed it up and went to a picture show on the nickel.

Essanays Make Film in Milwaukee.

Charles F. Stark, of the Essanay company, of Chicago, Richard Foster Baker, producing director, and Royal Douglass, assistant director, have been at Milwaukee, making a two-reel photoplay for the Wisconsin Anti-Tuberculosis association. While there a dinner was given for them at the University club and they were also guests of honor at the Milwaukee Press club.

Theater Changes in Wisconsin.

Fred Coffey and Herbert Despins, of Marinette, have purchased the Cozy theater, at Marinette, have remodeled it, installed a new machine and opened it as a strictly five-cent house.

The Henry Boyle theater at Fond du Lac has started a season of two acts of vaudeville and four reels of pictures at 10 and 20 cents.

William Diedrich, of Chicago, is now manager of the Atlas and Wonderland theaters at Berlin.

Fred B. Hollenbeck, Jr., and George Mullen, purchased the Majestic theater at Watertown, from Louis Werner and Paul Bilz.

Mr. J. Riegan has had plans drawn for a new moving picture theater at Muskegon avenue and Grant street, Milwaukee.

E. S. Perkins, of Burlington, who operates theaters at Burlington and Waukesha, has purchased the Empire theater at Hartford from John Endres and S. P. Smart. He also has been negotiating for the purchase of a house in Madison.

The Unique theater, at Arcadia, has been sold to a company of young business men, who will operate it under the name of the Unique Moving Picture company. "The Christian" was the first attraction under the new management.

PRAIRIE STATE'S NEW LETTER.

Special to Moving Picture World from Midwest News Service.

New House in Waterloo, Iowa.

THE Plaza theater company, of Waterloo, has taken a ten-year lease on the Selzer building on Pierce street, in Sioux City, and will convert it into a high class moving picture house, seating 1,200. The cost of the improvements is estimated at $40,000. The Plaza in Waterloo will serve as a pattern. J. E. Bryant, of Waterloo, will be manager, assisted by St. Elmo Bateman, of that city. The opening is slated for early in March.

Iowa Jottings—Theater Changes.

"The Birth of a Nation" has been booked for five days, beginning December 31, by the Burtis theater, in Davenport.

The Family theater at Davenport has started special Saturday morning shows for children. "Hansel and Gretel" was the first film used.

Manager N. Samish, of the Temple Grand theater at Creston, has booked the Fox output and will show one every Wednesday at 15 cents. Children will be admitted to matinees for 10 cents. This house has been charging 25 cents for features.

J. H. Patt will erect at Adams and Elm streets, in Creston, a modern moving picture theater seating 1,000. It will be leased by N. Samish.

A. H. Brooks, of Hawkeye, has purchased the Isis theater at Independence.

M. D. Baldwin, of Knoxville, has purchased the Star theater in that city.

Will Hall is enlarging his moving picture theater at Scranton.

A. H. Bailey, of Stanwood, has reopened the moving picture show in the opera house at De Witt.

Fred Wasson has purchased the Princess theater at Montezuma, from J. C. Marshall.

J. P. Martin has been remodeling the Princess theater at Cedar Rapids and will play features exclusively.

A new moving picture theater is to be opened at Five Springs.

IN NEBRASKA.

Exhibitor Had to Buy Land.

IT was discovered the new moving picture theater which A. C. Hartman, of the Omaha Film exchange, will operate at 5019 Underwood avenue, encroached six inches on the land of Dr. E. T. Manning. The doctor secured an injunction halting construction, but Hartman bought three feet of land from him and the work proceeded.

Notes of Interest.

Nelson & Hansen, proprietors of the Jewel theater in Beatrice, have leased the Lyric theater from McLaughlin & Cox, and the owners will operate both houses.

Henry Jacobson has sold his interest in the Empress theater at Tekamah to Marshall Willox.

The Orpheum theater at South Omaha has installed a new pipe organ.

IN THE DAKOTAS.

THE Grand and the Lyric theaters at Park River, S. D., have been consolidated and the former closed. The Lyric is now controlled by Walstrom, McEachern & Hanson, and the program which has been shown at the Grand will be given at the Lyric with Hanson as manager.

H. L. Hartman, manager of the Grand theater at Mandan, N. D., has purchased the interest of Rex Sanderson in the Grand and Rex theaters and now is sole owner of both houses. Plans for erecting a new theater now will be held in abeyance until next summer.

Many Children's Shows

Minneapolis Going In for Special Matinees for Children on a City-Wide Scale—Many Neighborhood Houses Booked in Scheme and Arrangements Made So Children Will Not Have to Travel Far.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

SPECIAL Saturday matinee picture programs for children are to be given in Minneapolis this winter. The move is backed by the club women of the city, by the Parents' and Teachers' Council, which is the representative body of all the various associations, by the Welfare League and other clubs and associations working for city betterment.

The programs are given in the various neighborhood theaters, so that the children can see them without going far from home. The films shown are selected, usually by members of the Parents' and Teachers' Associations of the district in which they are to be shown. They include fairy tales, educational films, and comedies, and an effort is made always to get films that the children themselves enjoy, and that they are not already familiar with. To keep the punch and yet exclude objectionable features has been the effort.

The movement has been endorsed by Dr. F. E. Spaulding, superintendent of schools, who believes in supervised films for children to such an extent that he is making an effort to get motion picture machines into all the schools, and already half a dozen or more schools have installed them, new ones being added this fall.

Similar special children's programs were given last spring and were popular with mothers and children alike. At one of the neighborhood theaters there was an attendance at an afternoon performance of "Alice in Wonderland" of nearly 1,500 children and so great was the enthusiasm of the young audience that a policeman was stationed at the door to keep order.

The first of the programs is to be given October 30 at the New Garden theater, when a three-reeler of "Snow White" (Universal) and a comedy with children actors will be shown.

HIGH PRICED SHOWS BEGIN.

Lyric to Show Triangle and Paramount at 15-50 Cents.

The regular twenty-five-cent picture show will make its bow to the Minneapolis public Sunday, November 7, at the Lyric theater. The Triangle program has been secured by the Saxe Brothers for the Lyric theater in Minneapolis, where it will be shown in conjunction with the Paramount pictures. The theater announces it will present a bill of twelve reels, changing every Sunday and Thursday. On each bill will be a Paramount feature, a Triangle feature and a Triangle comedy.

The admission price to be charged is 15, 25 and 50 cents, the latter price entitling the patron to a reserved seat at night. The theater is being redecorated and the stage has been converted into a black shadow box, after the plan in all the big Triangle theaters. Manager William E. Mick is making elaborate preparations for the inauguration of this new policy. The orchestra is being enlarged too.

The first program will be Dustin Farnum in "The Iron Strain," Geraldine Farrar in "Carmen," and Raymond Hitchcock in "My Valet." The last half of the week will be shown Douglas Fairbanks in "The Lamb," Marguerite Clark in "Still Waters," and James Murray in "A Gay Old Knight."

The opening of the new policy is being heralded by a newspaper campaign made distinctive by quarter-page ads.

"DAMAGED GOODS" MAKES RECORD.

"Damaged Goods," with Richard Bennett in the leading role, played to an audience of 50,000 in Minneapolis during the past week (17th-24th), said by V. C. Calvert, manager of the New Garrick, where it was put on, to be the biggest week's business that the pictures have ever drawn in the city.

A private showing was given of the play before the regular showing, to which were invited some 500 doctors, lawyers, clergymen and representatives of the Minneapolis circle of the Drama la League. Almost unqualified approval was given to the screen version of Brieux' play, and the frequent expression was that the screen version was better than the stage version.

NEW HENNEPIN AVENUE HOUSE.

A new picture house, to seat 1,500, the largest theater in Minneapolis outside the downtown district, has been announced by M. L. and J. W. Cohen, to be located at Hennepin avenue and 29th street.

Ground for the new building, which will also provide space for several storerooms and a large hall, was broken a few days ago and the contractors promise completion of the work by early spring.

The building is fireproof and absolutely modern in design, an especial feature being a ventilating system which affords a vetilator under each seat. The Messrs. Cohen say they have not decided whether to lease the theater or manage it themselves.

New Fire Law in Atlanta

Recent Mutual Fire Likely to Bring Stringent City Regulations of Film Exchange Buildings and Film Storage—City Council Appoints a Committee to Recommend New Ordinance—What Will Be Demanded.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

EVERY motion picture exchange in Atlanta is to be investigated by the city authorities, and appropriate legislation passed which will prevent a repetition of the late fire of the Mutual Film Exchange, at which three lives were lost.

A resolution was adopted in the city council Monday providing for the appointment of three to visit every place in Atlanta where films are kept and then to recommend such an ordinance as will make the exchanges fireproof. The resolution further provides that the committee shall report the advisability of erecting a film exchange building constructed of fireproof materials, where film exchanges and no other businesses shall be quartered. The resolution was introduced by Council Renfroe and unanimously adopted. The resolution was as follows:

"Whereas, on Saturday of last week, there occurred in this city a disastrous fire, the same originating in the stock room of one of the film supply houses, and caused, it seems, by the explosion of certain inflammable material, which is necessary to be carried by such film exchanges, said fire resulting in the loss of life and destruction of property, and

"Whereas, In different parts of the city there are located in close proximity to each other, and often times in the same building, a number of film supply houses, carrying a large stock of films, all of which consists of the same inflammable material as that from which the fire of last Saturday originated, and

"Whereas, It is necessary, in order to protect the life and property of the citizens of Atlanta, to prevent a recurrence of such a fire; therefore, be it

"Resolved, By the Mayor and General Council of the city of Atlanta, That a committee of three be appointed by the presiding officer of this body for the purpose of making an investigation into the existing conditions as above set forth, and recommending to this body suitable legislation which will prevent the recurrence of such fires as above referred to, the committee to consider the advisability of requiring the building of a film exchange building, which shall be of fireproof construction and in which no other offices shall be located, and which shall be used for no other purposes other than the storing of these films. Said committee to report such other legislation as in their opinion may provide for the safety of lives and property."

F. V. L. Smith, ex-deputy fire marshal of Louisiana, and who has had considerable experience in fire investigations in New Orleans, was in Atlanta during the film fire.

Mr. Smith has written the following communication to the municipal board of electrical control:

"Board of Electrical Control, Atlanta, Ga.:

"Gentlemen: After having witnessed the sad, unfortunate film fire of yesterday and listened to statements regarding cause—on the ground—I searched the columns of today's newspapers, but beyond brief reference to the interest of our mayor, chief of police, and chief of fire department, I was disappointed in not being able to find a single expression as to possible real responsibility.

"Therefore, I deem it my duty to respectfully suggest to your board that if:

"Portable or unprotected electric fans, flexible cords or fuses were in use in the vicinity of the highly inflammable films, then:

"Your inspection records should be carefully examined, date and results of last inspection noted, and if these conditions did exist and were not given the absolutely necessary attention, then:

"Your inspector was either grossly incompetent or criminally negligent, or both, and should be prosecuted to the fullest extent of the law covering.

"F. V. L. SMITH,

"Ex-Deputy Fire Marshal of Louisiana.

"Atlanta, Ga., October 17, 1915."

OTHER ATLANTA NOTES.

New Neighborhood House.

A new moving picture theater is being built by George Argard, on Euclid avenue, facing Colquitt. This theater is to be a family theater and is located in one of Atlanta's most beautiful residential districts—Inman Park. It is to be furnished with the most modern equipment. The new theater will seat 500, and is being furnished looking to the comfort of its patrons.

Films for Children at Regent.

Under the new management of the Regent theater at Peachtree and North avenue, especial attention is being given to moving pictures which will be beneficial to the youngster, such as historical, educational and industrial offerings. This residential theater is one of the most comfortable in the city, and from standpoint of architecture is one of the most artistic.

The Campbells, MacLouds and MacDonalds All Came.

"Campbells Are Coming" played to standing room only on Thursday at the Savoy theater. The early settlers of this section of the South were Scots, and practically every one who had Scot ancestors were at the Savoy to see this picture.

R. V. Anderson Goes to Charlotte, N. C.

Mr. Richard V. Anderson, of the North American Film Co., known over the south as "Diamond Dick," has resigned as manager of the above company to take charge of the Universal interests in Charlotte, N. C., November 1, as manager of that district.

Will Atlanta Permit "Nation" Film?

Under a resolution adopted by the city council of Atlanta, the city board of censors have been instructed to investigate the picture, "The Birth of a Nation," which is to be shown soon at the Atlanta theater. This action was taken at the request of Councilman Ashley, who said he had been told the picture might "resurrect old war time memories which might well be forgotten." It is understood the negro section of the picture is the objectionable feature.

Mutual Opens New Offices.

The Mutual Film Exchange have opened their offices at 62 South Forsyth street, and on Monday morning after the disastrous fire were doing business. Aid was given the local exchange by New York and Memphis, and the shipment of films were handled promptly. Manager Keesnick has been untiring in his efforts, working day and night, in order to keep his company in the good graces of exhibitors over the south, and see that they were provided with films.

Walter J. Price Promoted.

Friends in Atlanta and throughout the south of Walter J. Price of the Consolidated Film & Supply Co. will be pleased to learn that he has been made manager of the Atlanta office, where he has served for the last two years as assistant manager. Genial and accommodating in matters of business, Mr. Price will bring to the company of which he is now manager a host of new friends.

Abe Ginsberg Buys the Selecta.

The Selecta theater at Peachtree and Tenth streets reopened Wednesday under new management. The handsome residential theater has been purchased by Abe Ginsberg, who will also manage it. High class special features will be shown.

Arthur Lucas Visits.

Mr. Arthur Lucas, supervisor of the Triangle Film Corporation, is paying the Atlanta Triangle office a visit this week.

HARRY KOPLAR AND BROTHERS BUY SIXTH THEATER.

By A. H. Giebler, St. Louis Correspondent Moving Picture World.

HARRY KOPLAR has purchased the Novelty, at Grand and Easton avenues, from the Crawford interests, and will begin alterations and decorations on the house immediately. The Novelty was the first large capacity theater to be built outside of the downtown district in St. Louis.

O. T. Crawford built the house, and advertised it to such good purpose that it was the most talked of theater in the city for a long time. At that time it showed vaudeville, and its 1750 seats were filled at every performance; then when other neighborhood theaters sprang up, the Novelty was no longer a novelty and had to meet the keenest competition. Within the last year it was opened for short periods of time, twice as a motion picture house, and once with a Jewish stock company, but all the ventures proved failures, and it has now been several months since there has been any kind of a show in the house.

Mr. Koplar and his three brothers, who are in the real estate business, are expert showmen, and with careful management and a gradual building up of the business, the Novelty should soon be in a highly prosperous condition, for it is in a very thickly settled neighborhood, and is one of the most imposing structures on Easton avenue.

GARRICK COULD BE BOUGHT.

J. J. Shubert, one of the owners of the string of Shubert and Garrick theaters throughout the country, was in St. Louis during the week of Oct. 25th, attending to theatrical business. Mr. Shubert is interested in a West End theater, in which he may invest, as he was rather impressed with the business done in that section of the city. He also let it be understood that he would consider either selling or trading the Garrick, and said that in all probability the Garrick would be used for a motion picture theater after the present run of "The Birth of a Nation" closes.

TWO NEW ST. LOUIS HOUSES.

A new theater is going up at 12th and Clinton streets, which promises to be one of the most up to date show houses in the city. Already orders for the most approved furnishings and equipment have been given, and the house will probably open some time before Christmas.

Another house to open soon is the Ritz, on Sixth street, near Olive. The Ritz, which was formerly Caesar's Cafe, is being remodeled and converted into a very modern and de luxe theater, and advertises that it will open early in November.

LORELEI DOING BUSINESS.

The Lorelei, on Olive, just west of Taylor, opened with an all moving picture program on Saturday, October 30. The Lorelei is the big natatorium that is to be a theater in the winter and a swimming school in the summer. The water is drained from the pool when cool weather comes the floor and chairs of the theater are laid over it and presto! the Nat becomes a theater.

INDIANA TRADE LETTER.

Special to Moving Picture World from Indiana Trade News Service.

"Birth of a Nation" in South Bend.

"The Birth of a Nation" is being shown at the Oliver theater, South Bend, with $1.50 as the limit. The price looks inflated for Indiana, but there are a lot of folks in South Bend who are game to look in at it.

Why Should Anybody Smile?

Now comes Father McGinn of South Bend and says that the street urchin who is busy smoking cigarettes in imitation of Charley Chaplin and carrying on imaginary flirtations with pretty girls, might otherwise be imitating a Booth or a McCready to his great moral advancement. Why McCready or Booth Why not Bushman or Baggot? Then, again, why smile at all?

Road Men Who Left No Address.

Fred Linick and Fred Chipman have both been arrested, the first in Cincinnati and the second in Ft. Wayne, charged with swindling Edward Linn, of Indianapolis. Linn put up $500 to start an exchange. Linick and Chipman went out into the state to get "business" without leaving an address, so the police say.

New Theaters—Business Notes—Personal Items.

The Royal theater, Newcastle, Ind., has started an advance sale of reserved seats for the photoplays Tuesdays and Thursdays. The Royal will put on "Miss Newcastle," featuring local scenes and "stars," in the near future. The production is by the Parfait Motion Picture Company.

The local productions in Indiana, according to exchange men, are bringing on a fine crop of embryo "stars" to take the place of Bushman, Baggot, Chaplin, Pickford, et al.

Will Metcalfe has rented the Tell City, Ind., opera house and will operate a moving picture show.

W. A. Laverty of Montezuma, Ind., has closed the aerdome.

The picture shows and all public gatherings have been forbidden in Carlisle, Ind., because of a diphtheria epidemic.

The Weaver Opera House, Anderson, Ind., has been incorporated with $2,000 capital stock with August Johnson, Robert Weaver and F. J. Weaver as directors.

Frank Forrest, Boonville, Ind., is having a time to keep running. His lease on the Hepp building has expired and his new theater is not ready for occupancy, so Forrest has rented the opera house. Meanwhile the Hepps are remodeling to become Forrest's competitor.

John Birkdoll, manager of the New theater, Corydon, Ind., has reopened with a new coat of paint inside and out and a number of other improvements.

Manager Charles DuWan has installed a new piano player at the Colonial, Kendallville, Ind.

The Nickelo, Greensburg, Ind., has added one hundred more seats, a new fireproof booth and a new Simplex machine.

Lee Evans, a Winchester, Ind., exhibitor, formerly of Indianapolis, has been stricken blind.

The Crystal theater, Columbus, Ind., is about ready to resume business. Numerous repairs to add to the convenience and good appearance of the house have been made.

The Novelty, Smithland, Ky., has reopened.

Clyde Wilson, formerly of Argos, Ind., is interested in the Navarre theater at Bourbon, Ind., and may buy it of Clarence Tyrrell.

The Philomeathean Club at Indiana Central University, Danville, Ind., will build a moving picture theater.

Patrolman Caudell was dismissed from the Indianapolis police force for striking two union men who were picketing the New Union theater, Indianapolis. It was shown that the officer struck the men without provocation.

Censorship Under Fire

Topeka, Kansas, Exhibitor Is Hitting Out Hard at Work of the State Censorship Board—Rulings on Fox Picture "Sin" and on the Lasky "Carmen" Open Way to Bring Conditions Home to People.

Special to Moving Picture World from Kansas City News Service.

PRESIDENT H. S. MONTGOMERY, of the Iris theater company, of Topeka, Kansas, has donned his armor, taken his spear in hand and mounting Pegasus, is running full tilt at the Kansas Censorship Board. Mr. Montgomery is an old newspaperman and he "wields a trenchant pen." He is using his talents to emphasize some of the shortcomings of the Kansas censorship, with screeds in liberal display space in the Topeka papers, and he is attracting a lot of attention thereby.

Mr. Montgomery is the father of H. G. Montgomery, manager of the Iris theater.

The active warfare was precipitated by the action of the Kansas board in rejecting the film, "Sin." Upon the heels of that rejection came the inspection of the Paramount picture, "Carmen," featuring Geraldine Farrar. "Carmen" was given an inspection by Miss Simpson, of the Board, who recommended some eliminations under the general instructions of the censorship. W. D. Ross, superintendent of public instruction, insisted, however, that he must see the film himself, and when he had viewed it he declared that it must be changed considerably.

Mr. Montgomery had invited a large number of women and men of the city to view the picture, and it is said that they commended it very highly. After Mr. Ross had seen the picture he insisted on eliminating certain scenes and passing it to the Appeal Board; Mr. Ross's declaration of tentative rejection came when Mr. Montgomery declared that he wished to show the entire picture. Governor Capper and Mrs. Capper saw the picture, and both he and his wife are said to have liked it immensely.

Mr. Montgomery is determined that "Carmen" shall be the means of putting the censorship board on record for the people of Kansas. He is going to show this picture without eliminations; and he is prepared to pay the fine of $25 a reel, for the five reels. He had announced the picture for November 8th and 9th, and he will show this picture on November 8th—unless some extraordinary means are taken to prevent it. He will, of course, have an immense crowd at that presentation, and undoubtedly there will be widespread comment as to the particular scenes which the censorship board had insisted on eliminating.

It is said that there is still a chance that the board will pass "Carmen" for use in the state, after certain eliminations are made. One of the cuts demanded is of a close up scene of violence—another of a passionate love scene considered too long extended.

The Fox presentation of "Carmen," with Theda Bara, has not yet been censored, but it is booked for the Iris November 5th and 6th. This film probably will be run after submitting to such rules as the board demands.

Because of Mr. Montgomery's activity there has appeared a tendency to use display advertising space for comments on the censorship and on the fight in general. Mr. Montgomery, in one of his advertisements, displayed the words, "Good morning; have you been censored?" One day Mr. Montgomery added the following, which we print in part:—

"'Carmen,' the grand opera, prize photoproduction, featuring Geraldine Farrar, has been killed by W. D. Ross, State Censor. Like 'Sin,' the great dramatic value of 'Carmen' is entirely too deep for Mr. Ross.

"It is our intention to show 'Carmen' to the people of Topeka and pay the fine provided by the law simply to prove our position and to show intelligent citizens, both men and women, what they are denied; by one man viz: the privilege of seeing the most tensely dramatic photoplay ever shown in Topeka.

"We are told that the Iris must 'get out of the theatrical business.' That is not for any one man or clique to say. The people will decide the question.

"It is well known that the Iris 'does things' and it is the enterprise and liberal policy of the theater, together with its exclusive control of the world's best photoproductions, that engender the petty jealousy.

"We do not believe the people of Topeka are to be bound and gagged by the abuse of privilege at the hands of one man not qualified to dispense a law in itself necessary, advisable and to be upheld per se."

CENSORS NOT OVERWORKED.

The expected flood of films has not yet overwhelmed the Kansas Censorship Board. Apparently the increase, such as it is, is coming from the companies whose pictures have been nabbed as being run uninspected at one place or another in Kansas. Recently 72 reels were presented to the board in one day. Practically all held releases on popular subjects that had steady booking and they had to secure the approval of the board or the bookings would be cancelled. It is presumed that, as the Reverend Festus Foster gets busy the number of pictures brought before the board will be very largely increased.

A SHOW TO HELP A VILLAGE.

Several of the young women of Independence, daughters of prominent citizens, have established a moving picture show here. They decided that they knew exactly what a model picture show should be and made up their minds to run such an institution themselves. They easily raised the funds, leased the Independence Armory, made arrangements for machines and operators as well as films and have started the enterprise. They are giving shows two nights a week, Tuesdays and Saturdays.

The purpose of the young women is not to make money but to do a real service to their community. They have felt that the children and adults of Independence could be benefited in no other way so largely as by being given the best sort of moving pictures. They are cultured young women and therefore have definite ideas on what would serve to improve the minds and simulate the best sentiments of the people of Independence. The names of these young women are as follows: Miss Katherine Mize, daughter of Judge Robert Mize; Miss Mary Crump, daughter of J. P. Crump, vice-president of the Kansas City Title & Trust Co.; Miss Carrie McCoy and Miss Claudine Munday, niece of Mrs. Fred Bergschneider.

CUT-THROAT IN DOWN-TOWN SECTION.

The exhibitors of Kansas City, Mo., especially those downtown, are wishing and wishing that they could get together; and they are wondering what is going to happen to them unless they do. Gradually the competition is forcing more and more reels into even the five-cent houses and the profits are becoming correspondingly smaller. The recent successful effort of the operators to increase their revenue has cut further into the profit of the exhibitors. The operators now receive 50 cents per hour and no longer act as messengers or carry films. There are several five-cent shows in the downtown district which open at 11 in the morning.

Edison Day Pictures

San Francisco and the Exposition Celebrate the Visit of the Great Inventor—Pictures of Edison's Inventions and Discoveries Shown—Palace of Education Gave Whole Day to Them.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THOMAS A. EDISON spent the past week in San Francisco visiting the Exposition and inspecting the rebuilt city, which he had not seen for more than thirty years. Edison Day was observed at the Exposition on October 21 and a crowd of one hundred thousand persons gathered to do homage to the great inventor. In the afternoon special exercises were held in one of the great pavilions on the grounds and Mr. Edison was presented with a bronze plaque by President C. C. Moore. In the evening there was a special illumination of the grounds in his honor, with a display of fireworks the like of which had never been seen here before, together with an illuminated aeroplane flight. Moving pictures had been taken of his meeting with Luther Burbank, of his visit to the historic battleship Oregon, and of his trips through the Exposition grounds, and these were shown during the evening on a huge screen erected on the Marina where a crowd of at least seventy-five thousand persons had assembled. Permission to take pictures on the grounds was granted by George Collins of the Exposition Players' corporation, which holds the exclusive privilege. George Breck, head of the Edison motion picture company agency in San Francisco, was a member of the committee having charge of the plans for the entertainment of the distinguished inventor.

In the Palace of Education one of the largest theaters there devoted its entire attention on Edison Day to moving pictures portraying some of his most interesting discoveries and inventions. Experiments in magnetism were featured in one film, another showed a magnetic ore separator, while still others showed electrical and scientific experiments being conducted in the Edison laboratories, views of his factories and historic scenes of the inventor's early life. The visit of Mr. Edison to the Exposition attracted more attention than that of any other man who has been here since the opening day.

NEW SCREEN CLUB SECRETARY.

Ralph L. Marks, who has been secretary of the Screen Club of San Francisco since its organization, has tendered his resignation, owing to the press of business affairs, and H. J. Gosliner, of the Edison theater, is filling this position for the time being. Arrangements are being made whereby the duties of the secretary will be lessened, it being the plan to have a part of these taken over by the club manager. Mr. Marks' place on the Board of Directors of the Screen Club is now being filled by A. Markowitz.

THE PATHE EXCHANGE RUNNING SMOOTHLY AGAIN.

Manager Harry Oviatt of the local Pathe exchange advises that after eight months of more or less chaotic conditions, during which it has been found necessary to completely revamp the booking and accounting departments, the business of the exchange is on a smooth working basis. H. J. Henrioulle has proven his worth as a system manager and under his direction the office departments have been brought up to a high plane of efficiency. This exchange is now going after business in earnest and G. R. Sirwell has recently been sent on the road to visit exhibitors.

MABEL NORMAND VISITS CITY.

Mabel Normand was in the city last week from Los Angeles to visit friends and spent a very onjoyable time at the Exposition. While here she accepted the invitation of C. L. Williams, of C. L. Williams & Co., to inspect the famous Movca Cartoon Films at the exhibiting room in the Mechanics Bank Building and was delighted with the animated drawings of Charles Chaplin, Roscoe Arbuckle and herself, declaring that these were the greatest cartoons she had ever seen. C. L. Williams & Co., are exclusive agents for the Movca cartoons, which are the production of a local artist, and is now arranging for their distribution in England, as well as throughout the United States.

Exchange Men Make Trips.

J. W. Allen, assistant to manager Herman Wobber of the Progressive motion picture company, is making an extended trip through the San Francisco territory in the interest of Paramount features.

Ernest Bru, manager of the Apex film exchange, is back from a trip through the California territory south of San Francisco, having gone as far as San Diego. He found conditions improving in the southern section of the State.

I. H. Lichtenstein, of the Globe Film Exchange, is making a trip to Los Angeles and the Southern part of the State, and plans to go to New York shortly after his return to San Francisco.

Harry Leonhardt, general Western representative of the William Fox film corporation, was in San Francisco a few days ago from Los Angeles, where he is now making his headquarters for a time.

Louis Hyman, of the Golden Gate film exchange, has returned from a successful trip through the San Joaquin valley in the interests of the Metro and Kleine-Edison branch of the business. He found conditions in good shape, especially in the orange districts of Tulare County where the picking of citrus fruit is now commencing.

Fred. S. Peachy, district manager for the United Film Service, is making a two weeks' trip through the northern part of California to line up business before the rainy season commences and makes traveling difficult.

Exhibition City Newslets.

A building permit has been taken out by H. Stewart for the construction of a moving picture theater on Twenty-fourth street, near Noe. The house will have a seating capacity of 1,100.

Mrs. Bridget Dahnken, mother of Fred. Dahnken, one of the founders of the Turner & Dahnken circuit, passed away last week at Antioch, near San Francisco, at the age of seventy-five years.

A huge novelty sign is being erected on the Unique theater on Market stret, opposite Grant avenue.

Carrol A. Nathan, of the Actograph theater, Sacramento, was a recent visitor here to arrange for service. He reports that during the past month there has been a decided increase in business in the Capital City.

F. A. Richey, of Ray's Photoplay, Sacramento, was also here a few days ago making arrangements for an operation in a local hospital. He was injured in a railroad accident several years ago and has never fully recovered.

Col. W. N. Selig is here this week to enjoy the Exposition and the festivities incidental to the visit of Thomas A. Edison.

H. Bemis, who controls twenty moving picture houses and amusement concessions in the East Indies, is here from Java to investigate American methods of conducting theaters. While here he will make selections of film to take back with him and will also purchase several photoplayers.

The Silver Palace on Market street has purchased a Powers Cameragraph No. 6 A and added it to its equipment.

G. A. Metcalfe has shipped the first Baird machine to Seattle, Wash. Plans for opening a branch there have been delayed on account of the slide in the Panama Canal, which has prevented stocks of machines from arriving on time.

The Grand on Mission street has returned to moving pictures, except on Sundays, and has arranged to show the Kleine-Edison service.

The Poppy theater on Sixteenth street is being remodeled and a new photo-player installed. It will be re-opened about the middle of November as a 10-cent house.

M. Calmy has disposed of his rights in the "Mix-up" to H. Oberle, formerly well known as an exhibitor here, but of late interested in a film exchange in the Orient.

A. W. Goff, district manager for the V-L-S-E, is visiting the Seattle office of the Big Four.

The Lincoln on Sixth avenue, is being improved and the lobby made more attractive by the addition of brass frames.

DENVER NEWS LETTER.

By Muriel Lee, Denver Correspondent of Moving Picture World.

The Only Dirt Train Pass.

MANAGER H. H. BUCKWALTER, a pioneer in the moving-picture game, and at the present managing the Kleine-Edison film office in Denver, while speaking of unusual experiences he has had while in the film game, reached in his pocket and pulled out a card on which was written, "Admit H. H. Buckwalter to dirt trains. (Signed) Geo. W. Goethals, 4/9/13."

Mr. Buckwalter was then taking pictures for Selig, and had been sent down to the Panama Canal to get pictures. He was anxious to get pictures of the loading and the dumping of dirt. No one had ever been given a pass to ride on the dirt trains, because it was imperative that the train should not be stopped even a second. General Goethals was equally anxious to have the pictures taken, so after convincing the great engineer that he would under no circumstances delay the work, Mr. Buckwalter was given the pass. In the history of the building of the Panama Canal, this was the only dirt train pass issued.

Made Long Run at Strand.

"Destiny, or the Soul of a Woman," the Metro feature has just completed a record run at the Strand theater. It made the longest run of any picture that has been run in a ten cent house in Denver. It played to packed houses for nine consecutive days.

"Damaged Goods" at Paris.

"Damaged Goods," the much talked of special Mutual feature, is packing houses at the Paris theater this week. It is becoming one of the most talked of pictures of any that has ever been run here. It is being heartily endorsed by educators, doctors, ministers, and club women. It will undoubtedly prove one of the strongest pictures ever shown.

Death of Manager Knappen's Mother.

Manager L. Knappen, of the Pathe exchange, is away from Denver due to the death of his mother in Los Angeles, California. Manager Knappen is becoming very popular with the Denver moving picture men, all of whom sympathize with him in his bereavement.

Denver Items of Interest.

Mr. Carmichael, manager of the Fox exchange, is making a two weeks' trip to Salt Lake City and vicinty. He reports business booming.

Mr. Rand, manager for the Denver Triangle office, has also been out of town getting acquainted with the exhibitors in his territory. They are all enthusiastic in their anticipations of the productions Triangle is putting out.

Denver people are delighted to know at last that "The Birth of a Nation" is really coming here. It will be here some time in January, and the length of time it will be here is not as yet decided. With this picture coming the beginning of January, and the "Battle Cry of Peace" coming sometime around the holidays, there are treats in store for the moving picture enthusiast.

TRIANGLE FILMS COME TO THE LIBERTY.

By S. Clark Patchen, Spokane Correspondent of Moving Picture World.

AFTER hot competition between several local managers of moving picture theaters, F. T. Bailey, of the Liberty Amusement company, has secured the new Triangle film attractions for the Liberty theater. The contract covers the Liberty, in Spokane, and the American, in Butte, Mont.; in which Mr. Bailey is also interested. Mr. Bailey went to Seattle to sign the contract with the northwestern representatives.

Manager Ralph Ruffner states that considerable changes in the house organization and equipment will be made before the first Triangle pictures are shown. There is a possibility that only three shows will be given, one in the afternoon and two at night.

The first Triangle picture, "The Iron Strain," an Ince feature which will be presented November 14, will open the Spokane engagement.

MORE FILMS, LESS VAUDEVILLE AT HIPPODROME.

Since Sunday, October 17, the Hippodrome theater, Spokane, operated by Levy & Brown, under the management of H. J. Brown, which has been operated as a vaudeville house since it was changed from Loew's theater, announced a change in policy of running five reels of moving pictures and cutting the vaudeville part of the program to three acts. Coincident with this the price of admission was cut to 10 cents. The first feature presented in pictures was Holbrook Blinn and Miss Frances Nelson, in a five-part production, "The Family Cupboard."

QUICK TRIP OVERLAND BUTTE TO SPOKANE.

Mr. and Mrs. Frank T. Bailey, of the Liberty theater, Spokane, with Chauffeur Winterson, arrived in Spokane Saturday night, October 16, and finished a remarkable auto trip for this season of the year. The party left Butte, Mont., Friday noon,

New Theaters Hereabouts.

Gradually the towns of the Spokane country are being invaded by new moving picture theaters.

With the improvement of conditions at Northport, Washington, where a new smelter is being constructed by large mining interests a new moving picture house will open about November 1. Coulee City, Washington, is also the scene of a new moving picture show which opened October 22.

The new house at Northport is to be opened by B. W. Bickert and Minnie Liebrecht, and is named the Bijou. The couple purchased a Powers 6 machine from the Mutual Film Corporation branch in Spokane, and also arranged for film service with the Mutual.

Lyle Cubbage and R. D. McGath opened the new house of amusement at Coulee City, Wash., which seats 250.

Spokane Brevities.

Seena Owen in "A Yankee from the West," a Mutual master picture, played to large audiences in the Class A theater for three days. Many Spokane friends of Miss Owen, a former Spokane society girl, witnessed the production.

Half page advertisements in two daily papers helped take large crowds to the Majestic theater for a three-day second run appearance of Theda Bara and Edward Jose in "A Fool There Was," a Fox production which played to large audiences in the Liberty theater on the first run occasion some months ago.

Donald Brian, in a Paramount production, "The Voice in the Fog," made a hit with audiences at the Clemmer theater during the week. Hazel Dawn, in "The Fatal Card," was also a good attraction at the Clemmer.

"Up from the Depths," depicting Courtenay Foote and Gladys Brockwell and a Keystone comedy, with Mabel Normand starring, were leading attractions at the Lyric this week. The first picture is a Mutual master picture, which made its first appearance at the Class A last week at 10 and 15 cent prices, as compared with 5 cents at the Lyric.

Dorothy Bernard, in "The Little Gipsy," was the leading attraction at the Casino for the week, from a box office standpoint. The play was shown to capacity houses part of the time.

Seattle's Coliseum

New Half-Million-Dollar Picture Theater Starts New Era—City's Motion Picture Center Moved—Will Seat 2,500 People—Jensen and Von Herberg and Other Well-Known Picture Men of the City Behind It.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

ANOTHER move in the way of bigger and better pictures for Seattle motion picture houses is the absorbing of the Coliseum theater, now in the course of construction, by Jensen & Von Herberg, of Seattle, who operate the Liberty, Alhambra and Mission theaters, in Seattle, and the Columbia, in Portland. The Coliseum, under this arrangement, will be rushed to early completion and when completed will seat 2,500 people, and will share with the Liberty the honors of being Seattle's largest and finest photoplay palaces. The Coliseum represents an outlay of $600,000, and will have a number of distinctive features, one that is new in the northwest is an elevator that will carry twenty-seven people and make two stops, one at the lower and the other at the upper balcony. The other features cannot be announced at this date.

With the absorbing of the Coliseum comes a new corporation into Seattle, The Greater Theaters company, which will have a capitalization of a half million dollars. The following officers have been elected: C. S. Jensen, president; J. L. Gottstein, vice-president; F. V. Fisher, secretary, and J. Von Herberg, treasurer. Mr. Jensen and Von Herberg are already well known in Pacific Coast theatrical circles from their previous association first with the Alhambra theater, which they took over less than four years ago, after it had proved a four times failure in drama, stock, vaudeville and pictures and, later, with the Liberty, which was built for them, and later still, when they acquired the Mission, making a chain of three Seattle photoplay houses. The advent of the Gottstein interests into northwest theatrical circles marks the entry of some of Seattles most conservative business men, and certainly puts an end to the question as to whether motion pictures are here to stay.

Not only does this mean a new era in motion pictures in Seattle, but it also practically moves the motion picture center as far as the big theaters showing the first run features are concerned, north of Pike street, for all the theaters of the Greater Theaters company, excepting the Mission, which is a half block south, are north of Pike.

This move realizes the keen insight into the northward trend of the business and amusement centers, of Jensen & Von Herberg, who, as stated in the fore part of this article, took over the Alhambra theater (at Pine and Westlake) less than four years ago when it was considered hopelessly out of the business center and have seen business blocks built and stores move in and around their location until now they are only a few blocks removed from the business center that is still building their way.

Billboard advertising, pages and half pages in the newspapers, and always the best that could be obtained in motion picture features are the keystones of their success.

The Liberty is now the largest house in Seattle, seating 2,100 people. A Wurlitzer Hope Jones Unit Orchestra that cost $35,000, equivalent to a 56-piece orchestra, in addition to the organ tones, a model heating and ventilating system that provides for ice cooling the air in the summer, are some of the features of this photoplay palace.

The Paramount and Triangle services will be used in the Liberty and Coliseum theaters.

RECEIPTS INCREASE.

Raising Admission Price Has Helped Business Markedly.

That the 15 cents admission charge in the Portland downtown houses has come to stay is demonstrated by the box office receipts for the past week after the plan had had a month's tryout.

"Three weeks in October at 15 cents have gotten us considerably more money than a full month at 10 cents, and there is no sign of decreasing business," says Edwin James, of the Majestic theater.

E. J. Myrick, manager of the Columbia, said his house is drawing the biggest crowds in its history. All records for Sunday attendance were broken at the initial showing of "An Alien." The S. R. O. sign was out early in the afternoon.

I. Leeser Cohen, secretary of the Portland Amusement Company, controling the Globe, American and Casino theaters, former 5-cent houses, now charging 10 cents, reports the patronage in his theaters excellent and that the raise to 10 cents is entirely successful.

CHANGES AT THE GENERAL.

Frank L. Hudson, who recently took charge of the General Film Company's Portland branch, has surrendered his office to L. A. Todd, another of the company's lieutenants. This makes the fourth man to occupy the manager's chair within the past ten weeks.

C. S. Alderman has replaced Leonard Clark as booker. Mr. Alderman was formerly booker for Pathe at San Francisco.

NEW METRO OFFICE.

Metro has moved its office from the Northwest Bank building and is now located at 72 Broadway, on the ground floor, where exhibitors will have no trouble finding it. The new office was the stand the Mutual occupied before moving to Oak street. The interior has been thoroughly renovated, modern fixtures have been installed and Portland Metro is now a real businesslike exchange.

Harry Cohen, who has been in the Northwest for some time organizing the offices in the territory, has retained P. E. Noble as head of the Portland branch. Mr. Noble conducted the Metro office under Grombacher and Bailey. C. J. Kerr, formerly head of Mutual's Portland branch, has cast his lot with Metro and will conduct the Seattle office. F. A. Tipton, formerly of the Butte, Mont., office of the General Film Company, was in Portland conferring with Mr. Cohen and will have charge of Butte's Metro office. Mr. Cohen advises that upon the opening day of the Portland office he received many congratulatory messages on the new venture. Mr. Cohen will divide his time between Portland, Seattle and Butte during the next few weeks.

Calendar of Daily Program Releases

Releases for Weeks Ending November 13 and November 20

(For Extended Table of Current Releases See Pages 1214, 1216, 1218.)

General Film Company Current Releases.

MONDAY, NOVEMBER 8, 1915.

	Gen. Film Serial No.
ESSANAY—Twice Into the Light (Special—Three parts—Drama)	19398-9-40
KALEM—The Woman of the Sea (Special—Three parts—Drama)	19391-2-3
LUBIN—The Orgy (Drama)	19401
SELIG—The Come Back of Percy (No. 3 of "The Chronicles of Bloom Center"—Special—Two parts—Comedy)	19394-5
SELIG—Hearst-Selig News Pictorial No. 89, 1915 (News)	19397
VITAGRAPH—No Tickee, No Washee (Comedy) —California Scrap Book (Educational).	19396

TUESDAY, NOVEMBER 9, 1915.

BIOGRAPH—Weaver of Claybank (Special—Two parts—Drama)	19410-1
ESSANAY—Wine, Women and Song (Special—Two parts-Drama)	19402-3
KALEM—The Hoodoo's Busy Day (Burlesque Com.).	19409
LUBIN—Half a Million (Comedy)	19408
SELIG—The Chef at Circle G (Western Comedy)	19404
VITAGRAPH—For the Honor of the Crew (Broadway Star Feature—Special—Three parts—Dr.)	19405-6-7

WEDNESDAY, NOVEMBED 10, 1915.

BIOGRAPH—The Laurel of Tears (Special—Three parts—Drama)	19419-20-1
EDISON—Cartoons on a Yacht (Cartoon Comedy)	19412
ESSANAY—The Fable of "Handsome Jethro Who Was Simply Cut Out to Be a Merchant" (Com.).	19415
KALEM—The Dream Seekers (Special—Two parts—Drama)	19413-4
LUBIN—The Secret Room (Special—Two parts—Drama)	19417-8
VITAGRAPH—Hats Is Hats (Comedy)	19416

THURSDAY, NOVEMBER 11, 1915.

BIOGRAPH—Rosa and the Author (Drama)	19422
ESSANAY—Cupid's Bath (Comedy)	19423
LUBIN—The Ghost of the Twisted Oaks (Special—Three parts—Drama)	19424-5-6
MINA—An Eye Too Many (Comedy)	19429
SELIG—Hearst-Selig News Pictorial No. 90, 1915 (News)	19428
VITAGRAPH—Sis (Comedy Drama)	19427

FRIDAY, NOVEMBER 12, 1915.

BIOGRAPH—The God Within (Drama—Biograph Reissue No. 23)	19438
EDISON—The Truth About Helen (Special—Four parts—Drama)	19430-1-2-3
ESSANAY—The Indian's Narrow Escape (Western Drama)	19434
KALEM—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama	19435
LUBIN—A Night in Old Spain (Drama)	19437
VIM—The Midnight Prowlers (Comedy)	19439
VITAGRAPH—Romantic Reggie (Comedy)	19436

SATURDAY, NOVEMBER 13, 1915.

EDISON—A Broth of a Boy (Drama)	19440
ESSANAY—The Second Son (Special—Three parts—Drama)	19441-2-3
KALEM—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama)	19447
LUBIN—His Three Brides (Comedy)	19444
SELIG—The White Light of Publicity (Drama)	19448
VITAGRAPH—The Woman's Share (Special—Two parts—Drama)	19445-6

General Film Company.

Advance Releases

MONDAY, NOVEMBER 15, 1915.

ESSANAY—The Undertow (Special—Three parts—Drama).

KALEM—The Pitfall (Special—Four parts—Drama).

LUBIN—(Title not reported.)

SELIG—The Vengeance of Rannah (Special—Two parts—Dr.).

SELIG—Hearst-Selig News Pictorial No. 91, 1915 (News).

VITAGRAPH—Sonny Jim and the Great American Game (Comedy).

TUESDAY, NOVEMBER 16, 1915.

BIOGRAPH—The Chief Inspector (Special—Two parts—Drama).

ESSANAY—A Bit of Lace (Special—Three parts—Drama).

KALEM—A Bargain in Brides (Burlesque-Comedy).

LUBIN—(Title not reported.)

SELIG—The Tenderfoot's Triumph (Western Drama).

VITAGRAPH—Gone to the Dogs (Special—Two parts—Drama).

WEDNESDAY, NOVEMBER 17, 1915.

BIOGRAPH—The Gambler of the West (Special—Four parts—Drama).

EDISON—His Wife's Sweetheart (Comedy).

ESSANAY—Canimated Nooz Pictorial No. 2 (Cartoon Comedy).

KALEM—The Night of the Embassy Ball (Special—Two parts—Drama).

LUBIN—(Title not reported.)

VITAGRAPH—The Counts (Comedy).

THURSDAY, NOVEMBER 18, 1915.

BIOGRAPH—The Eyes of the Soul (Drama).

ESSANAY—Snakeville's Eugenic Marriage (Western Comedy).

LUBIN—(Title not reported.)

SELIG—The Print of the Nails (Special—Three parts—Drama).

SELIG—Hearst-Selig News Pictorial, No. 92, 1915 (News).

VITAGRAPH—A Motorcycle Elopement (Comedy).

FRIDAY, NOVEMBER 19, 1915.

BIOGRAPH—The Lonedale Operator (Drama—Biograph Reissue No. 24).

EDISON—A Child in Judgment (Special—Three parts—Drama).

ESSANAY—Too Much Turkey (Drama).

KALEM—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).

LUBIN—(Title not reported.)

VIM—A Pair of Birds (Comedy).

VITAGRAPH—Diplomatic Henry (Comedy).

SATURDAY, NOVEMBER 20, 1915.

EDISON—Black Eagle (Drama).

ESSANAY—The River of Romance (Special—Two parts—Dr.).

KALEM—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN—Title not reported.

SELIG—Locked In (Jungle-Zoo Wild Animal-Drama).

VITAGRAPH—Heredity (Broadway Star Feature—Special—Three parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending November 13 and November 20

(For Extended Table of Current Release Dates See Pages 1214, 1216, 1218.)

Universal Film Mfg. Co.

SUNDAY, NOVEMBER 7, 1915.

LAEMMLE—No release this day.

L-KO—Cupid and the Scrub Lady (Comedy).

REX—Such a Princess (Three parts—Fairy Story).

MONDAY, NOVEMBER 8, 1915.

BROADWAY UNIVERSAL FEATURE—The Frame-Up (Five parts—Political Drama).

NESTOR—Those Kids and Cupid (Comedy).

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 21, "A Timely Rescue"—Two parts—Drama).

TUESDAY, NOVEMBER 9, 1915.

GOLD SEAL—On the Level (Two parts—Society Drama).

IMP—Getting His Goat (Comedy).

REX—The Parson of Pine Mountain (Drama).

WEDNESDAY, NOVEMBER 10, 1915.

ANIMATED WEEKLY—Number 192 (News).

L-KO—Silk Hose and High Pressure (Three parts—Comedy).

VICTOR—No release this day.

THURSDAY, NOVEMBER 11, 1915.

BIG U—Hearts That Are Human (Three parts—Human Interest Drama).

LAEMMLE—No release this day.

POWERS—Actors from the Jungle (Animal Picture).

FRIDAY, NOVEMBER 12, 1915.

NESTOR—Title undecided.

POWERS—Honor Thy Husband (Two parts—Drama).

VICTOR—"Promissory Notes" (Drama—A story of Real Life, Episode No. 1).

SATURDAY, NOVEMBER 13, 1915.

BISON—What the River Foretold (Three parts—Western Dr.).
NESTOR—Father's Lucky Escape (Comedy).
POWERS—No release this day.
REX—The Circus (Comedy).

SUNDAY, NOVEMBER 14, 1915.

LAEMMLE—The Masked Substitute (Two parts—Drama).
L-KO—No release this week.
REX—Liquid Dynamite (Drama).

MONDAY, NOVEMBER 15, 1915.

BROADWAY UNIVERSAL FEATURE—Colorado (Five parts—Drama).

NESTOR—A Looney Love Affair (Comedy).

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 22, "An American Queen" (Two parts—Drama).

TUESDAY, NOVEMBER 16, 1915.

GOLD SEAL—Manna (Two parts—Drama).
IMP—Bill's Plumber and Plumber's Bill (Comedy).
REX—No release this week.

WEDNESDAY, NOVEMBER 17, 1915.

ANIMATED WEEKLY—Number 193 (Topical).
L-KO—Disguised But Discovered (Comedy).
VICTOR—Lil' Nor'Wester (Three parts—Sea Coast Drama).

THURSDAY, NOVEMBER 18, 1915.

BIG U—No release this week.
POWERS—Muscles and Merriment (Vaudeville Act).
—The Home Life of the Spider (Educational).
REX—The Ring of Destiny (Two parts—Western Drama).

FRIDAY, NOVEMBER 19, 1915.

IMP—Blood Heritage (Three parts—Drama).
NESTOR—Wanted, a Leading Lady (Comedy).
VICTOR—No release this week.

SATURDAY, NOVEMBER 20, 1915.

BISON—The Heart of a Tigress (Three parts—Animated Dr.).
JOKER—Chills and Chicken (Comedy).
POWERS—No release this week.

Mutual Film Corporation.

SUNDAY, NOVEMBER 7, 1915.

CASINO—Does It Pay to Advertise? (Comedy).
RELIANCE—The Law of Duty (Two parts—Drama).
THANHOUSER—Mistake of Mammy Lou (Drama).

MONDAY, NOVEMBER 8, 1915.

AMERICAN—Alice of Hudson Bay (Two parts—Drama).
FALSTAFF—Lulu's Lost Lotharios (Comedy).
NOVELTY—Something in Her Eye (Comedy).

TUESDAY, NOVEMBER 9, 1915.

BEAUTY—Her Adopted Father (Comedy).
GAUMONT—See America First (No. 9) (Scenic).
—Keeping Up With the Joneses (Cartoon).

THANHOUSER—The Little Captain of the Scouts (Two parts—Drama).

WEDNESDAY, NOVEMBER 10, 1915.

NOVELTY—Love and Bitters (Comedy).
RELIANCE—Father and Son (Three parts—Drama).

THURSDAY, NOVEMBER 11, 1915.

CENTAUR—Stanley of Starvation Camp (Two parts—Drama) (Bostock Animal Picture).

FALSTAFF—The Film Favorite's Finish (Comedy).

MUTUAL MASTERPICTURE—The End of the Road (Five parts—Drama) (No. 46).

MUTUAL WEEKLY—Number 45, 1915 (Topical).

FRIDAY, NOVEMBER 12, 1915.

AMERICAN—To Rent Furnished (Drama).

CUB—The Double Cross (Comedy).

MUSTANG—Man to Man (Two parts—Drama).

SATURDAY, NOVEMBER 13, 1915.

BEAUTY—Almost a Widow (Comedy).

MUSTANG—This is the Life (Three parts—Drama).

SUNDAY, NOVEMBER 14, 1915.

CASINO—A Tangle in Hearts (Comedy.)

RELIANCE—A Romance of the Alps (Two parts—Drama).

THANHOUSER—In Baby's Garden (Drama).

MONDAY, NOVEMBER 15, 1915.

AMERICAN—The Substitute Minister (Two parts—Drama).

FALSTAFF—Hannal's Henpecked Husband (Comedy).

NOVELTY—The World's Championship Baseball Series (Two parts—Topical).

TUESDAY, NOVEMBER 16, 1915.

BEAUTY—Johnny the Barber (Comedy).

GAUMONT—See America First (No. 10) (Scenic).
—Keeping Up with the Joneses (Cartoon-Com).

THANHOUSER—In the Hands of the Enemy (Two parts—Drama).

WEDNESDAY, NOVEMBER 17, 1915.

RIALTO—The New Adam and Eve (Three parts—Drama).

THURSDAY, NOVEMBER 18, 1915.

CENTAUR—A Polar Romance (Two parts—Drama).

FALSTAFF—A Cunning Canal-Boat Cupid (Comedy).

MUTUAL MASTERPICTURE—Inspiration (Thanhouser—Five parts—Drama) (No. 47).
MUTUAL WEEKLY—Number 46, 1915 (Topical).

FRIDAY, NOVEMBER 19, 1915.

AMERICAN—Drifting (Drama).

CUB—The Fighting Four (Comedy).

MUSTANG—The Warning (Two parts—Drama).

SATURDAY, NOVEMBER 20, 1915.

BEAUTY—Anita's Butterfly (Comedy).
CLIPPER—The Winning Hand (Three parts—Drama).

SUNDAY, NOVEMBER 21, 1915.

CASINO—Subject Not Yet Announced.
RELIANCE—A Romance of the Alps (Two parts—Drama).
THANHOUSER—Beneath the Coat of a Butler (Drama).

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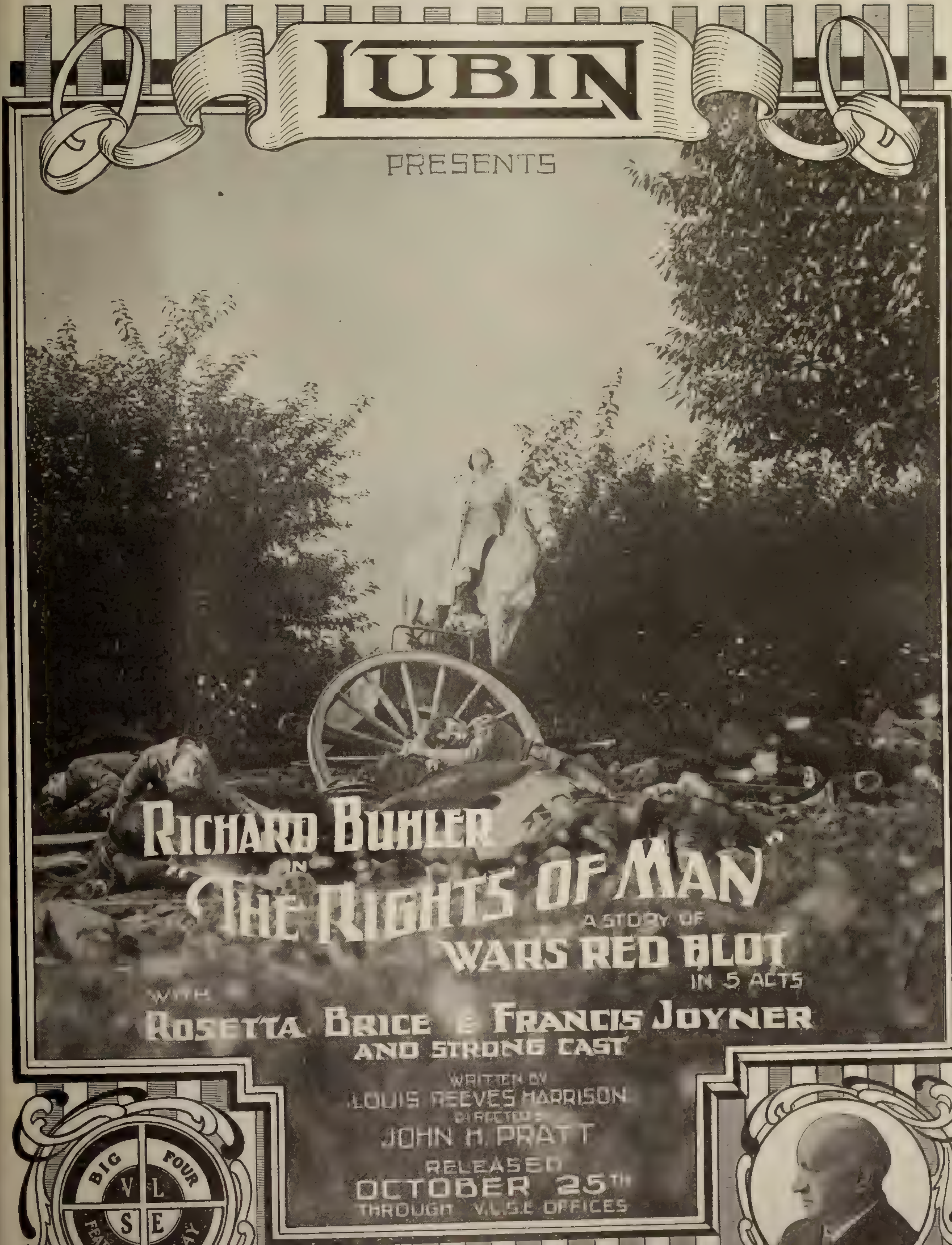

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General Film Company

BIOGRAPH.

WEAVER OF CLAYBANK (Special—Two parts—Nov. 9).—The cast: Ivan Christy, Charles H. Mailes, Mary Malatesta, Joseph McDermott.

The schoolmaster's daughter falls in love with Tom Weaver, an eccentric character, who supports himself by doing odd jobs of carpentering, but is always ready to drop his tools and snuffle a prayer or a sermon if he can get a handful of people to listen. Her father disapproves of her choice. Weaver, feeling that he is not wanted, keeps away from his sweetheart, spending his leisure in exhortations to the poor whites of Claybank to mend their ways. To divert his daughter's mind from her lover, the schoolmaster takes her to visit two girl cousins in a neighboring village. He must go back to Claybank, and she says she will walk home. She does not arrive, and a search is instituted. Learning that Weaver is not at his shop, the schoolmaster becomes convinced that the carpenter is responsible for his daughter's disappearance.

In the woods between Claybank and the village, the girl's hat is found. Signs of a struggle are apparent. With a posse of friends at his back, the schoolmaster visits the slums, where Weaver is almost always to be found. A halfwit meets them and says that the girl is in the shack of his brother, the town bully. The schoolmaster knows that his daughter has met the town bully while out walking with Weaver and is afraid of him. Before the door of the shack the posse finds the bully on guard, with an axe in his hand. Believing they are after him, the bully shows fight. As he is swinging the axe, the door opens and Weaver appears. Wresting the axe from the bully, he knocks him down and stands guard over him until the sheriff arrives and takes him to prison.

The girl comes out of the shack and is clasped in her father's arms. She tells how, on the way home, she was seized by the bully and taken to the shack. His halfwit brother had learned of her presence and, to get even with the bully, who had won all his money at gambling, had told Weaver. The carpenter had rescued her just before the posse arrived. On learning how greatly he has misjudged Weaver, the schoolmaster consents to receive him as his son-in-law.

THE LAUREL OF TEARS (Special—Three parts—Nov. 10).—The cast: Versa Sisson, Madge Kirby, G. Raymond Nye, Jose Ruben, Charles H. Mailes.

Esther Bourne, a public stenographer, desires to become a novelist. She realizes that one must creep before trying to walk, and sends short stories to the magazines. They are all returned as unsuitable, and she despairs. But Leonard Ames, writer and critic, who has rooms in the same building, encourages Esther to keep on trying. He warns her, however, that to depict life one must have lived and suffered. One day a girl applies for employment at Esther's office, and, on being refused, faints at the door. Esther revives her and learns her story.

Her recent employer, Mason Downs, a promoter of mining enterprises, had taken advantage of the girl's situation to insult her. Only a knock on the door had saved her from further ill treatment at his hands. Afraid to return for her wages, she had sought employment in vain. Esther takes Dora Thomas home with her and installs her as housekeeper of the little flat. Then she goes to Downs' office for the girl's wages. The promoter takes her card, and later, being still without a stenographer when an important report has to be written, calls on Esther at her office. He also has an employee follow her home to learn her address, because Dora is there.

Dick Stuart, a mining engineer, brings to Esther's office a report to be copied. When it is completed he takes it to Downs, who has engaged him to report on a worthless mine. Downs tries to bribe Stuart to make a favorable report, and, failing, determines to forge a new report above the engineer's signature. He takes the work to Esther, who, recognizing that there is something queer about the transaction, calls up Stuart. He tells Downs what he thinks of him, and the latter, enraged, hounds Esther as a stenographer who betrays the confidence of her employers. As a result she loses patronage and is forced to close her office. Stuart becomes a steady caller at the flat, and Esther sees him falling in love with Dora.

At last Dora discovers the state of affairs and, through gratitude to Esther, determines to go away. She answers an offer of employment and finds herself in Downs' clutches. The promoter tricks her into sending for Esther, who calls up Stuart and goes at once to the house, where, as she expects, Downs tells her: "You robbed me of a fortune and you are going to pay!" Using all her wits, she cajoles him until he is off guard for an instant, then sets fire to the house and frees Dora. Under the title of "The Love That Failed," Esther writes her life story and wins fame.

ROSA AND THE AUTHOR (Nov. 11).—The cast: Augusta Anderson, W. J. Butler, Laura LaVarnie, Charles Perley, Hector V. Sarno.

Rosa, belle of the Italian colony, was still fancy free when the young author came to live under her father's roof. He was totally unlike any man she had known—too deeply absorbed in his work to notice that the Italian girl was dying of love for him. Her faithful suitor, Pasquale, and her parents knew what was troubling her but the author did not discover it for a long time. Then he went away, promising to return. But he never came back. Roaming the streets with Pasquale, who played the concertina while she sang, Rosa attracted the attention of an impresario with her beautiful voice. A stage career opened before her.

In a few years she was famous. Then the author, called upon to write an opera, met her again in the manager's office. He did not at first recognize, in this radiant creature, Rosa of the East Side, but then he fell victim to her charms. Pasquale, insanely jealous, attacked the author with a knife, but was disarmed by Rosa. When the author asked her to marry him, Rosa had her revenge. 'You did not come back to Rosa," she said; "but you are willing to marry the famous prima donna! Is it not so?" And from him, humiliated, she turned to the faithful Pasquale, whose love had remained unchanged by her success.

THE GOD WITHIN (Nov. 12—Biograph Reissue No. 23).—The cast: Blanche Sweet, Lionel Barrymore, Henry Walthall, Claire McDowell, Charles H. Mailes.

The woman of the camp implores her lover to marry her, and he promises to do so, but goes away and does not return. Target of the camp's jeers, she lives alone until her child is born—dead. The doctor fears for her reason if she discovers that all her shame and anguish have been in vain. He has another maternity case on the outskirts of the camp, where the Saint, as the trapper's wife is known, dies in giving birth to a child. For the sake of the baby and of the woman bereft, the doctor gains the trapper's consent to a plan, and brings his two patients together.

The woman's quarters being squalid, the doctor insists that she go to the trapper's cabin, and the trapper moves out to make room for her. The sight of his child drawing life from an alien breast has awakened the trapper's soul. And the touch of baby hands the strangeness of human kindness, stir the God within the woman. The doctor hopes to see her marry the trapper. At this moment the woman's former lover returns, bent on making such amends as he can. He, too, has discovered the living God within him. At the doctor's suggestion the woman chooses between the two men. For a long time she hesitates, then places her hand in the trapper's palm.

VITAGRAPH.

SONNY JIM AND THE GREAT AMERICAN GAME (Nov. 15).—The cast: Bobby Connelly, Tefft Johnson, Mabel Kelly, John Cowdick, Johnny Cahill, Edwina Robbins, Logan Paul, Mae Greene, William Lally.

Like all normal boys, Sonny Jim lives, eats and talks baseball, when it is in season, so no sooner does little Heinie challenge his team to a game the following Saturday, when Sonny and all the other little "Christy Mathewsons" begin practicing drops, out-curves, etc., with feverish energy. Sonny carelessly lets a fast one go through Miss Squibbs' window, arousing that lady's ire, and bringing heavy punishment on his head. He is ordered by Daddy to stay in the house every afternoon that week. Sonny feels pretty badly when Saturday comes around and Daddy does not relent. Sent on an errand by his mother, Sonny sees his team manfully battling with Heine's team and being defeated. He plunges into the game and puts new enthusiasm into his teammates. There Daddy, whose heart had been softened by meeting an old boyhood friend, finds him, and it is his coaching which enables Sonny's team win the game. Daddy proudly tells mother "Sonny is a chip of the old block."

GONE TO THE DOGS (Special—Two parts—Nov. 16).—The cast: Antonio Moreno, Frankie Mann, Donald Hall, Josephine Earle, Harry Handworth, Nellie Anderson.

Willie Buckland, a gypsy, tells his white friend the story of his life and incidentally explains why he and his wife always return each year to that same spot to hear the chimes in the village church. His face working with emotion he tells how, years before, he and little Jane, the gypsy maid were pals and sweethearts. How they grew up together, in the wild gypsy life, until his father died and he went to the city with money in his pockets; how he had met "The Painted Woman," how he spent his last cent on her, and then found she had conceived a pure love for him.

Soon he felt the insistent call of the road, but he promises to stay with the woman until she dies, which will not be long, for she is failing rapidly. One night he stole out into the meadows outside the city, and stumbled upon Jane's camp. He heard her announce her love for him, and, filled with hope, returns to the city, where the Painted Woman dies in his arms. Penniless and ill, he wandered out into the street and thence to the meadows, where he is found by Jane and nursed back to health. From his delirious ravings she fears his love is insincere and when he is well she tells him that if he finds her wherever she may wander, one year from that date, that she will believe him and marry him. If not, she will take it as a sign that he has gone back to the white people.

A long weary year passes, but Buckland has not found her, until, when he has given up hope, he arrives in that very village just as the chimes are ringing, and there he finds Jane. His story finished, Buckland points to Jane and their children with a happy smile, as both men think of how Jane brought back her husband when he had apparently "gone to the dogs."

THE COUNTS (Nov. 17).—The cast: Anita Stewart, Earle Williams, Albert Roccardi, Hughie Mack, William Dangman, Frank Brule, James Dent, Donald MacBride, Mr. Stone, Arthur Robinson.

A wealthy heiress in her own name, and exceedingly pretty, Anita Barnes, is sought after by many suitors. Earle, a young American fellow, is her most persistent admirer, but when she hears that a real live Count has written her father asking to marry her, she forgets all else. She goes to an art studio with a photograph of the Count and paints his portrait, but the boys guy her so that she leaves, very angry. She tells her father, who goes to the studio and reprimands the boy sharply. Then they decide to play a practical joke. They send a telegram to Mr. Barnes, purporting to be from the Count himself, saying he has arrived earlier than expected and wishes Barnes and his daughter to call on him at the Plaza at a certain hour. All the boys then disguise themselves as Counts of the most "oui-oui" style, and at the Plaza some startlingly funny complications ensue when they all arrive at the same time. Finally father, mother and Anita get disgusted and leave for home, while the happy outcome is that Anita's heart

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and love return to her American lover. When the real Count arrives he finds he is very much de trop, but can only sputter in helpless fury.

A MOTORCYCLE ELOPEMENT (Nov. 18).—The cast: Jewel Hunt, Arthur Cozine, Bruce Montague.

Jack Dare and Bessie Norwood decide to elope after father forbids Jack to call. Both the young people are fond of motorcycling, and often steal out for a spin in Jack's little tri-car, one of those motorcycles with a little tonneau attached at the side. Father is going to carry off his daughter to boarding school in his big car, and Jack, on learning this, tells Bessie in a note to extract all but a quart of gasoline from Dad's car, while he will follow in his motorcycle to pick her up and whisk her off to the parson's. Unfortunately, the note gets into Dad's hands, and he turns the tables on Jack. Father and Bessie start for the boarding school, and in a lonely spot Dad pretends the gas has given out. He leaves the car, Jack comes up, steals her away, and a short distance beyond the gasoline in his tri-car gives out. Poor Bessie is left in that dark and spooky road while he goes after gas, with the result that an hour later, when Dad shows up in his car, she weepingly begs to be taken home, to boarding school, or anywhere, away from that dreadful Jack! So Jack's motorcycle elopement is a flat failure, and he has to walk 10 miles back to town.

DIPLOMATIC HENRY (Nov. 19).—The cast: Sidney Drew, Mrs. Sidney Drew, Florence Natol.

Henry Newlywed prides himself on his ability as a diplomat, and feels confident he can handle any situation. He receives word from his wealthy Aunt Becky of her return from Europe and some excellent suggestions as to the kind of wife he should have married, and feels worried. Fearing his wife will not come up to the strict standard set by Aunt Becky, Henry "diplomatically" writes her a letter to the effect that his wife certainly has faults and that no one can sew like Aunt Becky! His wife gets hold of the letter, and, highly indignant, she adds a postscript stoutly maintaining she is an expert housekeeper; then replaces it in Henry's coat pocket. That night Henry finds a model household when he returns, and his wife is excruciatingly particular. Things get so that Henry fears to move, and his wife is so busy fussing over the house that she has no time for him. Aunty arrives on a surprise visit and Mrs. Newlywed explains the note incident, then Aunty and she, with the aid of a pair of home-made trousers, get Henry into a ridiculous predicament and teach him a lesson in diplomacy. Aunt Becky then leaves the Newlyweds to a reconciliation.

HEREDITY (Broadway Star Features—Special—Three parts—Nov. 20).—The cast: Carolyn Birch, Katherine Lewis, Rose Tapley, Thomas Mills, Anita D'Este Scott, Templer Saxe, Katherine Franek, Jay Dwiggins, William Humphrey, Denton Vane, Frank Bunny, Frank Kingsley.

Mrs. de Marigny, a widow, without funds, leaves her little daughter, Grace, at a foundling asylum. That same day, an unidentified waif is found by the riverside and brought to the asylum, and through the carelessness of a nurse the babies are wrongly tagged. Several weeks later Mrs. Marigny returns for her baby, but learns it has been adopted by the wealthy Van Dorns, an decides to let her stay with them. The real Grace has been adopted by a couple named Whitfield, who set her to work in a dressmaking establishment when she is fourteen.

The Van Dorns have named their adopted child "Beatrice," and at fourteen she is already beginning to show signs of inherited criminal tendencies. She steals from her foster-parents, who are willing to return her to her supposed mother, Mrs. de Marigny, now Mrs. Burleson, but through the absence of an identifying scar on the girl's arm. it is discovered that Beatrice is not her daughter. Meantime, the Whitfields are having a hard time and Grace is the sole support of the household. Beatrice goes from bad to worse, and spreads ruin and misery among those who came in contact with her. She finally runs away with a crook, Spider, and becomes a woman gangster. Greenfield, a political crook, recognizes in Beatrice the daughter of his dead wife who had run away. Determined to reform the girl, Greenfield, on finding he cannot, kills her, then shoots himself, while Mr. and Mrs. Burleson learn from Mrs. Whitfield and the Foundling Asylum authorities that Grace is their own daughter.

ESSANAY.

FIFTY-FIFTY (Special—Three parts—Nov. 1).—The cast: Harry Dunkinson, Lillian Drew, Edmund F. Cobb, Vida Ramon.

To prove he is master of his home, Mr. Blake invites Jack Collins to his house, where he proceeds to humiliate his wife. Mrs. Blake plans revenge, and by a clever scheme, in which Collins aids, her husband is made to believe he has married another woman when intoxicated. Through his lawyer he pays this supposed wife $10,000 as "hush money." The neglected Mrs. Blake, for the first time in years, blossoms forth in many new gowns. The worried Mr. Blake finally discovers he has been the contributor instead of some other man, the mythical wife being the real Mrs. Blake.

LETTERS FROM A SELF MADE EXHIBITOR TO HIS SON

No. 5.

New York City, October 31, 1915.
My Dear Bill:

The other evening I managed to steal away from business for a couple of hours and your mother and I dropped into the Strand, at Broadway and Forty-seventh St. Lots of big restaurant men delight in strange cooking, you know, and I think it must be this same peculiar twist of human nature which makes me delight in motion pictures which I see projected in some theatre other than my own. The program proved only mildly interesting, and while I sat there I got to thinking of this old problem of equipment.

As you know, the Strand has had them coming ever since it opened its doors—and with good reason. Remarkable attention for the finer details of the exhibiting business has put the proposition over. Everything is of the best—service, pictures, and equipment. As I thought of this it struck me that perhaps the greatest argument in favor of the RADIUM GOLD FIBRE SCREEN which you have recently installed in your house in Providence is the simple fact that that same screen is admittedly the piece de resistance of all of the Strand's wonderful equipment, which makes for projection results second to none in the world.

People who'd never think of going to the neighborhood picture house are regular patrons of the Strand here in New York, and most of them go because the pictures shown are so soft and velvety to the eye. You know and I know that the RADIUM GOLD FIBRE SCREEN is the answer. Your RADIUM GOLD FIBRE and mine are giving us the same results and I think we're perfectly safe in sitting back comfortably to await the day when the manufacturer of some other screen can show us something nearly as good.

As you know, we are sailing for Bermuda next week and you will probably not hear from me again for some time. Be good and things will come your way.

Yours,
DAD.

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DESPAIR (Special—Three parts—Nov. 2).—The cast: Edna Mayo, Bryant Washburn, Anna May Walthall, Mary McAllister, William H. Burns.

Lois Tanner is brought up among crooks and quite naturally joins in their criminal exploits. The gang plans to rob the house of Robert Spurier, editor of a newspaper, but Lois is caught in the act by Spurier, who is so impressed with her beauty that he gives her a chance to live honestly. She becomes a member of his newspaper's staff and incidentally falls in love with Spurier. One day she sees Spurier come out of a church with his bride. Lois decided to end her life, but is prevented by a former crook admirer. She returns to the old life, and once more Spurier's house is picked for a robbery. Lois again is discovered by Spurier, but she is shot as a burglar, dying in Spurier's arms as he kisses her, to his bride's dismay.

THE FABLE OF THE ESCAPE OF ANTHONY AND THE SALVATION OF HERBERT (Nov. 3).—The cast: Charles J. Stine, Camille D'Arcy.

Once there was a lonely man who married, thinking to find a home, but instead running into an experiment station. The other end of the team was an original recipe shark and family doctor. She loved the private clinics, and every time Arthur showed up with a cold she would light on him like a bee on a flower with some of her home remedies. She gave him vinegar tea and lumps of sugar soaked in kerosene until he was driven to drink. Arthur didn't enjoy a real let-up until little Herbert arrived. Then she worked on him. When Herbie was 6 years old he joined a gang and shied bricks at a teamster's child. The experimental mother threw a back twister and wondered why her system failed. Moral: As the father is bent the child is inclined.

THE NIGHT THAT SOPHIE GRADUATED (Nov. 4).—The cast: Margaret Joslin, Victor Potel, Harry Todd, Robert McKenzie.

On the night that Sophie is to graduate, Slippery Slim and Mustang Pete make a mad rush to escort her to the exercises. Slim arrives first and he and Sophie get as far as the railroad crossing when the horse refuses to go farther. Mustang Pete happens along and, seeing a train on the siding, ties the horse to the train. The train starts and Slim is sent sprawling in the road. Sophie remains in the buggy and is hauled for miles. Slim gives chase in Mustang Pete's cart, and after a rocky ride over the railroad ties rescues her. They return to the exercises, but the audience is thrown into a panic when Pete sets fire to the building.

ON THE LITTLE MILL TRACE (Special—Two parts—Nov. 6).—The cast: Nell Craig, Hugh E. Thompson, Thomas Commerford, John Cossar.

May Curtis, finding her husband untrue, leaves him and goes into the mountains, arriving at "Little Mill Trace." Shortly after a boy is born to her. Five years later the boy is kidnapped by his father, John Curtis. May becomes a school teacher and is idolized by the rough mountain people. After thirty years in this place she becomes ill, and only the skill of a famous surgeon can save her. The surgeon arrives, and when he looks into the face of the dying woman she recognizes him as her son. The operation is successful and May lives to enjoy the comforts of a son.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 83 (Oct. 18).—New York.—Freshmen and Sophomores of Columbia have annual "tie-rush" in spirited hand-to-hand struggle.

Bayonne, N. J.—Little tots hold center of stage for afternoon in Bayonne's baby celebration.

New York.—Marquis and Marchioness of Aberdeen, former viceroy of Ireland, comes to America for social study.

Cambridge, Mass.—Harvard battles Carlisle in first big battle of the season. Big crowd sees Harvard win game.

Chicago.—Temperance advocates hold monster demonstration when Chicago mayor orders all bars to close on the Sabbath.

San Diego.—U. S. regulars experiment with 75-horsepower caterpillar wheel machine that hauls heavy field gun batteries up steep grade.

Ballincura, Ireland.—Lord-Lieutenant of Ireland with Lady Wimborne is formally received on official visit and inspects troops.

Italian Lines in Trentine Mountains.—Italian soldiers break camp in early morning and push on toward Austrian strongholds.

Boston Red Sox win world championship flag in great baseball classic against the Philadelphia Nationals.

Newport, R. I.—G-type submarines prepare to put out to sea for series of maneuvers with monitor Tonopah, mother ship of the flotilla.

HEARST-SELIG NEWS PICTORIAL NO. 84 (Oct. 21).—Long Beach, N. Y.—Rear Admiral Robert E. Peary, discoverer of the North Pole, rides in aeroplane with Aviator Burnside which falls 1,200 feet and does not know of danger until after the birdman spirals safely to the water.

San Francisco.—U. S. troopers participate in Roman race before crowd at Exposition, then hold contest in setting up and firing machine guns.

Boston.—Sea sled designed for government to be used to rescue aviators is tested in Boston harbor. It makes 40 miles per hour and steers like an auto.

New York.—Keel is laid on the superdreadnought California, which when completed will have the greatest tonnage of any warship in the world.

Arlington, Va.—President Wilson lays cornerstone at memorial amphitheater in Arlington National Cemetery as tribute to nation's heroes.

New York.—Recruits for coming demonstration are sought by ardent contenders for the ballot as they leave Wall Street headquarters.

Newport, R. I.—Newest model of submarines, G-type, are gathered for practice at sea to test cruising strength.

New York.—Motion Picture Board of Trade is organized by filmland heads to protect and advance the interests of the "movies."

New York.—City employees who have done the best work in their respective departments throughout the year are presented with prizes by Mayor Mitchell.

Fort Sheridan, Ill.—U. S. Naval Reserve cadets are repulsed in invasion on "rookies," who are intrenched on bluffs overlooking Lake Michigan, and take to their boats en route to Lake Bluff station.

THE FLASH LIGHT (Special—Two parts—Nov. 1).—The cast: Bessie Eyton, Edw. J. Piel, C. C. Holland, Robt. Morris.

Roscoe Harding, a newspaper photographer in India, meets Prince Chan. The Prince coaxes Harding to return with him to the Prince's palace in order to take flashlight photographs of the ladies in his harem. When Harding arrives at the palace, he is locked in his room, and later receives a mysterious note telling him that after he has photographed Prince Chan's wives he will be killed, and he is urged to escape. He discovers that a beautiful young English girl is kept a prisoner in an apartment below him. Tarus, the keeper of the elephants, also warns Harding of his danger.

Harding and Tarus overcome the Prince in Harding's apartment, and with the aid of a rope they lower themselves to the ground, rescuing Joan, the beautiful girl prisoner. After a sensational chase by elephants Harding and Joan escape, and Tarus, after killing Prince Chan, sacrifices his life for the English girl. Joan tells Harding that Prince Chan had abducted her and brought her a prisoner to his palace.

ATHLETIC AMBITIONS (Nov. 2).—The cast: Tom Mix, Victoria Forde, Sid Jordan, Pat Chrisman, Howard Farrell.

Vicky pays a visit to her uncle's ranch in the West, and tells the cowboys that she could not love a man who is not an athlete. Tom and Sid, two of the cowboys, thereupon practice physical culture. Tom, while practicing, throws a sheep hide over his shoulders. A party of picnickers see him, think he is a wild man, give chase and are joined by the cowboys. Vicky sees Tom running, notices his wonderful speed and decides he is the man for her.

THEIR SINFUL INFLUENCE (Special—Three Parts—Nov. 4).—The cast: Bessie Eyton, Richard Morris, Lillian Hayward, Edward J. Piel, Edwin Wallock, Virginia Kirtley, Louise Sothern.

Among the Rev. Dr. Carr's wealthy congregation are Mrs. King and Mrs. Croll, two rival social leaders. Despite the objections of Dr. and Mrs. Carr, and Herb Bright, Rose's boyhood sweetheart, Rose Carr decides to accept an invitation to a fashionable dog dinner given by Mrs. King. Earl Bayley, a wealthy society man—a ne'er-do-well—eager to meet Rose, the minister's daughter, is also a guest. At the dinner, Rose tastes wine for the first time, smokes her first cigarette and learns the ways of the ultra-fashionable woman of the world. Bayley and Rose become acquainted, and Rose resents Herb's objections.

Mrs. King gives a second function, a Grecian Fete, where Rose and Bayley again meet, and where Herb witnesses a love scene between them. The Rev. Dr. Carr objects to Rose attending Mrs. King's third function, a Babylonian Marriage Mart, but Rose coaxes her mother to permit her to attend. Herb denounces her and breaks their engagement.

A few days later Mrs. Croll decides to give a function that will eclipse any of those of her rival, and Rose is invited to an indoor surf bathing tea. At this society event, Bayley again demonstrates his affection for Rose. At the minister's home, the Rev. Dr. Carr and his wife discuss the great change that has come over their daughter. Mrs. Carr is filled with remorse to think of the part she has played in aiding her daughter to adopt the ways of the women of the world, and she confesses to her husband that Rose is now at Mrs. Croll's surf bathing tea.

Bayley, taking advantage of Mrs. Croll's absence from the room, endeavors to attack Rose, but her cries for assistance are heard. Dr. Carr, in the meantime, has gone to Mrs. Croll's home for his daughter. Together with Mrs. Croll, he enters the room and saves his daughter from the sinful influence under which she has been living. The following Sunday the Rev. Dr. Carr in a bitter sermon denounces the women for their part in having attempted to pollute the mind of his daughter, and as he repeats the story of the part each society woman has played in these affairs, the congregation is astounded, and the society women leave the church for good.

THE LOST MESSENGER (Jungle-Zoo Picture—Nov. 6).—The cast: Vivian Reed, Earle Foxe, Fred Hearn, Walter Beckwith.

John Gladding and his daughter, Kate, live in the jungle, where Gladding trains animals for an American circus. Charles Clancy, a hunter, with his man, is in the jungle trapping animals, and they arrive at Gladding's home, where Clancy falls in love with Kate.

Kate's father is seized with the plague, and the natives desert him, leaving him alone with his daughter. Gladding dies and Kate sends for help. Her appeal falls into the hands of Clancy, the hunter, who rescues her and later makes Kate his wife.

CHRONICLES OF BLOOM CENTER (No. 3, "The Come-Back of Percy"—Two parts—Nov. 8).—The cast: Wm. Scott, Wm. Hutchison, Lee Morris, John Lancaster, Ralph McComas, Sidney Smith.

A fashionably dressed stranger arrives in Bloom Center. He encounters Chubby Green and without further ceremony Chubby receives a punch on the jaw. The stranger then seeks out other Bloom Centerites, which include the village blacksmith, Johnny West and others,

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and the same violent proceedings are continued. All the victims seek the aid of Constable Plum. That valiant individual polishes his star and goes on the trail of the stranger.

Constable Plum and his followers finally encounter the stranger in Melodeon Hall. There, confronted by Constable Plum, Druggist Phil Pickle, Postmaster Pash and those who have suffered, the stranger tells a story. He recalls that he was a little fellow residing years ago with his parents in Bloom Center. He says that he has never forgotten the time the boys tied knots in his clothing after he had been enticed into the old swimming hole; that his memory is fresh on the details of when he was the "goat" on melon patch expeditions, and he says that he remembers as if it were yesterday the countless undeserved whippings which he earned through the conspiracy on the part of his other playmates.

"I vowed that I'd come back some day, and I have come back," states the stranger. Then it is he hands his business card to Constable Plum, which card reads: "Percy Pinkham, Champion Lightweight Pugilist." He is then recognized as the little, undersized boy who many years ago had been made the butt for all mischief perpetrated by Bloom Center boys.

THE CHEF AT CIRCLE G (Nov. 9).—The cast: Tom Mix, Hazel Page, Sid Jordan, Pat Chrisman.

Rose Blake, daughter of the ranch foreman, is in love with Tom, the cook, and her father disapproves of the match. Blake finally discharges Tom, and the boys become disgusted when they try to prepare their own meals.

Disguised as a young lady, Tom arrives at the ranch, where he is engaged by Blake as a cook. Tom discloses his identity to Rose, who is overjoyed. Squinty, who has a habit of holding up the stagecoach in the mountains, discovers Tom with his wig off, making love to Rose. Tom discovers Squinty and ties him to a fence in the corral. The sheriff finds one of Squinty's spurs on the scene of a hold-up. He finds Squinty tied in the corral. Tom explains he has captured the hold-up man. They find one of Squinty's spurs missing, and the spur which the sheriff found matches the one Squinty wears, and so he is discovered as the crook. Blake, through admiration of Tom's cooking and bravery, finally consents to Tom marrying Rose.

THE WHITE LIGHT OF PUBLICITY (Nov. 13).—The cast: Bessie Eyton, Edw. J. Piel, Cecil Holland, Betty Nathan.

When Clyde Maury, a wealthy society bachelor, sees in the morning newspaper that Violet Lonsdale, the actress, had attempted suicide because of love for an unknown man, he is distressed and decides to leave the city. As he leaves his apartment, Grace Reeves, a newspaper woman, and Billy Hardie, a press agent, spy him, and Grace resolves to follow Maury, believing he is the man who figured in the Violet Lonsdale episode. At the Seaside Inn, Grace becomes acquainted with Maury and he tells her that no action of his had ever caused Violet's rash determination. Grace then tells Maury that she is a newspaper woman assigned to secure an exclusive interview with him.

The relationship of Clyde Maury and Grace Reeves is mistaken by the hotel clerk, who orders Grace from the hostelry. Maury discovers the situation and compels the clerk to "eat" his words. Grace then resigns from the newspaper staff, refusing to use Maury's interview. She also confesses to Maury that Violet Lonsdale's threat of suicide was but a sham; that she needed publicity, and the whole scheme had been invented by Billy Hardie, the press agent. The acquaintanceship of Maury and Grace promises to ripen into love.

KALEM.

THE WOMAN OF THE SEA (Special—Three Parts—Nov. 8).—The cast: Jackie Saunders, Jack Livingston, Mollie McConnell, Fred Whitman, Robert Grey, Frank Erlanger.

Finding signs of life in the body of the woman cast up by the sea, Sir Arthur carries her into his home. Although she recovers, the girl, Sonia, cannot remember the circumstances which almost caused her death. With the passing weeks, Sir Arthur falls deeply in love with Sonia and the two are wed. Sir Arthur's cousin Harry, deeply in debt to Ivan, and unable to obtain money from his father, borrows money from Sonia. Knowing of the relationship between Harry and Sir Arthur, Ivan offers him a thousand pounds for the plans of the fortifications in the nobleman's possession. Although he at first spurns this offer, Harry, hard pressed for money, later accepts it.

At an Embassy ball, Sonia and Ivan come face to face. The meeting brings back to the girl's mind all knowledge of the past. Upon being informed that Sonia is Sir Arthur's wife, Ivan compels her to promise to leave Sir Arthur's precious fortification plans where Harry can obtain them that night. Ivan and Nickolas, an accomplice, lurk in the vicinity while this is being done later. Barely has Harry obtained the plans when Sonia breaks down. Her cries bring Sir Arthur to the scene. Confessing her part in the theft, Sonia informs him that she had been forced into marriage with Ivan and that his brutal treatment compelled her to leave him. The vessel upon which she made her escape went down, however, none but she escaping. In the meantime, Harry, overcome with remorse, refuses to betray Sir Arthur. Nickolas attempts to shoot the boy but kills Ivan instead. The shot brings Sir Arthur to the scene. Discovering the dead man's identity, he turns to impart it to Sonia.

THE HOODOO'S BUSY DAY (Nov. 9).—The cast: Bud Duncan, Charles Inslee, Owen Evans, Ethel Teare.

A most peculiar desire for work overcomes Bud and he tells his pal, Spike, about it. Outraged, Spike tries to pound this insane notion out of Bud's head, but Bud persists in his determination to land a job. He gets a position as first assistant to C. Sneeze, a house painter. There is considerable of the uplift about the position and all Bud is required to do is to man the windlass which raises supplies to Sneeze, who works on the scaffold.

About the same time, Spike steals a pocketbook belonging to Mrs. Sneeze. A limb of the law sees the theft and goes after him. Spike flees until he reaches a spot directly beneath the scaffold on which Sneeze is working. Paint has made the sidewalk slippery and Spike takes a tumble. The windlass hook accidentally catches in Sneeze's clothes. Mistaking the man's effort to free himself for the hoisting signal, Bud man's the windlass. The heavy load causes him to release the crank for the purpose of limbering his hands—and down tumbles Sneeze, landing atop of Spike, the cop and Mrs. Sneeze, who by this time have caught up with the former.

In his blind rage, Sneeze attacks Spike, but is suddenly raised skyward by Bud, who is again manning the windlass. Just as Sneeze reaches the roof, Bud, discovering the identity of the load he has hoisted, again drops the painter atop the struggling trio below and flees for his life.

THE DREAM SEEKERS (Special—Two Parts—Nov. 10).—The cast: William Herman West, Marin Sais, Frank Jonasson, Thomas Lingham, True Boardman.

Ling Foy seizes old Martin's violin as security for the money which the opium addict owes him. The musician is informed that the instrument will be returned when he settles the debt, or brings two new customers to the joint. Drake, a plainclothes man, is assigned to investigate the Ling Foy den. The detective discovers that Martin frequents the place and later meets Annie, the musician's daughter. Annie later learns from her father as to what has befallen the latter's violin and determines to plead with Ling Foy for its return.

First, however, Martin endeavors to persuade his old friend, Ludwig, to visit the den. Ludwig indignantly declines the invitation. Drake cunningly contrives to have the musician take him to Ling Foy's and thus gains admission to the place. The following day, Annie and her father call upon the Chinaman. Fired by the girl's beauty, the Oriental makes her a prisoner. A similar fate falls to Martin when he attempts to go to Annie's rescue. At the same time, Drake heads a raiding party and smashes into the den.

With the arrival of the police, Ling Foy rushes into the secret room in which he has confined his victim. The girl's screams bring Drake to the scene and he comes to the rescue. The sleuth and the Chinaman engage in a terrific struggle which ends in Ling Foy's death. As Drake escorts Martin and Annie to their home, the old musician, his lesson learned, vows never to touch opium again.

THE KIDNAPPED HEIRESS (Episode No. 3 of "The Ventures of Marguerite"—Nov. 12).—The cast: Marguerite Courtot, Richard Purdon, Helen Lindroth, Frank Holland, Robert Vaughn, Harry Edwards.

Awakened, Marguerite sees an intruder rifling her jewel case. Flooding the room with light, the heiress discovers the thief to be Frances, her maid. Bursting into tears, Frances informs Marguerite that she turned thief to save her husband. Leo, her husband, was in the power of a band of crooks. Although trying to earn an honest living, the man was being hounded by the band who desired his help in a projected burglary. In reply to Frances, who was afraid to appeal to the police, Garrett, the chief of the thieves, consented to leave Leo in peace for $1,000 in money or jewels.

Impressed by her maid's story, the impulsive girl promises to help her. Her effort comes to naught, however, the heiress being captured by the thieves, who hold her for ransom. This is due to no fault of Frances, who informs her husband of Marguerite's peril. Desperate, and determined to save the girl who tried to help him, Leo hastens to the kid-

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nappers' rendezvous. There, because of his assistance, Marguerite is enabled to make her escape after a sensational pistol duel. The police, attracted by the shooting, descend upon the den and round up the desperadoes. Aided by the heiress, Leo and his wife know happiness once more.

THE GIRL AND THE SPECIAL (Episode No. 53 of the "Hazards of Helen" Railroad Series—Nov. 13).—The cast: Helen Gibson, Betty Hartigan, Clarence Burton, Franklin Hall, Robyn Adair.

Disguised as baggageman, Burgess and Whelan board the train to which is coupled the special carrying Nina Mallotte and her theatrical troupe. The thieves plan to steal the actress' gems. Uncoupling the special from the train, Whelan and his pal hurl to the ground the brakeman who attempts to interfere, and enter Nina's drawing room. The brakeman is picked up and his story causes word to be flashed ahead. Helen at the next station, sees the uncoupled car traveling downgrade towards Lone Point. Rushing towards a bridge under which the car must pass, Helen waits until the latter is underneath when she leaps down upon the roof.

The brave girl next slides down the side of the speeding car and enters the actress' compartment via the window. By this time, the thieves have secured the gems. Seeing Helen approach, they leap to the ground. By this time the special has been missed and the train is backed to the spot where the uncoupled car has been brought to a halt. The engine crew attempt to capture the desperadoes but the latter, fighting viciously, lay the fireman low and beat the engineer severely. Helen attacks Burgess and knocks him unconscious with a wrench. Trainmen overpower Whelan. The engineer, stunned, is carried aboard the train. Helen thereupon climbs into the locomotive and grasping the throttle, runs the train to Harding, where a relief crew awaits.

THE PITFALL (Special—Four Parts—Nov. 15).—The cast: Marin Sais, Frank Jonasson, Thomas Lingham, Edward Clisbee, Paul C. Hurst, True Boardman, and James W. Horne.

Although she loves Clive, a young lawyer, Margaret weds Deering to save her father from financial ruin, while passing years bring fame to Clive and result in his being elected district attorney, the man cannot forget Margaret. Deering conducts a magnificent gambling establishment in his mansion. His conduct toward Margaret causes her to hate him. In the meantime, having promised to break up the ring, headed by Garvin, which is protecting the gamblers, Clive arranges a raid upon the Deering establishment. Due to a leak, however, this raid comes to naught. While in the mansion, Clive comes face to face with Margaret. Deering watching the two, sees their old love well up anew. It causes the man to become more brutal than ever to his wife.

The district attorney discovers his secretary to be the source of the leak which had frustrated the raid. A second raid proves successful. Before this takes place, Clive dispatches a note to Margaret urging her to leave before his men arrive. Deering, believing his wife had known of this raid all along, is wild with rage and attempts to kill her. This is frustrated and the gambler is arrested. He later makes a sensational escape and returns to his mansion in time to see Ramon, his partner, rifling the secret safe containing their funds. After mortally wounding the man, Deering attempts to kill Margaret. Dying, Ramon summons Clive and the police. The latter come just in time to save the woman. Again Deering tries to escape, but this time he meets his death in leaping from a balcony.

A BARGAIN IN BRIDES (Nov. 16).—The cast: Ethel Teare, Bud Duncan, Rube Miller, Charles Mulgro, H. Griffith and Julia Rand.

Although Ethel and Bud come to the conclusion that they want to marry each other, Ethel's father, who is some concluder himself, announces that the girl will marry no man but Mike. The lovers try to elope. But when Bud finds papa waiting at the bottom of the ladder, he decides to postpone the event. Later, when Ethel's pa finds Bud innocently stealing a kiss from Marie, the cook, he gets an idea. Bud is confronted by Tempest who offers to present him with $500 upon condition that he wed Marie. Seeing a way in which to annex Ethel as well as the cash, Bud agrees.

Pleased with his idea, Tempest tells Mike all about it, and arranges to have Bud and Marie, and Mike and Ethel married at the same time. On the day of the event, Bud imprisons Marie in the refrigerator, while Ethel dons the cook's bridal attire. While Tempest and Mike impatiently wait for Ethel, Bud's sweetheart, a veil covering her face, takes her place by his side. Bud demands his $500 and gets it. He then informs Tempest of his great desire to be married immediately. Glad to get Bud out of the way, the father agrees and the ceremony is performed. Barely is this over when Pete, a policeman, brings in the real Marie, who has been frozen solid. Then, while Mike and Tempest stare in amazement, Ethel raises the vail, blithely kisses Bud, and then speeds out of the house with him.

THE NIGHT OF THE EMBASSY BALL (Special—Two Parts—Nov. 17).—The cast: Guy Coombs, Theodore Branch, Martin Strong, Paul Tepper, Anna Nilsson and Joseph Baker.

There is great anxiety in diplomatic circles over an impending war between Weerhelm and Brabania. Prince Rudolph, the ruler of Weerhelm, is traveling in this country incognito. Sheldon, the English Ambassador, receives a message from his from his government ordering him to locaote the Prince and induce him to sign the mediation pact which would avert the struggle. Sarniff, Brabanian Ambassador, is ordered by his government to frustrate all peace moves. Knowing that the war desired by his government will take place if the pact is not signed by midnight, Sarniff cleverly has the Prince, who is scheduled to attend an embassy ball, abducted and imprisoned in a shack out in the country.

Nora, a maid, accidentally learns of the kidnapping. She immediately imparts her discovery to Larkins, her sweetheart, who is in charge of the special police guarding the embassy grounds. Accompanied by some of his men, the officer rescues Prince Rudolph and rushes him to the embassy. The Prince arrives just before midnight. Rudolph learns for the first time the situation which has arisen during his absence from home. Seizing a pen, the ruler signs the document held before him by Sheldon, and thus frustrates the designs of the Brasbanians.

THE VEILED PRIESTESS (Episode No. 4 of "The Ventures of Marguerite"—Nov. 19).—The cast: Marguerite Courtot, Richard Purdon, F. B. Vernoy, Walter McEwen and Anna Reader.

Hal, who loves Marguerite, finds a rival in Durbar, a mystic at the head of a religious cult, who seeks to induce the heiress to become its priestess. The air of mystery surrounding the cult appeals to Marguerite. Hal, however, reveals Durbar to be a scoundrel. The boy meets Martha. This woman, on the verge of starvation, tells how Durbar had robbed her of her fortune after he had promised to wed her. Durbar, learning that Martha has revealed his villainy, orders her abducted and brought to the house in which the followers of the cult meet.

Hal unwittingly places himself in Durbar's power and is made prisoner. The mystic then entices Marguerite to the house, where he informs her that unless she marries him in accordance with the rites of the cult, Hal will die. Durbar gives the girl fifteen minutes in which to decide. Martha, picking the lock of her door, succeeds in escaping. The girl enters Marguerite's room. Upon learning what has occurred, Martha induces the heiress to don her clothes, while she puts on the bridal garments and heavy vail laid out for Marguerite. When Durbar returns, he mistakes the veiled girl for Marguerite. Hal, compelled to witness the ceremony, unloosens his bonds the moment it is completed. At the same time Martha raises her vail and confronts Durbar. Throwing the latter's henchman aside, Hal dashes into the next room where he finds his Marguerite. Together, the two make their escape.

THE GIRL ON THE BRIDGE (Episode No. 54 of the "Hazards of Helen" Railroad Series—Nov. 20).—The cast: Helen Gibson, Clarence Burton and Franklin Hall.

Communicating with his pals outside, Daly informs them as to the date upon which he is to be taken from the jail to State's prison. Kling, the head of the gang, arranges to hold up the train carrying Daly and effect the man's rescue. On the day the holdup is to be staged, Kling and his pals abandon their original plan when they see a railroad clerk carrying a moneybag. Knocking the man unconscious, the bandits steal the money. Kling sends his men to raise the Ewing drawbrings and thus hold up the train, while he, appropriating the clerk's handcar, carries the loot to their rendezvous.

Helen, however, learns what has occurred. Derailing Kling's car, the girl seizes the moneybag as it drops to the ground, places the car upon the track and then speeds away before Kling, half-stunned, can pursue her. Traveling at full speed, the girl telegrapher is within thirty feet of the drawbridge when it commences to rise. There is no time to halt the handcar. Helen therefore throws the moneybag aside and leaps for the rising structure just as the car hurtles into the river below. The crooks on the opposite side of the stream see what has taken place and, when Helen climbs down the bridge, attempt to capture her. By this time, the train on which Daly is being taken to prison, approaches. Helen's plight is seen and a number of men go to her rescue. Daly attempts to escape but is speedily subdued. Later, the moneybag is recovered and Kling and the entire band captured.

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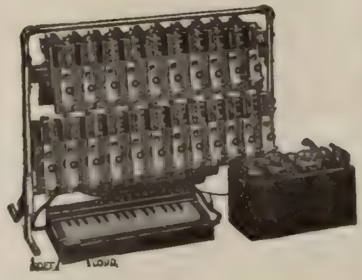

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MINA.

AN EYE TOO MANY (Nov. 11).—Connie loves a girl. She seems to like him more than a little bit. There is only one thing that stands between them and the chiming of the wedding bells—money, the root of evil. He must get some money if he's to marry the girl.

To make matters worse, the theatrical company of which he is a member is in dire straits (to put it mildly). It is decided to give a benefit at the sailors' home to get some funds together. Connie gets quite a collection of coin from the rich widow, Leigh, who mourns the loss of her darling sailor boy who has disappeared and has not been heard of in many years. Connie sees his photograph and marvels at the wonderful likeness between the long lost sailor lad and himself.

"Marvelous." exclaims the widow. "A perfect image of my son, but he had his four front teeth out, a snake on his right arm, an anchor on his left, the Statue of Liberty on his back and a pig on his chest."

Connie sees light. He'll get the widow's bankroll and marry the girl. The dentist pulls out his four front teeth. The tattoo artist works faithfully on Connie's arms, back and chest. He then returns to the widow—he is her long lost darling sailor boy and the pain is compensated by the rosy picture he visionizes of the future. The widow is excited. Yes, he has the anchor, the pig, the snake, the statue of liberty; he is minus the four teeth. But her son had only one eye. Connie has an eye too many! That is too much for Connie.

VIM.

A PAIR OF BIRDS (Nov. 19).—Pokes and Runt are in jail. Tired of the lockstep and hard labor, they try many times to escape, but meet with little success. Their latest trial—the rubbish route—lands them back where they started from when Runt gets a bright idea. With the aid of a burlap bag, they scale the walls and make their get-a-way.

Fatty is taking a stroll by the river and, the day being hot, he decides to take a swim. He does so and hides his clothes under a tree. Pokes and Runt pass this spot and, seeing Fatty's suit, decide that "one suit will do in a pinch for two." Fatty finishes his swim and returns for his clothes. By this time guards have discovered the escape and are in hot pursuit of anything wearing stripes. They see an object among the underbrush and fire at it, chase it for some distance, but upon catching it find that it is not their quarry, but Fatty in a suit of striped B. V. D.'s searching for his clothes.

Meanwhile Pokes and Runt have met a couple of fair charmers and, with the money they find in Fatty's suit, they are having a fine time. They go to the summer amusement park and try all the amusements. The guards, still in pursuit, also spy a couple of vivacious chickens and also seek the amusement park. When they see the guards, Pokes and Runt run for all their lives. After many mishaps and a watery plunge they surrender to the guards and are once more happy to receive the protection of the striped suits and stone walls and glad to return to the task of making little ones out of big ones.

EDISON.

HIS WIFE'S SWEETHEART (Nov. 17).—The cast: Jean Dumar, Raymond McKee, Bob Walker, Grace Williams, John Sturgeon.

Mrs. Whine loves dogs. Hubby Whine loves Wifey Whine all right, but dogs, gosh! but he hates them. Mrs. Whine buys a whoof and Hubby Whine buys a drink. That settles it! A short fight, but a sure one. Wifey Whine leaves home. She goes to a hotel and hires a room to think it over. Not to be outdone, Hubby Whine follows and gets the room next door, but Wifey Whine doesn't know it. Then, oh then, the terrible shock. Hubby hears a man's voice in the next room—"I love only you," followed by a volley of kisses. That is too much for any hubby. The door is smashed and Hubby Whine rushes in to confront the wrecker of his happiness. True, he's a mighty big fellow, but hubby is game and the fight commences.

Hubby was there at the start, but at the finish—ah! 'tis too sad to tell. It's awful when the fellow who breaks your heart sort of tones up the affair by breaking your bones, too. Then—the woman appears. Hubby, or rather what is left of him, collapses. She isn't his wife at all! The hotel manager says that wifey left an hour ago. And hubby never knew it! The people in the room are Mr. and Mrs. Eggley, rehearsing for their new vaudeville act. Hubby enters his home on rubber-heeled crutches. There is wifey waiting for him, ready to make up. Hubby will never again object to dogs—no, not Hubby Whine.

A CHILD IN JUDGMENT (Special—Three parts—Nov. 19).—The cast: Richard Tucker, Mary Elizabeth Forbes, Maurice Steuart, Augustus Phillips, Helen Strickland.

Henry Halstrom, man of wealth, is struck by the beauty of Mary, John Desmond's wife. John, who is in Halstrom's employ, although unable to afford the luxuries of life, is very happily married with Mary and the lives of the two are bound up in the love for Jackie, their little son. Halstrom, accustomed to possess all he desires, decides that Mary shall be his. He sends John to Chicago on a lengthy mission of business. Then, playing on her weakness—appealing to her vanity, offering her all the luxuries and fineries of life, which she has ever craved and been unable to possess—he gradually wins her over to him. Mrs. Barnes, her mother, alarmed at her behavior and the sudden appearance of her wonderful gowns, telegraphs to John to return home immediately. In despair, Mary writes Halstrom of her mother's act. He sends her a note, telling her that she may make her home with him. Fearing John's wrath, Mary goes to Halstrom, carelessly leaving his note behind at her home. Halstrom, anxious to avoid John's knowledge of the truth, hastens to Mary's house to get the note before John's arrival.

Little Jackie is playing with his teddy bear. Teddy has been naughty, and Jackie decides to punish him. He tip-toes to the writing-desk and gets papa's revolver. Unconscious of the deadliness of the weapon, innocent little babe, he aims at teddy bear and pulls the trigger. Halstrom has been spying through the window to make sure of a clear road before coming into the house for his letter. The bullet speeds on and plunges through his brain. John return home. "I have been thoughtless but not wicked," pleads Mary, and for little Jackie's sake and the wholesome love they once knew he leads her back home. The verdict of God has been passed by a child in judgment.

BLACK EAGLE (Nov. 20).—The cast: Margaret Prussin, Richard Tucker, Augustus Phillips, Brad Sutton, Louis B. Foley and Florence Stover.

Barbara Dunbar comes West to visit her uncle Thompson. She gets her first glimpse of Black Eagle when he holds up the stage on which she rides. Once arrived at her destination, she meets Dick Rockwell, and the old saying "East is East and West is West, and never the twain shall meet" goes to smash. The East and the West blend pretty well. It is a case of love at first sight. Dick Rockwell has a mission in life. He sells his share in the ranch and prepares to leave for the city at sunrise. He is going to find the man who has caused his sister's death. Black Eagle hears of Dick's decision, knows of the large amount which he got for the ranch, and arranges to hold him up.

That night, Barbara sees Black Eagle and his band from her window. All the men in her house have left for the round-up, so, mounting a horse, she rides ten miles through the night to warn Dick of his danger. Her love for him outweighs all the stories she has heard from Joe Hawkins about him and "a certain woman who is now dead." Black Eagle enters Dick's cabin, but Dick is prepared. In the struggle, the Eagle is unmasked, and Dick falls back aghast. The Eagle is none other than his chum, Drew. Barbara, however, has met him in the East. "His name is not Drew, it is Richard Childs," she cries. Immediately, Dick recognizes the name his sister breathed when she died.

The chance for revenge has come—Dick springs on Childs. In the struggle, Childs draws a knife and is about to plunge it into Dick, but Barbara has recovered from the first shock of the fight. She grasps a gun and shoots him. Black Eagle, the bandit, and Richard Childs, the cause of the little sister's death, is no more. Barbara has learned the true story about "the woman." She turns to Dick and their embrace brings the East and the West together for all time.

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LAEMMLE.

A WHITE FEATHER VOLUNTEER (Two Parts—Nov. 4).—The cast: Rupert Julian, Hazel Buckham, Elsie Jane Wilson, Mr. Cooley, Bobby Roberts.

John Brown, a married man, is forty-five years of age, and is employed as clerk in a downtown lawyer's office. Alice Simms is a stenographer in the same office and sees much to admire in Brown. One day as she makes a subtle love appeal to Brown, the action is witnessed by the lawyer, their employer, which brings about the girl's discharge. That evening Brown sees the soldiers marching away to he front, and, inspired by his patriotism, is moved to offer himself as a volunteer. He finds, however, that he is past the age limit, and that they will not accept him. On his way home he passes the Simms' cottage, where he meets Tom, a friend of his and the brother of Alice Simms, the stenographer. Tom has been accepted as a volunteer and tells of the great things he will do at the front. Brown tells of the refusal of the recruiting officer to pass him and expresses his regret. Alice witnesses the scene between Brown and her brother. Her wounded pride and vanity clamoring for revenge she plans to humble Brown. She, accordingly, addresses an envelope to Brown and encloses a

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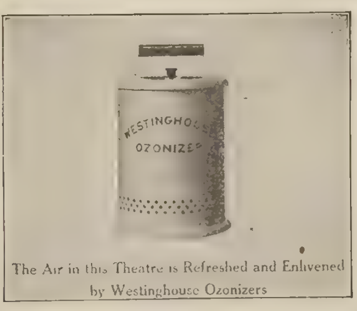

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white feather, a symbol of cowardice which the women of the town have adopted and which they send to those men who do not enlist.

Brown receives the missive and is heartbroken. Johnny, his son, declares it a dirty trick on his father, while Mrs. Brown is moved to tears. Brown becomes filled with determination and, notwithstanding the pleadings of his wife to remain at home with her and their small children, he shaves his moustache, and, lying about his age, is accepted by the recruiting officers. In the months which follow, he and Tom Simms, who are in the same company, see much active service at the front, and upon one occasion Brown saves the life of Tom at the risk of his own, losing thereby his right arm. He receives a medal for valor. The newspaper, however, gets the name reversed and Alice feels chagrined that her brother should have saved Brown's life. When Brown arrives home, however, the truth comes out and Alice begs forgiveness from the man she has wronged. With aching heart Brown learns that Johnny has enlisted and is leaving for the front. Months later Alice, who has enlisted as a Red Cross nurse, comes upon a huddled, broken, youthful body. It is Johnny Brown, and in the pocket of his blouse she discovers the white feather she sent to Brown in her rage. The feather is red with the boy's life blood.

THE MASKED SUBSTITUTE (Two parts—Nov. 14).—The cast: Wm. C. Dowlan, Gloria Fonda, Wm. Quinn, Gladys Johnson, Neil Hardin, Jean Hathaway, L. M. Wells.

June Clay, in her mountain home, is loved by Jim Dexter, a forest ranger. She returns his love, but will not consent to marry him, because she is always longing for the wealth and luxury which she sees displayed at the big hunting lodge near. She has met Earl Metcalf, who lives at the lodge and is a ward of Earl's father. Olive and Earl have been sweethearts since childhood, and a marriage between them has been arranged which is to be announced that night at a masked ball at the Lodge. Olive, in the meantime, has become fascinated by the flattery and suave manner of Victor Melville.

Victor, on learning that the marriage is to be formally announced at the ball, becomes desperate, and asks Olive to elope with him. Olive declines, because of the opposition that will be raised, and says she could not leave as her presence would soon be missed. Just then Victor notices June, who is looking longingly at the gay masqueraders, and wishing she could be one of the them also. Victor tells Olive that as June has the same color hair and is of the same height, she could wear the masquerade costume, take Olive's place, and Olive would be free to go. The exchange is afterward made and Olive and Victor leave in an auto.

June is gracious to Earl, who is delighted, as he loves Olive and he thinks Olive's loyalty toward him is returning. The mother announces the engagement, at which the guests laughingly cry, "Let's unmask his future wife." At that June becomes frightened and starts to run from the room. The guests laughingly chase after her, Earl in the lead. They finally elude the others and Earl takes her in his arms. She then unmasks and tells him what Olive and she have done. He is in despair as he realizes Olive has run away with a scoundrel.

In the meantime, Victor has told Olive that the auto has broken down and gets her to go into a roadhouse, while he has it repaired. She has her mask on, so no one will recognize her and she consents. He becomes insulting and she struggles fiercely to get out of the room. The forest ranger, while patrolling, hears a woman scream. He sees through the window and, as Olive has on June's clothes, he thinks it is his sweetheart. He shoots Victor just as Earl and June break through the door. Explanations follow. Olive realizes the worth of her childhood sweetheart, and June knows Jim Dexter is the only Prince Charming for her.

REX.

THE PARSON OF PINE MOUNTAIN (Nov. 9).—The cast: Ben Wilson, Dorothy Phillips, Matthew von Betz, Joseph W. Girard.

The parson of Pine Mountain is a sturdy mountain preacher. Somewhat out of place in the rude and primitive suroundings of the mountain is Lizzie, the gentle daughter of Old Marvin, a hardened mountaineer. For Lizzie the parson entertains a deep and tender feeling and he hopes one day to make her his wife. Lizzie knows this full well and takes a delight in teasing him. It is Steve Boscombe whom she loves and Steve is infatuated with Lizzie. He and Old Marin are interested in a secret whisky still. One night revenue men come to Pine Mountain and raid the whisky still and in the battle which ensues one of the moonshiners is wounded. He manages to escape and hides in the woods. There the parson and Marvine administer to him. Lizzie is left in Marvin's cabin alone. Steve, who that day has been drinking heavily, notes Marvin's absence and the evil side of his nature getting the better of him, he swaggers up to the cabin and bursts in.

While working over the' wounded man the parson asks Marvin for the hand of his daughter. Marvin consents, and he and the parson stroll to the former's cabin. In the light of the glittering candle, Lizzie is sitting at the table with head bent upon her arms. When the men grasp the truth, Marvin takes his old rifle from its place over the hearth, but the parson wrenches the weapon from his grasp. Then he turns to Lizzie. "Lizzie," he says, "do you love Steve Boscombe?" Lizzie speaks not a word, and the parson knews she cannot deny. His face set, he leaves the cabin. He catches Steve down the trail. Having awakened to the seriousness of his actions, he was running away. The parson stops Steve's horses and leads him back to the cabin. "Lizzie and Steve are aiming to get married, Marvin," said the parson, "and so Steve came and got me to perform the ceremony." Lizzie and Steve are married, and the parson goes out of their lives forever.

LIQUID DYNAMITE (Nov. 14).—The cast: Mr. Abbott, Cleo Madison, Thomas Chatterton.

Old man Belton and daughter, Tex, live near a mountain stream. Belton is in charge of a power house station. Joe Temple, a young business man from a nearby city, is on his vacation and comes to fish and camp near them. He and Tex meet and become good friends. About this time old man Belton receives a letter from headquarters, warning him to be careful of strangers around the power house, as a charge of dynamite was found under power house No. 2. Tex's innocent love for the city man develops until a day or two after the arrival of the warning. When on her way to meet Joe she sees him through the bushes near the power house. Thinking to surprise him, she slips up quietly and sees him take a thermos bottle from his knapsack which she thinks is an infernal machine.

After a struggle with herself, she runs back to the cottage, and tells her father the facts. The old man follows Tex with a gun, and, springing upon the astonished Joe, commands him to throw up his hands. The old man commands Joe to march ahead. Joe starts to pick up his belongings, but Tex and the old man are frightened, and won't let him touch the thermos bottle.

They arrive at the cottage door and the old man tells Tex to 'phone. She hesitates, fearing she has made a mistake, while Joe, realizing how serious they are, asks for an explanation. It suddenly dawns on Joe what it is all about, and he starts laughing hilariously. Joe starts to explain. The old man doesn't want to listen, but Tex pleads and Joe leads them back. They follow, watching Joe go to the thermos bottle, pick it up and start to open it. Joe opens the bottle and, pouring out a steaming cup of coffee, drinks it. He then pours out another cup and offers it to the old man. Convinced, the old man accepts, and after explaining it, Joe offers the bottle as a present to the old man, who accepts it and walks toward his cottage. Joe turns to Tex, who stands abashed. While the old man happily views his new present, Joe and Tex wander off arm in arm.

GOLD SEAL.

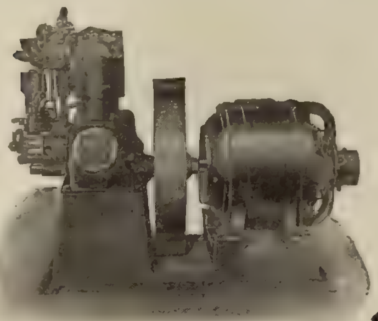
ON THE LEVEL (Two Parts Nov. 9).—The cast: Herbert Rawlinson, F. M. Wells, Jack Wells, Jean Taylor, Barney Furey.

Old Judge Graham, a retired lawyer, has two sons, Frank and Jim. Frank has always been the favorite of his father and is a studious and conscientious boy. His brother Jim, on the other hand, is what is known as "a good fellow." At the opening of the story Jim is in disgrace with his father for having remained too late and imbibed too freely at his club. A few days later Judge Graham is horrified to learn through the bank that his name has been forged to a check by one of the boys. He brings them up in the library and demands to know which one is guilty.

Jim has known for some time that Frank has been associating with a clique of men who spend much of their incomes on gambling. Frank is heavily in debt to a gambler by the name of Burton. Fearing exposure, Frank forges a check. Jim himself assumes blame for the crime. The enraged father orders him from the house. Jim, thrown upon his own resources, starts to write a play.

In the same lodging house is Mag, a slavey. She, in reality, is Elsie Le Roy, a leading woman of great note. But desiring a slavey part for the next season's production, she determines to get actual experience in a cheap lodging house. She meets Jim, becomes interested in him, and also in his play. She gives him considerable assistance and at last the play is finished. Jim takes the manuscript to the producer and anxiously awaits returns.

Meanwhile, in his own home, Frank, being



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accidentally wounded by the gambler, Burton, and believing that he is going to die, confesses to his father that he is the real forger.

The old man is heart-broken at the injustice to Jim and sends for him. Meanwhile Elsie Le Roy, in her true guise, has gone to the producing manager and had Jim's play accepted as a vehicle for herself the following season. Jim is delayed at home several days by the serious illness of his brother. Eventually, the danger being passed, he returns to the lodgings and finds that Mag has gone, leaving no address. The rehearsals of the play progress and Jim is sent for to meet the star, Miss Elsie Le Roy. He meets her at the theater, and she, believing him to be a cad in having deserted Mag, treats him coldly. He, however, admires her immensely, and tells her enough of his story and of his brother's sickness so that she half relents. A few days later Jim receives a note from the lodging house signed by Mag, requesting an interview. He returns to the lodging house. He squares himself with her and in the denouement, when she removes her apron, he finds that Elsie Le Roy and Mag are the same person.

IMP.

GETTING HIS GOAT (Nov. 9).—The cast: William Garwood, Violet Mersereau.

Bill, having decided on a day's fishing, casts his line into the river. A nibble on the line causes him to draw in his line quickly, and, to his surprise, a boot is caught on the end of his line. Violet and a number of girls are off for a picnic, and are scouting around for a desirable spot to spread their luncheon. Bill falls asleep and rolls into the water. He undresses himself and hangs his wet clothes on the bushes nearby. Then he jumps into the water to await the drying of his clothes. A goat from a nearby farm wends its way to the bushes and eats Bill's clothes.

Violet and the girls find the desirable location where the goat has just finished eating unfortunate Bill's clothes. The girls are about to enjoy their luncheon when a snake scares the girls away. Bill, seeing his opportunity, wraps the tablecloth about his body and starts to go home. Twilight having set in, a negro, who has just stolen a number of chickens in a bag, sees Bill dressed in the white tablecloth, thinks he is a ghost, and runs for dear life, dropping the bag of chickens. Bill picks up the chickens and again starts for home. A farmer, discovering his loss, starts on a hunt for the culprit, and sees Bill carrying the bag of chickens. He takes Bill to the sheriff, who, after listening to Bill's plea, starts for the scene of Bill's misfortune. They see the evidence of Bill's plight and release him. Left alone, Bill picks up the boot that he had fished out of the water and discovers a bottle inside containing a note requesting the finder to communicate with the writer at a certain address.

Violet, who wrote the note, is duly advised of Bill's intended visit. She confides in a number of her girl friends, who decide that she must dress herself up as an old maid. She follows out the suggestion. Bill calls on Violet. When he sees Violet in her old maid make-up he takes to his heels, followed by Violet. The chase leads through a field where a bull, angered by the color of Violet's dress, dashes madly after her. She is rescued from the maddened bull by Bill. During the chase Violet has lost part of her old maid's costume. She looks at Bill, who loses no time in capturing his prize.

NESTOR.

THOSE KIDS AND CUPID (Nov. 8).—The cast. Ray Gallagher, Billie Rhodes, Harry Rattenberry, Stella Adams, Neal Burns.

Ray arrives at his sweetheart's home fortified with a large box of candy. Billie, the girl, hears him coming, and the kid sister, ever on the alert, announces the arrival of sister's beau. Ray comes in and is bashful in the presence of the family. Thinking to break the ice, he offers the box of candy, which is passed around. Meanwhile, the kid sister has called in a neighbor's kid and the two come in just in time to see the box making its rounds. There is a wild scramble and they make a dent in the candy. Father at once takes his kid to task and gives her a spanking.

All adjourn to the parlor, while Ray and his girl play to fool the old folks, they succeed in getting many stolen caresses under the noise of the music. Finally father decides it is time for him and his wife to turn in and, sending the neighbor's kid home, takes his own upstairs. Before leaving he admonishes the caller that "office hours" are up at eleven o'clock. The kids get together again, and, sore because they got spanked for stealing the candy, decide to play a trick on the caller. They take the silverware from the room and fill Ray's overcoat pockets.

Ray and his girl, left alone, proceed to make love. The kids in the neighborhood are a mischievious lot and they tie the doorknobs of all the doors. The kids make a noise in tying the door of Billie's home—and father asks Billie if Ray is leaving. She says he has gone, and when father has returned to bed Billie and Ray sneak to the sofa, and in trying to keep quiet, both fall asleep. When the cuckoo clock makes a terrific noise and strikes two, they awake. Father hears them and Billie explains she had fallen asleep. Ray tries to sneak out, but the door resists his efforts to open and father thinks he is a burglar. When dad gets his old muzzle loader into action there is some fast action, and Ray breaks out at last but is pursued by the old man.

Just as the boy congratulates himself upon his lucky escape he is taken in by a cop and rushed to the station where the silverware is found on him. He is arrested. Next morning the silver is missed and father calls the station. The sergeant informs him that they have both the thief and the silver, and asks him to come to claim his goods. The kids arrive at this time and confess their trick. When father and the girl arrive at the jail. Ray gladly promises he will never stay out late again, so father secures his release.

FATHER'S LUCKY ESCAPE (Nov. 13).—The cast: Billie Rhodes, Ray Gallagher, Neil Burns, Harry Rattenbury, Stella Adams.

Neil is in love with a popular actress. Father, hearing this, remonstrates with his son for being in love with an actress, threatening to disown him if he continues. The actress has a host of admirers and one of the most ardent is the manager. That night Neil attends the show and his lady love looks better than ever. Father, in order to cool his anger, takes mother to the same show and, seeing the flirtation between their only son and the actress, are very much wrought up.

When the act is over the manager meets the actress behind the scenes and tries to "pan" her for encouraging Neil, but she spiritedly tells him to mind his own business. Neil arrives and takes the girl to a restaurant for refreshments. The manager follows them and his jealousy flames up when he sees the attention the girl pays to Neil. The actress, in order not to break with the manager, shows him some attention, and this gets Neil peeved. He leaves her. Arriving home, he and father have it out, and Neil is finally kicked out for good.

Not being a son of the "idle rich," he immediately looks for work. The first place he finds is a job as waiter and upon learning that it is the same place he has been patronizing he is undecided, but realizing his penniless condition he accepts. In order to keep the girl from finding out his low position he decides on a disguise. That night after the show the manager takes the actress to a cafe. It happens to be the one where Neil works. He sees them enter and a scheme to overthrow his rival immediately occurs to him. He takes their order, which he transfers to a brother waiter. The manager is peeved, but the girl insists on Neil joining them. They have a merry party and Neil insists on ordering only the best, and some of the rival's resentment gives way when Neil tells him that he is "standing" the bill.

Neil leaves on a pretext. He then resumes his disguise as a waiter and demands the bill. The manager is flustered and is forced to borrow money from his fair companion. She "gets wise" to Neil's disguise and between the two of them the manager's downfall is complete. Ray decides he will not take any more chances, so he marries the girl the next day. Neil breaks the news to father, thinking that perhaps he will relent, but on the contrary, father is angrier than ever. The actress then decides that she will take a hand in the game. She makes an appointment with father, who, although old, still enjoys a meal with a "chicken." The next night father takes her to the restaurant where Ray is waiter. The actress flirts with father, who places his arm around her. Ray throws the curtains aside and they are discovered. It is up to father to forgive them or take the consequences. He forgives them and takes them home to mother, who receives them with open arms. Father acknowledges that he has had a lucky escape.

POWERS.

INSET ODDITIES (On same reel as "The Prankful Ponies" Oct. 21).—This film shows the tropical members of the insect world the beautiful and the dangerous. It was filmed at the studio of Curator Raymond L. Ditmars of the New York Zoological Park. It shows first the scarabs of Egypt, then the luminous beetle, which, when tapped gently on the head, sends out a ray of light strong enough to take moving pictures by night with. Mexican women use these luminous beetles as ornaments at parties.

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HONOR THY HUSBAND (Two Parts—Nov. 12).—The cast: Sydney Ayres, Abe Mundon, Val Paul, Doris Pawn and Helen Wright.

Mathew King is the wealthy owner of a vineyard. He is about to be married to Flora Kellette, a pampered and petted girl. Her mother has bred in her a desire for expensive things, and she urges the marriage, for King is rich. Flora imagines herself in love with Frank Wolff. Frank is poor and she consequently refuses him. Soon after the wedding, Flora begins to find fault with the home her husband has given her. Flora, to lighten the dull life, invites her friends to week-end parties. The automobile parties overrun the place. Wolff, naturally, is a member of these parties, and Flora sees considerable of him. King sees them together one evening and learns that his wife married him for his money and that she is in love with Wolff.

King remains silent about what he has heard. His brother, Alan, a young business man is out visiting him and he discovers King in his grief. King finally tells his brother of his suspicions and of his determination to make his wife pay in full, and to uphold her part of the establishment as a wife should. His first step is to dismiss the guests his wife has at the house. Flora is chagrined and furious. King then dismisses the servant and informs Flora that it is up to her to do the housework and cook for him. The girl, at first rebels, and takes to her room. She even goes so far as to pack, intending to return to her mother; but she remembers that her mother is now entirely depending upon her for support. She finally submits in a grudging manner.

Mrs. Kellete, meanwhile, hears of the treatment her daughter is receiving, and rushes out to interfere. King terminates her interview with him abruptly. She rushes to her daughter again, and brings up the question of money. Mrs. Kellette needs a fresh supply. King interrupts the conversation by explaining that he is ruined. Mrs. Kellette urges her daughter to come with her, but Flora, disgusted with her mother's selfishness, refuses to do so. King takes his wife to live in a neighboring village, where he goes to work as a common vineyard hand. Wolff, meanwhile, has come into some money. He has heard Flora's treatment, and goes in search of her, intending to urge her to leave King and go with him.

King returns home one night to find his wife entertaining Wolff, who has asked Flora to elope with him. Both are fearful when King enters. For the moment King, neither by sign or look, lets on that he has overheard, and smiles and talks as if nothing had happened. Later in the evening King evidently prepares to leave the house, simply saying that he does not know when he will return. When King steps outside the door Wolff moves quickly to her side. She shoves him away and rushes to the door with a cry to call her husband back.

King hears the cry and knows that his wife has finally given her love to him. He turns back and takes his wife in his arms. Back in the room, he bears down upon Wolff and is only prevented from manhandling him by Flora. During this time, King, believing that his wife was learning to love him, and remembering her criticism of his former home, had a new house built. The story ends with him introducing the girl to the new place.

UNIVERSAL.

ANIMATED WEEKLY NO. 190 (Oct. 27).—Scalping the Indians.—Carlisle's celebrated football team defeated 45—0 by Penn State, Pittsburgh, Pa.

Tyler Statue Unveiled.—Daughter of 10th President of United States dedicates giant shaft, Richmond, Va.

"Joe" Cannon on Stump.—Ex-Speaker grows vigorous as he denounces country's Mexican policy, St. Louis, Mo.

"Smoking" Opium.—$100,000 pile of drug and pipes seized by police goes up in smoke, Los Angeles, Cal.

Universal Stars Set Fashion.—Latest creations made in America. By courtesy of Harry Collins. Subtitles: Skating Dress—White Georgette crepe and velvet, trimmed with natural oppossum fur. "The Promenade"—"Gros de Londre" trimmed with navy velvet ribbon and edged with taupe wolf. "The Ingenue"—Pink radium velvet and illusion tuille, shoulder strap and waist trimming of rhinestones.

Dedicating Masonic Temple.—Five thousand cheer as Scottish Rite's shrine is consecrated in solemn ceremony, Washington, D. C.

"Rookies" Save Chicago.—"Invading" tars who land on Lake Michigan's shores repelled by citizen soldiers, Chicago, Ill. Subtitle: Cavalry aid arrives.

Bury Wreck Victims.—Seventeen cadets, victims of disaster to British training ship, "Cornwall," laid to rest by comrades, West Thurrock, England.

Lord Mayor Reviews Jackies.—Royal Naval Division reviewed on way to join fleet, London, England.

French in Trenches.—How army works machine guns from safety, "Somewhere" in France.

On the Battle Line.—Germans in captured town, eating supper and hearing band concert, near the Argonne.

President Votes for Suffrage.—Students greet Nation's Chief as he arrives at polls, Princeton, N. J. Subtitle: Thanked for his vote.

Thirty Thousand March for Vote.—Army of suffragettes march up Fifth Avenue in giant demonstration, New York City.

Cartoons by World-Famous Caricaturist, Hy. Mayer.

UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Episode No. 20—"Danger on the High Seas"—Two Parts—Nov. 1).—Kitty, Count Frederick and the demented sailor are on the cliff of the South Sea Island, waving frantic signals to the yacht, a short distance out, when suddenly they find themselves surrounded by the blood-thirsty natives. On board the yacht the owner, looking through his glasses, sees Kitty, Frederick and the sailor being tortured by natives. He orders a number of his men to arm themselves and go to the rescue. The sailors succeed in rescuing Kitty, Frederick and the sailor to say nothing of the monkey, and take them on board the Princess.

In Gretzhoffen, Michael and his drunken friends turn the stately old palace into a modern cabaret. Count Sachio, after searching for several hours for both parts of the coin, fails to find the hiding place of the papers and, waiting his chance, succeeds in leaving Gretzhoffen. Upon returning to Grahoffen he reports his failure to his king. King Philip is enraged and orders Sachio to mobolize every available man, woman and child, if necessary, and be ready to take Gretzhoffen within a week.

After securely hiding her half of the coin and the charred papers which she had discovered in the old sailor's chest, Kitty puts on a fresh yachting dress given her by the stewardess, and goes above to thank the owner, Mr. Wyndham, for rescuing her. Arriving in the saloon she finds Count Frederick in one of Mr. Wyndham's suits. She is rather glad to meet Count Frederick again, for Mr. Wyndham's strange glances rather frighten her. In Gretzhoffen the Prime Minister sobers up and looks about for means of getting rid of the drunken guests with whom the puppet Michael insists on filling the palace. In Grahoffen, Sachio begins the mobilization of the troops and citzens of the little principality, and they lay in stores of arms and ammunition.

Alone in the saloon on board the Princess, Kitty is accosted by Mr. Wyndham. Her screams attract Count Frederick, who happens to be nearby. He throws the owner to the floor, and starts to leave the cabin with Kitty when he is stopped by Mr. Wyndham, who calls his sailors and orders Frederick and the sailor put in irons. Wyndham succeeds in locking Kitty and himself into his cabin and starts taunting her with her helplessness, not realizing that at that moment Count Frederick, in the hold below, has succeeded in freeing himself. Disarming one of the deckhands, Frederick leaves him in charge of the old sailor, while he goes above and forces the wireless operator to send a message to the Prime Minister of Gretzhoffen, telling him that he is on board and to send a boat to meet them. This is seen by one of the mates who rushes to the cabin, and, pounding on the locked door, tells Wyndham's of Frederick's escape. Wyndham at once forgets about Kitty for the moment and orders Frederick again put

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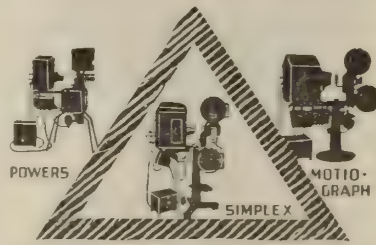

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in chains. Then, returning to the cabin, he locks the door, facing helpless Kitty, and advances toward her as the episode fades out.

THE BROKEN COIN (Episode No. 21, "A Timely Rescue"—Two parts—Nov. 8).—Kitty on board the "Princess" is locked in the cabin with Wyndham, the owner. Realizing Kitty's helplessness, Frederick, in the boiler room of the ship, tries to loosen the chains that bind him, in order to get to Kitty's rescue, but to no avail. In Gretzhoffen, the Prime Minister receives Frederick's wireless message and with a few soldiers boards a speedy yacht and goes in pursuit of the Princess. In Grahoffen, Sachio and King Philip succeed in mobilizing an overpowering army and decide to enter Gretzhoffen by way of a channel, to avoid discovery of their intended attack upon the little kingdom.

On board the "Princess" Kitty is forced to submit to the advances of Wyndham. Suddenly Wyndham hears the approaching yacht with the Prime Minister and is forced to give up his hold on Kitty. Boarding the "Princess," the Prime Minister and soldiers demand Kitty's release. Frederick and the old sailor depart with them toward the little kingdom of Gretzhoffen, not realizing that on the same sea within a very short distance of them King Phillips and Sachio are bound toward the same port, bent on the destruction of the town. Kitty, Frederick and the Prime Minister are nearing the port of Gretzhoffen, when the accidentally learn of Sachio's intended attack. They succeed in arriving in Gretzhoffen in time to scrape together what they can of the army and get to the fort in time to repel Sachio's attack.

A battle follows, in which Sachio and his army get the worst of it. Sachio watches his opportunity and leaves the battlefield for the palace of Gretzhoffen, hoping to find the hiding place of the jewels and treasures before Kitty and Frederick arrive there. His departure is noticed by Kitty; she informs Count Frederick, and together they leave for the palace, arriving in time to corner Sachio. Frederick hands Sachio a sword and, taking the other, they start fencing. In the scuffle, Kitty succeeds in getting Sachio's coins. Sachio remarks that they are no good, but she surprises both Sachio and Frederick by taking from her blouse the other half of the coin. Sachio starts for her, but is stopped by Frederick, who allows Kitty to start for the torture chambers with the real coins to find the secret place of the treasures of Gretzhoffen. At this point the episode closes.

JOKER.

A DAY IN MIDLAND BEACH (Oct. 30).—Tweedledum is about to take a bath in his bachelor apartments when he receives a note from Elsie, his sweetheart, asking him to meet her on a certain boat that leaves for Midland Beach. He forgets to turn off the water in his haste, is knocked down by a bicycle and lands on the cowcatcher of a trolley car. The conductor forces him to take a place in the car, where he tumbles all over the passengers, and just as the car is going over a bridge an irate passenger throws him into the water. He sails on his valise to the pier where he meets Elsie.

On their way to Midland Beach the boat is blown up by a floating bomb and Tweedledum and Elsie cling to the life-saving valise till they reach land, where they meet further trouble while Elsie is trying to dry her clothes, having modestly retired for that purpose behind some convenient bushes. A country boob palms himself off as a local sheriff and is only pacified by the handing over of a liberal graft. Finally the couple arrives at Midland Beach, where they take in the sights. They take a ride on a Ferris wheel, from which Tweedledum falls. Elsie insists on going in bathing and after waiting for some time for Tweedledum to join her, she finds him, to her utter amazement, taking an improvised bath in his valise.

Tweedledum suggests they take their lunch al fresco, and improvises a table. He opens the handbag hurled after him from the trolley car and extracts all sorts of feminine wearing apparel. This leads to a lovers' quarrel and Elsie leaves him. Sadly Tweedledum wends his way home, to find the entire bathroom submerged, owing to his failure to turn off the faucet. Despondent and tired of life, he plunges into the water and disappears.

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TWENTIETH CENTURY SUSIE (Nov. 6).—The cast: William Franey, Milburn Moranti, Gale Henry, Charles Conklin, Lillian Peacock.

Farmer Stickney receives a letter from his sister, Susanne, whom he has not seen for twenty-five years. Ezra Snuck, the "ladies' man" of the village, happens in as Stickney is reading the letter, and learns that she is coming to take charge of her brother's household. Stickney, pointing to the picture, which was taken a quarter of a century ago, when the sister was only eighteen, says, "That's Susie." Ezra falls madly in love with the picture, and confiscates it. Susie is now an old maid of forty-three. The male contingent of the village have, in the meantime, received a glimpse of the photograph, and are as badly smitten as Ezra. Vinnie, who has held Ezra's heart up to now, suddenly finds herself supplanted by another. The other girls are also cast aside by their sweethearts.

Susanne, with her parrot and cat, alights, but not one of the men who have gone to the station to escort her to her brother's home, pays any attention to her. All are looking for the pretty original of the picture. In the meantime Susanne arrives at Stickney's home. Stickney is surprised at her coming alone, and tells her of the welcoming committee. As they are talking, Ezra and the farmers arrive to report the non-arrival of "Susie." Upon learning Susanne's identity, one look at her suffices them, and they beat a hasty retreat. Susanne is pacified by her brother, who explains that they were "jest bashful." Later that day, Sam Higgins, Susanne's sweetheart of a quarter century ago, returns to the scene of his boyhood. He meets Susanne; their old affections are revived, and she soon consents to become Mrs. Higgins. Vinnie and the girls decide to pay the boys in their own coin, refusing to have anything further to do with them. Realizing that they have Ezra to thank for their predicament, the farmers give him a good ducking in the river. The last we see of Ezra, he is sitting on the bank of the river, drenched to the skin, savagely tearing into bits the picture of his "Susie."

VICTOR.

PROMISSORY NOTES (No. 1, "Little Stories of Real Life"—Nov. 12).—The cast: Mr. Alice, Peggy Cordray, Ray Russel, Alva Blake.

James Cuthbert, a rising young Wall street broker, is so busy trying to make money for his extravagant young wife, that he has forgotten that a woman needs love and companionship as well as clothes and jewels. His wife, not finding the attention she requires at home seeks it elsewhere, and Jack Mason, a supposed friend of Cuthbert with more money than principle, supplies the necessary requisites. The wife, while thoughtless, is not bad, and keeps Mason at arm's length. This only makes the game more interesting for him, and, to gain his point, he promises her that if she ever needs anything to come to him for it.

Cuthbert, in a moment of money stringency, borrows from Mason on a promissory note, payable in a certain length of time. The note falls due, and Cuthbert is unable to pay. Mason sees his opportunity and refuses to extend the time limit. The wife, seeing her husband in trouble, suddenly discovers that she loves him, and recalls to Mason his promise to help her. Seeing his chance, he agrees on condition that she meet him that night at his office. That same night one of the little shadows of the underworld decides that the office may perhaps yield six months' board and lodging, and enters by the most convenient way—by the fire escape and window. He no sooner gets to work than Mason comes to keep his appointment with the wife, and the shadow takes refuge in the closet. The wife arrives, and discovers that Mason's promises are worthless.

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In the meantime, Cuthbert receives a telegram from his business partner saying that if he can stall Mason off for another day, all will be well. Cuthbert goes to Mason's home and learns from his servant that he is at his office. He gets to the office just in time to hear his supposed friend making violent love to his wife. Forgetting money, promissory notes, and all, he breaks open the door and denounces both of them. The shadow in the closet then decides to take a hand himself. He opens the door and tells them all what he thinks of them, especially Mason. Then, just to show that he controls the situation, he burns the promissory notes and makes a graceful exit. The result is a reconciliation—between wife and husband, and the discomfiture of Mason.

L-KO.

SILK HOSE AND HIGH PRESSURE (Nov. 10).—The cast: Billie Rhodes, Gene Rogers, Henry Bergman, Alic Howell, Louise Orth.

A fire hose with 100 pounds pressure, some silk hose of summer weight, a theater, the police officer, and two bachelors who flirted to excess, were the disturbing elements in the story. A new wife, who had been an actress and had too many callers, was the cause, and a man shooting up in the air on a stream of water was the effect.

There were other effects just as striking and more numerous. It all started when the actress-wife gave a midnight party to her former associates and Bill and Mr. Jowlish tried to horn in on the revelry. Her husband also thought he was going to have a quiet little party with Violet Vere de Vere, the soubrette, but she invited him to the same one his wife was giving.

As is known, meetings like this lead to murder. The killing started with mere pistols, but rapidly branched out until fire hose, silk hose, cops, explosions, geysers and volcanoes were in the itinerary. Never since have the bachelors flirted, nor the wife given parties. And also never since has the police captain talked to actresses.

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FALSTAFF.

TILLIE THE TERRIBLE TYPIST (Oct. 25).—The cast: Violet Horner, Riley Chamberlain.

Tillie, the typist, was beautiful, and had many admirers. Her favorite was a young man whose only duty in life seemed to be to smoke cigarettes; a second was an aged merchant who lived by renting dress suits and fancy ball costumes, while the third was a rich and arrogant plumber. Tillie's mother liked the plumber, and Tillie accepted him; the fact that he bought an enormous diamond ring, such as only plumbers could afford to buy, having some effect upon her decision. He also presented her with a locket, containing his picture and a lock of his hair.

Tillie attended a ball with the cigarette-smoking youth, wearing a gown that the costumer had loaned her free of charge. The young man had a dress suit from the same place, but he had to pay for it. During the evening Tillie told her admirer of her engagement, and to soothe his sorrow handed him a locket, saying: "Keep it to remember me by. It contains my portrait and a lock of my hair." These were the same words that the plumber had uttered, and it was the same locket, for thrifty Tillie had thrown out the plumber's hair and picture and substituted her own. When the dress suit was returned the costumer found her locket and lamented. Then the plumber called to hire a dress suit to be married in, and proudly exhibited the portrait of his fiancee.

The costumer was a wise old owl. He gave the plumber the suit, saying that only one man, the cigarette youth, had worn it, and he slipped the locket back into the pocket. The plumber found the locket, and rushed off to have it out with Tillie, the costumer following. His rival and the girl were chatting at the door of her home. The youth ran for his life, uttering loud cries, and the plumber demanded the return of his engagment ring. He was vociferously indignant when Tillie told him that, knowing him to be an "injun giver," she had "hocked it." So the plumber gnashed his teeth and departed. The costumer, who had watched affairs from the background, now came forward. He gently told the girl that he had come to offer her his heart and hand. The girl looked him over critically. She had lost her job and her other suitors, so Tillie accepted the costumer.

THE SOAP SUDS STAR (Oct. 28).—The cast: Carey L. Hastings, Reginald Perry.

Some of the vaudeville manager's "star acts" had failed to make good, others were still detained abroad. The manager called his press agent in, scolded him and ordered him to secure a vaudeville team, adding that "they must be extremely funny and extremely cheap." Within a short time the agent returned and proudly announced he had found "an absolute novelty, and a joint salary of $15."

"I dodged all the agencies," he explained, "and down on one of the side streets I ran across an old-time ham actor. I followed him. He went into a laundry and tried to get his duds out without paying for them. Well, the woman who ran the joint was a regular comedy queen. She didn't say much, but she certainly was full of 'pep.' She nearly wrecked the laundry with that actor, and I never laughed so much in my life. When I offered them an engagement the man balked, but the woman accepted for both of them, saying he could work out his laundry bill anyhow."

The manager tried the act out, and it made a big hit. The morning papers gave much space to the "Soap Suds Star," Sophie, the laundress. Much to his dismay, however, the press agent found the manager in an extremely bad humor.

"It's all your fault," he said bitterly. "You get me to hire amateurs, and now they are going to be married, and quit vaudeville for the classics."

"I think it a dandy idea," said the agent. "Sophie as Juliet would coin money for any manager. Why not try them out in the balcony scene?"

The manager, impressed, retained his "Soap Suds Star," and his leading man. Sophie's bad temper, however, spoiled her artistic career. She was on the job as Juliet, all right, but Romeo nearly missed the performance, and when he did appear he wore his street clothes, explaining with an alcoholic smile that he had been out with the boys and really had no time to dress. Sophie left her art to chastise him, but after a lively chase he escaped by leaping into the river, and the one-time actress returned to her laundry, believing she was a widow. But her husband came back and Sophie forgave him. Then, finding that his clothes had been well sprinkled in the river, she ironed him out, and gave him a life position in the laundry.

FILM FAVORITE'S FINISH (Nov. 11).—The cast: Louise Emerald Bates, Frank Goldsmith, Frances Keyes, Riley Chamberlin and Lindsay Morrison.

From the Atlantic to the Pacific the players of the Climax Film Company were known as "The Happy Family." Everything went along beautifully until T. Dorincourt Withers, a motion picture idol, joined the company. Women idolized him, and this made him most unpopular with other members of the company. Withers was made leading man and he refused to talk to anybody except "the leads." He paid much attention to the women of the company, and took an interest only in those parts in which he was to appear alone, in "close-ups." An indignation meeting was held, and action decided upon.

It was the character man who rose to the emergency. On a day off he happened to pass a country estate just in time to see its owner, a wealthy society leader, depart, leaving the house unguarded. As she stepped into her auto, she dropped her keys, and an idea struck him as he picked them up, "what a dandy way to bring woe to Withers." The enthusiastic support of the company was easily engaged. An auto drove up to the studio, and the card of Mrs. Van der Gordon, New York and Newport, was brought to the star, who did not recognize in the "footman" one of the members of the company. The star hastened to the auto and gladly accepted the gracious invitation of Mrs. Van der Gordon to take a ride. He did not know that "Mrs. Van" was really the character man made up. She took him to her home, men-

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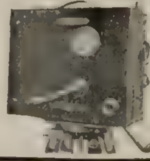

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tioned that she was going away for a long trip, and urged him to take possession of the place. He did so, and was impressed with the calibre of servants she had, two extremely pretty maids and a solemn butler, all members of the picture company but cleverly disguised.

The star moved in on the spot, and unknown to him the servants moved out by the basement door. A little later the police called, having been notified that burglars were in the house. The real Mrs. Van der Gordon came back and repudiated him, and he was led off to jail. He did not remain there long. The authorities let him out, believing the plea made that he was simple-minded, a plea which the members of "The Happy Family" most enthusiastically endorsed. But his brief incarceration had a sad effect upon the star's nerves, and he went to his father's farm in Kansas to recuperate.

THANHOUSER.

THE CONSCIENCE OF JUROR NO. 10 (Two parts—Oct. 26).—The cast: Wayne Arcy, Ernest Howard.

His love for his wife means more to Milton Calhoun than his honor. He racks his brain to find some way of sending her to the mountains where she shall regain her health and be able to care for their baby girl. Then Jacob Morris, director of the Scoville bank, offers Calhoun bribe money if he will help convict Jonathan Moore, the bank president, indicted for false financial statements on the eve of failure. Calhoun does not stop to go into the merits of the case. He sees within reach only the long desired opportunity for Mary, his wife—and accepts the bribe.

Then comes the trial. As the case progresses, it becomes more and more clear to Juror No. 10 that the president is innocent. Still Calhoun holds out doggedly. Telling his counsel that he must get some air, Moore hurries out of the courtroom and down to the river. In the jury room things are at a standstill. Calhoun, gazing from the window, trying to think only of his sick wife, notices a boat drifting down the river. In it lies a sleeping child. Presently the youngster wakes. Her doll falls over the side of the boat, and in an effort to get it she tumbles headlong into the water. With a wild cry, Calhoun flings himself out of the window. But the bank president is before him. Calhoun receives from Moore's arms his half-drowned baby girl. A little later, in the courtroom, Calhoun makes a clean breast of everything. Moore takes pains that Calhoun and his wife shall lose nothing by the confession of the tenth juror.

THE FISHERWOMAN (Oct. 31).—The cast: Inda Palmer, H. E. Herbert, Geraldine O'Brien.

The Fisherwoman was a dominant force on the busy island. Unaided she had built up a large business. She employed many fishermen, and grew wealthier year by year. She sent her son to college, and was delighted when he told her, after graduation, that he intended to help her in the work. Contact with the world, however, had spoiled him for a narrow life. The mother divined his secret, although he tried to hide it. "You have your own life to live, my son," she said, "and I would not keep you here." The son's progress in business was rapid. One day word came from him that he was married, and he sent his mother the picture of his bride.

Time passed, and the son wrote more and more infrequently. The mother believed that the wife was to blame, and although they had never met, she began to hate her bitterly. One day, standing on the beach, the Fisherwoman spied an overturned boat, well out to sea. Clinging to it were a man and a woman. She rowed out to the wreck, but before she could reach them the man had disappeared under the waves. She rescued the woman, however, and on dragging her into the boat recognized her son's wife. The younger woman was exhausted from her terrible experiences, and for several days raved in delirium. The Fisherwoman learned that she and her husband had gradually drifted apart. The wife had gone on a yachting trip with some friends, among whom was a young man who paid her much attention. He had induced her to run away with him. And the man had been drowned.

The husband was telegraphed to, but he was out of town and it was some time before he could be found. The mother's message said the wife had come to pay her a visit, and had been suddenly taken ill. But before he arrived the mother told the wife that she knew everything.

The wife was not wicked—she was simply weak. She had not really loved the other man, she had only yielded to his flattery. She was thoroughly repentant, and pleaded for another chance. And the Fisherwoman saw that she got it. The husband never knew.

IN BABY'S GARDEN (Nov. 14).—The cast: Thomas A Curran, Carey L. Hastings and Helen Badgley.

The Kidlet wanted a little garden all of her own, just like the gardener's little boy had down in a little patch in a corner of her mother's great big grounds. Her governess told her how big things always grew from little ones, but when she tried to raise a new set of dishes by planting the pieces of a broken dish, she soon found out that this was not always the case. That was all before her big uncle returned from Africa. The uncle gave the Kidlet a lot of pretty things, like dolls and beads and all that. but the Kidlet wondered why uncle and mother made such a fuss over one little bag of beads which they put in the wall safe, and paid so little attention to her own, which were so much prettier. She would have been much enlightened, though had she been able to realize just what it meant when uncle told her governess and her mother one day that "Those South African diamonds are worth many thousands of dollars and represent my fortune." Not realizing this, and having a chance one night when her mamma left the safe open to take them without anyone being the wiser, she took them, intending to plant the diamonds.

There was a lot of trouble when mamma found the diamonds were gone, and the governess, who was left in the room by the Kidlet's mother with instructions to close the safe, was blamed. The governess had closed the safe, but she had not been looking when the little one peeped into it and found the shiny "beads." There was an awful row about something, which the Kidlet did not know about, right beside the little one's garden. She thought that she would stop it, so she told what she had planted.

Mamma and uncle both rushed over to her garden and they didn't leave much of it after they got through digging up the pretty, shiny "beads." Then they rushed off, saying they were going to bring the governess back, and would have left the Kidlet all alone, if she hadn't begged to go with them. They found the governess all alone, and she was looking mighty sad, but got happy when they told her about what Baby had been doing in her garden. Everybody kissed everybody all around, except uncle didn't kiss the governess, though he looked like he wanted to. Mamma hurried Baby off so that the others could be alone, and what do you think? Mamma leaned down and whispered for her not to look around, for uncle was telling the governess she must come home and be his wife. Baby didn't quite understand it all, but anyway, she's glad the pretty governess is coming back to help her make another garden.

AMERICAN.

ALICE OF HUDSON BAY (Two parts—Nov. 8).—The cast: Edward Coxen, Chas. Newton, Winnifred Greenwood, George Field, Lizette Thorne.

John Gale, a trapper, lives in the Canadian backwoods with his daughter, Alice. He discovers Ralph Martin stealing from his traps. A fight follows, in which each recognizes the other as a fellow clerk in the East twenty years before, when Gale was accused of murder. He was innocent, but the evidence was against him and he fled with his daughter, Alice, whose mother was dead.

Martin reminds him of the past and makes his home with Gale. He forces his attentions on Alice and she repulses him, being engaged to Frank Moss of the Canadian Mounted Police. Gale refuses to help Martin and the latter secretly notifies the police of Gale's whereabouts. Frank is sent out to arrest Gale, which he does in spite of Alice's pleadings. She breaks their engagement.

Alice follows them to the jail and manages to release her father. They both make their escape to the distant gold fields. Frank is dismissed for allowing Gale to escape. Gale makes his home in a deserted hut in the mountains. Unknown to them, Martin is placer-mining nearby. One day while out together Gale returns home, leaving Alice, who is discovered by Martin. He forces his attention; she screams and is rescued by Frank. In the fight, Martin is hurled from a cliff and mortally wounded. On his return home, Gale is arrested by the police. Before dying, Martin confesses to the murder of which Gale is accused. Gale is freed. Alice and Frank are reconciled.

TO RENT FURNISHED (Nov. 12).—The cast: Vivian Rich, Walter Spencer, Harry Edmonson, Bessie Banks.

Kate Proctor and Billie Tilton are in love. Billie is so sure of Kate that he procures a marriage license, thinking to persuade Kate to marry him at once. Kate becomes angry at Billie's sureness and says she will never even speak to him again. Reverend and Mrs. Jones, who own a pretty little bungalow in the hills, decide to rent their home furnished during their vacation. Kate arranges with Mrs. Jones for the bungalow. Meanwhile Rev. Jones lists the house with a real estate agent. Later, the agent's office boy is notified that the place has been rented, and he leaves a note to this effect for the agent. The note is blown from the desk. The agent rents the bungalow to Billie, who goes to take possession.

Kate, an artist, has left the house to make some sketches, and Billie arrives during her absence. Thinking her effects are those of the owners, he gathers them up and lays them away. When Kate returns to the house and finds her things gone she thinks she has been robbed. Then her troubles start. She finds the telephone disconnected, the gas turned off and lights will not burn. Billie returns and enters the house with his key, but cannot get into his bedroom. Kate thinks he is a

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burglar as he tries to enter a window. When she discovers it is Billie, she believes he has followed her to her retreat, and is further angered.

Billie accepts the situation, and goes to the kitchen, where he is able to turn on gas and the lights, and starts cooking. Kate, lured out of her stronghold by the odor of food, accepts Billie's explanations and they make up. Just at this point the Joneses, having learned of the double renting, return to straighten things out. Their advent is opportune, as Billie produces the marriage license, and the reverend gentleman performs the ceremony, thereby enabling the happy young couple to take over the lease jointly and live out their honeymoon in the bungalow in the hills.

BEAUTY.

HER ADOPTED FATHER (Nov. 9).—The cast: Frank Borzage, Estelle Allen, Lucille Ward, Rosemary McMackin, Wm. Carroll.

Ed. Harte, a gay and dissipated young bachelor, is the despair of his valet, Jenks. Marion Cosgrove, a young widow, forced by circumstances, places her little daughter, Sue, in the care of Mrs. Grumpus, who is addicted to drink. Little Sue is treated right except when her guardian is intoxicated. One day while drunk she abuses Sue, who runs away. She comes across Hart, who is leaning against a lamp post, unsteady from the previous night's debauch. Sue sympathizes with him and starts to lead him away from a policeman, telling him that Ed. is her father. The policeman follows them to Ed.'s home, where Sue is taken in. Jenks is astounded. Sue promptly takes a bottle of liquor away from Ed. The two men are perplexed and finally decide to keep Sue, being unable to find her mother. Sue transforms Ed. into a better man.

Mrs. Grumpus was sent to jail for six months, and Sue's mother is unable to find her daughter. She eventually locates the child, but Sue refused to go unless Hart and Jenks accompany them. Hart has a better plan. He proposes that Sue's mamma stay with him. Mamma consents and the new home is made happy.

ALMOST A WIDOW (Nov. 13).—The cast: Frank Borzage, Neva Gerber, Lucille Ward, William Carroll, Beatrice Van.

Jack White, a bachelor, is invited to spend his vacation with his friend, Joe Smith, at Sea Hurst. He accepts the invitation. Henrietta Jones and her niece, Edna, also go to Sea Hurst for their vacation, occupying the tent adjoining Jack and Joe. The Widow Millionbucks arrives at Sea Hurst. Joe and Edna fall in love with each other. Henrietta falls in love with Jack, who meets the Widow Millionbucks. She is pursued by several suitors, but Jack wins her affections.

While Henrietta is sleeping, Joe secures a marriage license for Edna and himself, Henrietta being opposed to his suit. That night Henrietta, being frightened at a rat, ran from her tent and threw herself into Jack's arms, he being attracted by her screams, rushed out in his pajamas. Sid, the owner of the tents, appears and demands the reason of the unusual situation. Henrietta announces that she and Jack are to be married. Jack is horrified as Sid speaks of arresting him. Sid sends for a preacher, and Jack flees to the beach in a wild attempt to escape, the others following. Jack eludes his pursuers in the water. The minister arrives and Joe and Edna suddenly decide to get married. Henrietta returns and is furious at what has occurred. Jack captures the Widow Millionbucks, while Henrietta goes into deep mourning.

CASINO.

ZABLITZKY'S WATERLOO (Oct. 31).—The cast: Jean Pierre Pierard. "Budd" Ross, Jennie Nelson, Helen Hart, H. Stanley Marie Wierman, S. Rice, Marie Jansen, Fay Stuben, Jules Cluzetti, A. F. Baus, Cissy Fitzgerald.

Being the wrestling champion, Zablitzky believes that the deference paid him is due to his own great personal charm. He imagines that every girl is in love with him. One girl does lose her heart to the great big mountain of muscle and foolishly sends him a note after seeing him win a championship bout. She says that she will be on a certain bench in the park the next afternoon at three, wearing a white chenille dress. Being a wrestler and not a clerk in a dress goods department, the wrestler has not the least idea in the world what a chenille dress looks like. He knows from his admirer's letter that it is white. Consequently every pretty girl dressed in white who approaches the park bench about three o'clock is the object of his attention.

The first girl has her face hidden by a parasol. When Zablitzky accosts her he finds to his dismay that she is extremely homely. Fortunately his cheap-sport friend, Squid, happens along, and the wrestler unloads the unprepossessing female on the much-disgusted Squid. Zablitzky has led them some distance from his rendevous, and he hurries back to find his charmer. The next two girls in white resent his attentions, and then poor Zablitzky is between two fires. Two pretty girls in white appear, and each takes a seat near him. Squid in the meantime has put his ugly girl on a car and jumped off just as the conductor was closing the safety gates. He arrives and insists on having one of the two girls in white. Zablitzky is unable to get rid of him and finally lets Squid toss up with him to see which gets which. Squid's girl runs away, and Zablitzky has trouble keeping his little friend from stealing the girl he has won by the toss.

The girls whom Zablitzky has accosted return with their "gentlemen friends." These Zablitzky has no trouble in putting to flight. The wrestler is getting along famously with his new girl—who is the one who sent the note—when his wife appears. She is a frail little woman, but she goes after Zablitzky like a tornado. What she does to him makes her wrestling champion of the world. When she has cleaned up the park with him she introduces him to the baby carriage she has been pushing and starts him toward home pushing the carriage. There is a final fight when the girls and their admirers and some followers and even a policeman appear again. Mrs. Zablitzky doesn't wait for her husband to get into action. She seizes the policeman's club and disperses the crowd. Then she starts Zablitzky on his way again.

DOES ADVERTISING PAY? (Nov. 7).—The cast: Mr. and Mrs. Tom Waters, Glenmore "Stuffy" Davis, Henry W. Pemberton.

Whenever an actor doesn't get publicity he makes a howl to the manager that he is going to quit. When Johnny and Emma Murphy descended on their manager and threatened to "blow the show" unless they received more publicity, he thought they were in earnest and immediately insisted that the press agent get busy.

"Stuffy" Davis, the press agent, had a great thought. When he told it to the Murphys, they agreed with him. His plan was to rent a baby and have it sent to Mrs. Murphy with an anonymous note asking her to adopt it. Then the reporters would be tipped off to the story, and the papers would give large space to the kind-hearted actress and her husband, who had taken in the little waif.

From Mrs. O'Hara, a washerwoman, "Stuffy" secured the necessary infant. It was left at the hotel in a basket. The reporters came in droves and gave the Murphys thousands of dollars of free publicity. Trouble didn't start until bedtime. The baby began to cry. Soon the guests in the next rooms began to protest. Then all the guests on the corridor began to telephone the night clerk angrily as the leather-lunged infant made night hideous with its bawling. The Murphys were not used to children. Although they walked it up and down they couldn't quiet it.

At last the night clerk, backed up by the indignant guests, asked the Murphys to leave. A fight started, of course, as the vaudeville team objected to being turned out into the cold at 4 a. m. But out they went when the police arrived. Murphy made such a fuss about it that they were all carted off to the police station.

Mrs. O'Hara was to have had her baby back at nightfall. As it was not returned, she hastened to the police station early in the morning to make a complaint. There she found her baby, and the deception was uncovered.

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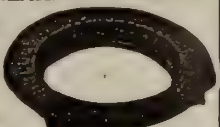

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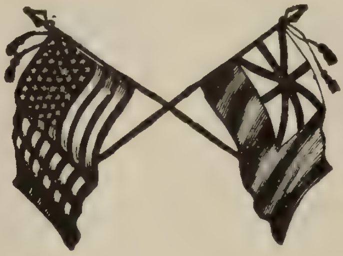

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MUTUAL.

MUTUAL WEEKLY NO. 44 (Nov. 7).—Tusla, Okla.—$200,000 goes up in smoke. Lightning strikes big oil tanks, causing enormous loss.

Brooklyn, N. Y.—New junior police brigade organized. Brownsville district jubilant over new force.

Boston, Mass.—U. S. S. "Nevada" goes into commission. Big dreadnought leaves here on first trip to Brooklyn navy yard.

Galveston, Tex.—A novel wedding. Geo. Murdoch, city fireman, and Miss Madge O'Dowd are married in new automobile fire engine.

American Railway Cars for Russia.—Will go via Vladivostok.

Seattle, Wash.—The S.S. "Saiki Maru" loads cargo of cars consigned to Russian Government.

Latest Paris Fashions.—Photographed in Italian Gardens of Hotel Biltmore. (Courtesy of J. M. Gidding and Co., 5th Ave., New York City.)

Provincetown, Mass.—British submarine L-4 passes test. Built in this country, but will be interned until after the war.

Fairbanks, Alaska.—Silver fox and sable worth their weight in gold are raised by Jos. Sterling for eastern markets.

War Dogs for France.—Alaskan wolf dogs for Alpine service. Nome, Alaska.—The Allies buy 106 dogs to displace horses as transport animals.

Washington, D. C.—Mr. Ellco Arredondo (with derby hat), Mexico's new Ambassador.

New York City.—Elephants on park outing. "Mrs. Powers" and her little daughter, "Chin Chin," on way to grass feast in Central Park.

San Francisco, Cal.—Henry Ford and Thos. A. Edison are greeted by Luther Burbank on their arrival here to view the Exposition.

Washington, D. C.—Stately edifice dedicated by Masons. Distinguished Knights of the Scottish Rite accept new Temple.

New York City.—Gaumont players sail. Popular screen actors playing in Rialto Star Features, on Mutual Program, leave for winter studio in the tropics.

La Conner, Wash.—Gov. Ernest Lister speaks at dedication of a new bridge here.

New York City.—Human question marks give smug Fifth Avenue vivid object lesson. Eugenic society opens nation-wide campaign for perfect marriages.

Latest War Pictures.—By courtesy of the French Union of Cinematographers: Zig-zag trenches in the cover of the forest. Behind the trenches. Barbed wire entanglements. The forest roads are reinforced and widened. Gunners constantly watch the enemy's trenches to avoid a surprise attack.

MAJESTIC.

ON THE BREAD LINE (Four Parts—Oct. 13).—Joe Benton, a foreman of a gang of bridge builders, is sent on a job of bridge building on a new railroad through farming country. He saves the life of Bessie Waters, when she loses her oar and her boat is dashed against the river abutment of the new bridge. Joe Benton employs a young local blacksmith (who is in love with Bess) on the bridge. Joe vanquishes the blacksmith in a fight, and marries Bess in the spring. Their wedding day begins in sunshine, but ends in a down-pour of rain that begins during the ceremony. The superstitious country people look upon this as an evil omen. The bridge job being finished, Joe is promoted to the foremanship on the job of erecting a skyscraper in a big city. Matt Kelcey, the disappointed suitor, embittered at Joe, is also employed on the city skyscraper work. He drops a piece of iron on Joe at dusk. Joe is laid up and his savings exhausted. Bess gets work in a store, but her beauty attracts attention and she is offered a position as a cloak model. In the new position the example of some of the other models and the constant temptations cause Bess to permit herself to do indiscreet things.

Matt Kelcey, employed on a job repairing an elevator in the big wholesale cloak house, recognizes Bess as she leaves the show room with an attentive buyer. Bess is now deceiving the convalescing young husband by telling him she has to work at night—one lie leading to another, regarding her new fine clothes, etc. Matt calls at the tenement and affects a reconciliation with the good-natured Joe, who has never suspected Matt was the enemy who injured him. Matt sows the seeds of distrust of Bess in the mind of Joe, and Joe, seeking to verify his suspicion, finds a note Bess has received. Now able to get about and almost fully recovered, he follows Bess to the gay tango restaurant she is taken to by an admirer. On a specific occasion she has told her husband she will be working late. He confronts her and strikes the man she is with. The actions of Bess kills all the ambition in Joe and he becomes a drunkard. As he descends Matt descends with him.

Meanwhile, the contrasting progress of Bess along the primrose path is shown. She prospers in luxury and the gay life she has chosen. Joe finally joins an agitator's "Army of the Unemployed." His rude eloquence, augmented by the fundamentals of his self-sought education, make Joe a leading figure in the demonstrations of the unemployed. He is arrested with the others, and his dramatic recital of the wrongs of the poor and oppressed and denunciation of the sinful luxuries of the unthinking rich, attract the attention of Mark Kingsley, a rich and handsome young merchant and man about town, who is a friend and fellow-club member of the police magistrate. Kingsley becomes interested in Joe and gives him good clothes, money and his card, telling Joe he will secure him employment. Kingsley returns to his apartments and tells his mistress, who is Bessie, of the man he is going to save from one abyss, and tells her his name. Bessie shows signs of agitation and suggests that he be sent to the far West.

In his new clothes, the night before he is to meet Kingsley, his benefactor, Joe meets Matt Kelcey and tells him of his good luck and gives Matt money. But Matt is obsessed with his hidden hatred of Joe, tells some gangmen that Joe has money. The thugs sandbag Joe, taking his new clothes off him, dress him in old ones, and leave a bottle of whiskey beside him. He is sent to prison. When he is released he seeks out Kingsley, but the latter, believing him worthless and a hopeless drunkard, will have nothing to do with him. Joe falls to his lowest. He becomes a shambling wretch on the bread line and a sodden and trembling hanger-on around missions. He becomes converted and labors for good among the unfortunate wretches. He ministers to a dying gunman after a gang battle, who confesses to Joe that he was one of the assailants who sandbagged and robbed him at the instigation of Matt. He also tells him how Matt betrayed to his pals all the evil he had done to Joe. The gunman dies, and Joe searches for Matt and finds him. He strangles the wretched Matt, after a struggle, and casts the body into the tide.

A month later he is again in rags, and seeking a precarious livelihood calling carriages in front of the theaters at night. One night as he opens the door of an auto, he gives a great cry when he sees Bessie, his erring wife, and the fur-coated millionaire is his philanthropic benefactor. The woman screams and faints. The man slams the door and orders his chauffeur to drive on. Joe rushes in front of the automobile out in the street as it turns to dart away, and is struck down. The police halt the car, and the next day a small item in the newspapers tells of the death of a tramp-taxicab caller at the theater, stating further that the tragedy has prostrated "Mrs. Kingsley," and that her husband, Mark Kingsley, well known for his charitable tendencies, will see that the unfortunate man receives a Christian burial.

MUSTANG.

MAN TO MAN (Two Parts—Nov. 12).—The cast: Jack Richardson, Anna Little, Jimsy Maye.

Bill is the foreman of the Diamond "D" ranch, owned by Robert Chalmers, an Eastern capitalist, who visits the ranch, accompanied by his niece, Pearl. Bill accompanies her on many rides and soon falls in love with Pearl. They meet Millie Thompson, a half-demented girl, and Bill tells Pearl that Jim Clawson and Millie were engaged to be married years ago. Jim had a claim and went East to sell it, hoping to marry Millie on his return. Jim was buncoed out of his claim by an Eastern broker and in despair shot himself. The shock robbed Millie of her reason. He told Pearl that if he ever found the man who buncoed Jim, he would avenge Jim's untimely death.

One evening Bill sees Pearl in an evening gown, the center of many admirers. For the first time, he realizes the wide gulf between them and sadly concludes that he has no right to think of her as his wife. He resolutely remains away from her, and she could not understand the change that had come over him. When Pearl returns East, she realizes how much she cares for Bill. Later, Bill hears of Pearl's engagement to a wealthy Easterner. Bill goes to town to drown his sorrow. He meets a cowboy friend, just returned from the East, who tells him he has located the man who swindled Jim Clawson, in the person of Ralph Martin. Bill starts at once for the East, determined on vengeance. He finds Martin and denounces him, grabbing him by the throat.

At that moment, he sees a photograph of Pearl on Martin's desk. He asks what it is doing there, and is told by Martin "that is the girl I am going to marry." Bill releases his hold on Martin and at that moment Pearl breaks her engagement with Martin, who retires, humiliated. A few months later Bill and Pearl find their hearts' desire in the great West, where they bravely and happily face life together.

MUTUAL MASTERPICTURE.

THE SEVENTH NOON (Five Parts—Nov. 4). The cast: Ernest Glendinning, George Le Geure, Everett Butterfield, W. T. Clark, A. J. Robinson, Winifred Kingston, Julia Blane, Glide Leary.

Peter Donaldson, a young lawyer, cherishes an idea to win fame and fortune as a barrister by representing only the right and supplying to the poor legal talent impossible to secure with their finances. With his savings almost exhausted he determines upon suicide. Professor Barstow, a chemist and college friend of Donaldson's, invites the lawyer to his laboratory to witness the end of an experiment with a mysterious poison which is supposed to act fatally exactly seven days from the time it is taken, leaving no trace or clue. To Donaldson's amazement, he sees the dog selected for the test drop dead at the end of the seventh day. Fascinated he steals some of the poison and returns to his home. There he drinks the poison at twelve o'clock noon, on June 1. Immediately after he engages a suite at a fashionable hotel, and invests a good part of his savings in a wardrobe. Then he enters a high priced cafe. Ellen Arsdale and her brother Ben arrive for dinner. The nervous actions of young Arsdale attracts Donaldson. He scents something unusual and follows him. Arsdale sends his chauffeur into the hotel on an errand, and with his sister in the car, starts away at a rapid speed. Donaldson succeeds in jumping on to the running board and finally overpowers Arsdale and stops the machine. Then he is told by Ellen that her brother is suffering from opium, the curse of several generations of Arsdales.

Donaldson accompanies them home, where Ben succeeds in escaping. At Ellen's urgent request, Donaldson pledges himself to find Ben. He enlists the aid of his friend, Police Inspector Saule, and then begins a search of Chinatown. During the night the home of Ruth Chester, a friend and neighbor of the Arsdale's is robbed. Detectives find a handkerchief left by the thief embroidered with the initals "B. A." This evidence is presented to Inspector Saule and he concludes that Ben is the thief. Donaldson and Ellen go to the Arsdale country home the following day, believing that Ben had gone there. They detect the odor of opium as they enter. It leads them to the attic where Donaldson is attacked in the dark. Before he recovers the assailant escapes. Unsuccessful the company returns to New York. Exhausted, Donaldson goes to his hotel and sleeps through twenty-four hours without waking. On dressing, he is handed a note from Ellen stating that Ben has returned home, secured more money and again escaped, after saying something about "Wum's place." This is a Chinatown den, previously visited by Saul and Donaldson. The young suicide hurried to Mott street, and in Wum's parlor finds Ben, stupefied by drug. He takes him to his hotel. Then he notifies Ellen Then Donaldson discovers that he has fallen in love with the charming young girl and is about to declare himself when he recalls the death awaiting him. He leaves suddenly without offering to explain his strange conduct. Next morning learning that Ben is to be arrested for the robbery, Donaldson confesses that he committed it and is arrested.

In his cell he writes a farewell note to Ellen, expressing confidence in Ben's ability to overcome his weakness. This letter was delivered by Saul at Donaldson's request. Marie, the

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Arsdale housekeeper, hears Saul give his name and title to the maid and flees to the attic, where her son, Jacques, is in hiding. Confident that Saul is there to arrest him, Jacques attempts to escape. Ben overhears the noise and captures him, with Saul's assistance. The inspector searches Jacques, and finds part of the jewels stolen from the Chester home. Triumphant, he takes Jacques to headquarters and frees Donaldson. Almost crazed with remorse over his act in taking the seven day poison, Donaldson returns to Barstow's laboratory. While awaiting Barstow's arrival, he discovers hiding under a settee, the dog whose death he had witnessed seven days before. Barstow arrives and explains that the poison failed. "Let me have him," Donaldson pleads. "He has taught me the value of life." Taking the dog in his arms he returns to the hotel, and begins packing his things. There Ellen and Ben find him. Ashamed now of his cowardice, Donaldson hesitatingly explains about the poison. Ellen's affection, prompted by sympathy, increases, while Ben begs Donaldson to help him with his strength and determination in his fight against the drug.

THE END OF THE ROAD (American—Five parts—Nov. 11).—The cast: Harold Lockwood, May Allison, Helene Rosson, William Stowell, William Ehfe, Lizette Thorne, Harry von Meter, Hal Clements, Beatrice Van, Nan Christie, William Carroll.

Paul Harvard, who is the son of a wealthy Northerner, is invited for an indefinite stay to the Carolina Pines. Arriving at the Pines, he meets Judge Bulstring, who commissions Dr. Sterling Duke to show the young fellow about, and find him a place to live among the mountaineers. Paul forms the acquaintance of Grace Wilson, and the two are mutally attracted.

Another young Northerner arrives on the scene. He is a Federal agent who has come to investigate the fact that there has been much counterfeiting and moonshining. This newcomer is Wilbur Grant, and during the weeks of his stay he simulates drunkenness in order that he may better work himself into the confidence of those whom he suspects. Grant quickly takes up with one Richard Quigg, who professes to deal in real estate, and he actually does hold a mortgage over Magnolia Hall, the name of the Wilson home. This mortgage is fast coming due and Grace is frantic at her inability to raise funds to meet the debt. Quigg offers to cancel the mortgage if Miss Wilson will consent to become his wife. Grace refuses and orders Quigg from the house.

Young Harvard takes up his residence in the mountains with the Tollivers. Caroline Tolliver becomes one of his acquaintances. Paul oversees the girl admiring a frock which an itinerant Jew has offered for sale. Paul gives the girl the money and she makes her coveted purchase. The act is overseen and becomes food for gossip. It develops that Caroline has been secretly married to Richard Quigg and that an interesting event is soon to transpire. Jack Tolliver, Caroline's brother, becomes furious when his sister's condition is learned. She will not reveal the name of the man, and as gossip has linked Caroline's name with that of young Harvard, Jack at once assumes that he is the guilty one.

The scene shifts to the mountains, where the moonshiners are at work. Within the shack that houses the illicit still are Richard Quigg, Jack Tolliver and others. With the men, too, are Caroline Tolliver and her mother. Outside it is pouring rain. There comes a knock on the door. It is Paul Harvard. He is roughly handled, but manages to hold his own. In an apparently drunken condition, Wilbur Grant enters. He is pushed carelessly to one side and at length is locked in an unused chamber. A bolt of lightning strikes nearby. A huge dam bursts and the loosened waters bear down upon the moonshiners' abode. All escape miraculously, and Harvard, casting aside personal enmity, effects the rescue of Jack Tolliver. The Tollivers learn that Paul is not responsible for Caroline's condition. Jack and his sister come, shamefaced, to the house to publicly declare the young man's innocence.

Meanwhile, the mortgage has fallen due on Magnolia Hall. Richard Quigg has come to collect. Paul Harvard seeks to buy over the head of Quigg. His check is refused, for the document stipulates cash is to be paid. The hands of the clock creep toward the appointed hour as Paul gallops away over the hills to the nearest bank. He obtains the cash and arrives barely in time. All are astounded, however, when Quigg overbids the young millionaire. The multitude is plunged in gloom; then Wilbur Grant takes a hand in the affair. Tipping the wink to men who secretly are his aids, he jumps in and arrests Quigg in the name of the Federal Government. The fellow is branded as a counterfeiter and moonshiner and submits to shackles on his wrists. Amid waving of hands and dances of joy, Magnolia Hall is sold to Paul Harvard, who promptly presents it to the wide-eyed young gril, Grace Wilson, who stands at his side. The two gaze in each other's eyes. Harvard's strong arms encompass the girl, and all is happy ever after.

Pathe Exchange, Inc.

PATHE NEWS NO. 86 (Oct. 27).

Weehawken, N. J.—Lieut. Robert Fay (putting on gloves) is arrested by Secret Service men, while testing explosives supposed to be for use against munition works. Subtitles: 1—The brass tube found in Fay's room was 18 inches long. 2—Bags of powder, sticks of dynamite and wigs were among the things found in Fay's possession. 3—A high powered motorboat was kept in the Hudson River ready for use. 4—Fay (right) and his brother-in-law, Walter Sholz, in charge of detectives.

San Francisco, Cal.—Three of the foremost geniuses of America arrive here to visit the Exposition. Subtitle: 1—Left to right, Luther Burbank, the California Fruit Wizard; Thomas Edison, Henry Ford.

New York City.—Madame Tamaki Miura, the only Japanese prima donna in the world, has arrived to sing in Grand Opera.

Philadelphia, Pa. — Pittsburgh University Football Team springs a big surprise on the Quaker boys by beating them 14-7 at Franklin Field. Subtitles: 1—Pittsburgh, after four attempts, scores a touchdown. 2—Williamson of Pittsburgh making an end run.

New York City.—The new Washington Market, built on the site of the old fire station, is opened to public inspection. Subtitle: 1—Firemen from the old fire station parade to new market.

'Le Creusot, France.—Press representatives are shown the famous munition works, which are in full blast trying to keep pace with Krupps, their rivals in Germany.

Ypres, Belgium.—British soldiers kept in reserve behind the firing line, use their spare time to edit a newspaper. Subtitles: 1—In the absence of the regular morning and evening journals, the amateur newspapers are well appreciated.

Olmito, Texas. — Mexican bandits raiding United States territory, burn a bridge and wreck a train on the St. Louis-Mexico Railroad, killing three and injuring five persons. Subtitle: 1—The engineer was killed at his post.

Pathe's Paris Fashions (in natural colors).—Subtitles: 1—Various effects in fall suits. 2—One of the many military styles now in vogue. 3—An automobile suit. 4—A white hat trimming, with white fur neckpiece gives the wearer a youthful appearance.

Providence, Mass.—The Submarine L 14, built for the British Government, undergoes her trials. Subtitles: 1—All the details of her construction have been kept secret, but an indication of her speed is gained by the following picture.

San Francisco, Cal.—Old "Salts" and young "Tars" show their nautical skill at the annual Model Yacht Contest in Golden Gate Park.

New York City.—Fifty thousand women march along Fifth avenue in the biggest Suffragette parade ever held in the world. Subtitles: Mrs. Herbert Carpenter heads the procession. 1—Mrs. Stebbins, Grand Marshal of the procession. 2—Miss Margaret Vale, niece of President Wilson, represents Alaska.

PATHE NEWS, NO. 87 (Oct. 30).

London, England.—Mr. Winston Churchill, who inauguarted the unfortunate Dardanelles expedition, urges munition workers to produce shells to their utmost capacity.

White Plains, N. Y.—A monument surmounted by a cannon from the battleship Maine is unveiled on the 139th anniversary of the battle of White Plains. Subtitle: 1—Charles Zacharie and Adna Knight, who unveiled the gun.

New York City.—Four baby lions only six days old, have their first airing at the Central Park Zoo.

London, England.—As a last resource before resorting to conscription, 6,000 troops parade fifty miles of London streets in great recruiting campaign.

Lake Michigan.—Men from the Illinois Naval Militia have their training in marksmanship on board the gunboat Isla de Luzon. Subtitle: 1—The canvas target is pierced in many places.

The Eye Witness at the Front.—Subtitles: 1—The most terrifying instrument of modern warfare is the one-pound gun mounted on an automobile truck, which is painted to look like foliage. 2—The rapidity with which the autogun appears and disappears makes it almost impossible to hit. 3—One of the French autoguns in action. 4—The famous French "75," or three-inch gun, which is noted for its steady aim, is now successfully used against aircraft.

Pathe Paris Fashions.—(In natural colors.) Subtitles: 1—A coat pleated at the back is a feature of this tailor-made. 2—Four rows of buttons down the front, and white fur trimming, give a distinctive apeparance to this fall suit. 3—White ostrich and blue fox give a contrasty effect to an otherwise plain combination. 4—A very broad hat of soft velours, in imitation of the cap of Alpine soldiers.

Cartoon.—By Vincent V. Colby. Famous animal cartoonist. "I Should Worry."

Peabody, Mass.—Twenty-one children burn to death as flames sweep through St. John's School, a building with a wooden interior, which was not even provided with a fire escape. Subtitle: 1—The main door of the school, behind which a struggling mass of children became jammed.

Brooklyn, N. Y.—The oil-driven U. S. S. Nevada, largest and most powerful battleship of Uncle Sam's navy, leaves for her speed trials, before being officially taken over from the builders.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (Episode No. 5, "The Lilac Splash"—Two parts—Nov. 1).—Through a burglar whom they have cornered, J. Rufus Wallingford and Blackie Daw learn of a very likely prospect for their endeavors. And, better still, said prospect, they learn from the Warden girls, was in the clique that caused the downfall of old man Warden. They learn that their man, Perigord by name, works in a modiste's shop and makes pocket money by allowing cheap dressmakers to copy the latest modes. Violet purchases one of the gowns and is surprised the next day to see several imitations on the street. She has Daw go after Perigord, and while Blackie is in the shop J. Rufus enters and hands him $1,000, his share of the profits on his investment of $150. The victim stares at him wild-eyed.

From then on it is easy. Perigord begs to be "let in on" the scheme which brings over 500 per cent., and after a time is accepted. His first offer is small, but he is requested to hand over not less than $100,000 the next time. He does and is then informed that he has been wiped out. Getting a policeman, he rushes to the office of the master confidence men and demands their arrest. However, a note from Wallingford to the effect that their arrest will mean the divulging to the modiste that Perigord has stolen many thousands of dollars from the firm causes him to relent. Perigord's part in the ruin of old man Warden is avenged!

Further avenging takes place in the next episode. It is called "A Trap for Trapp."

THE ADVENTURES OF A MAPCAP (Pathecolor Four parts—Nov. 2).—Jean, a waif, is adopted by old Jason, and acts as an assistant to him in the culture and sale of his flowers. She is loved by Owen, a country swain, who hesitates asking her to be his wife because of her erratic, irresponsible gaiety. One day she returns home to find old Jason dead in the garden. Her grief knows no bounds, and

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she knows not what to do. However, the Gordons, a childless couple, take a fancy to the child and bring her to live with them.

But her wild life is poor preparation for the conventional drawing rooms of the rich, and tired of the life, she runs away. Attired in the garb of a boy, she joins a gypsy camp. Carlos, one of the men, engaged to Carmio, falls in love with her, and one night, to escape his attentions, she hides in a deserted shack. He follows her, and Carmio, seeing him, runs back to the camp for help. She comes across the Gordons and Owen, and with them arrives back at the shack in time to save Jean from an awful fate. The picture ends charmingly with Jean and Owen in the roles that "all the world loves——."

NEAL OF THE NAVY (Panama—Episode No. 10, "The Rolling Terror"—Two parts—Nov. 4).—Continuing the journey in search of Lost Isle, her inheritance, Annette and her party leave the fever-stricken town of Tortuga and are taken aboard a United States man-of-war bound for La Plaza. Inez Castro, pretending friendship for Annette but in league with Hernandez and Ponto, the adventurers who are endeavoring to get possession of the map of the island, prepares to steal the paper. Accordingly, she dresses in sailor's garb and enters Annette's apartment, but the latter awakens and recognizes her. Inez rushes to the rail and, the boat having dropped anchor at La Plaza, where she told her henchman to meet her, leaps overboard and is taken in their boat.

Later, the Illington party lands at La Plaza and enters a train bound inland. They are captured by Hernandez and his men, and the adventurer takes the map of Lost Isle. Neal, meanwhile, has been assigned to another ship and has come ashore with a detail to go to the new boat. They are informed that no more trains are available and that a flat car must be used, all the distance being down hill. But the brakes have been tampered with and they are unable to stop, all the men being compelled to jump, and the train with the Illington party is stalled just ahead. But the Brute Man tears up the rails just in time to prevent a crash. Then Neal comes up and releases Annette and her party from the bonds. But Hernandez has succeeded in making away with the map.

Associated Film Sales Corp.

THE CRIMSON CIRCLE (Santa Barbara—Two Parts—Rel. wk. of Nov. 8).—Carlo Marino, an aged music teacher, had in his youth joined an Italian secret society and at the time of the opening the story is trying to separate himself from the survivors of the society. His reason for so doing is that he has learned that they have degenerated into a gang of blackmailers and that they are working under the title of "The Crimson Circle." Carlo has a daughter, Floria, who is employed in the office of Ravenport & Co., express agents. She is loved by the general manager of the company, a sterling young fellow who sees in his clever assistant the one woman who can make him happy. The arch villain of the story is the leader of "The Crimson Circle," one Lugi Vampa, who rules with an iron hand the members of the gang who have sworn to the league.

Through the aid of a female member of the gang, Lugi learns that a valuable package of gems and other securities are being shipped through the express company with whom the daughter of the old member of the gang is working. Lugi notifies Carlo that his presence at the meeting to be held that evening is absolutely essential and attempts to carry into immediate execution a plot he has formed to rob the express office. The plot is frustrated by Floria in a novel way. Lugi makes his escape, but his henchman, Beppo, is arrested and Lugi, in revenge, plots the destruction of Floria and her father. The old man is lured to the den and there, in the midst of "The Crimson Circle," he is given the option of destroying his own child and so obtaining his liberty or meeting death in her place. After perilous experiences Floria succeeds in rescuing her father and with her lover she manages to break up the gang. A thrilling fight through the underground arteries of the city culminate in a sensational climax in which Lugi Vampa is taken to prison and the young people are united.

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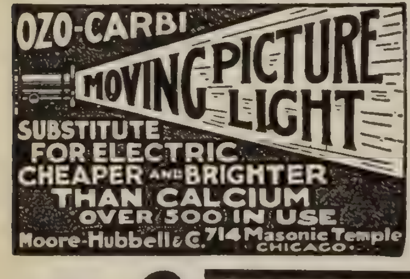


THE JITNEY SUBMARINE (Atlas—Rel. wk. of Nov. 8).—This comedy is founded upon the latest rumors of the Ford submarine. Prof. I. N. Tinker, an inventor, is called upon to make plans for the defense of this country, and he invents a submarine that would cost this country something like fourteen cents to build. In the making of this great submarine things begin to happen. They occur too fast for the writer to describe, so the surprises are left unmentioned until the picture is unfolded to the audience.

THE BOND BETWEEN (Santa Barbara—Three parts—Rel. wk. of Nov. 8).—The cast: Raymond House, A. G. Ferguson, Otto Nelson, George Phillips, Clara Vail, Nathalie Sawyer, Eva Marius Paigne, Felix A. Walsh.

Ruth, the daughter of Joe Garstone, the latter a gambler and adventurer, arrives during vacation with her friend, Clara Blair, from the Villa Maria Convent. She is met at the depot by the mother and brother of her chum. Jack Blair, the brother, and Ruth conceive an immediate liking for each other. He leaves on the outgoing train bound for the goldfields. Later Ruth, who has never had a home or parental care, learns that her father is a desperado and that he and his gang are sheltered in Devil's Canyon near Eldorado goldfields. The girl leaves for the West and learns that the statements made about her father are true. Ruth's arrival at Devil's Canyon frustrates an attempt made by Garstone to kill Blair. Blair has struck it rich at the Canyon, and in an attempt to oust him from his claim Garstone inflicts injuries on him which result in his losing his memory and becoming an innocent associate with Garstone's gang in many of their depredations.

Jack and Ruth subsequently marry and five years later we find them in the possession of a comfortable home and a boy. Jack's memory of his early life is still a blank and life holds nothing for him but his wife and son. The arrival of Jack's mother and sister in search of tidings of their loved one precipitates a climax in the story. The stage on which they are riding is held up by Garstone's gang and among the loot stolen and taken to the camp is a satchel belonging to Mrs. Blair. On opening it the outlaws discover a family group picture. They are about to throw the photo into the fire when it is seized by Jack, and his dawning reason tells him that he is gazing upon the features of those near to him. The father of his wife is brought wounded into the camp and lives long enough to entreat forgiveness of his son and daughter.

Jack, believing that Ruth has wilfully deceived him, parts from her and presently meets his mother and sister. They are about to leave camp when they are attracted to the cries of the little boy standing on a lofty eminence, his arms outstretched. He offers an irresistible appeal to the father and presently Ruth and her child are folded in the loving arms of the man to whom that baby boy had proved "The Bond Between."

SCHOOL DAY MEMORIES (Banner—Rel. wk. of Nov. 8).—The cast: Harry Fisher, Dorothy Brown, Lottie Case, Charles James.

Harry is a middle aged benedict, comfortably well off and married to a charming lady. In his home there is every evidence of material wealth and happiness, but a long-forgotten photograph of an early sweetheart starts him off on a train of reminiscences, which, as they unfold in his mind are depicted on the screen. The first of his day dreams shows him "Creeping like a snail unwillingly to school." Presently there follows a tender love passage with Doris, the school belle; then comes a battle royal with the school bully which culminates in the bully being immersed in the village duck pond. The tread of the well trained valet arouses Harry from his dream, but presently his eyes close again and he sees again himself as the leader in the school room pranks which brings him to logger heads with the sorely tried master.

The vision changes to early manhood at the college, where the irrepressible Harry leads a midnight charge. A falling jar of molasses and a suspicious college scout lands the bold Harry and his companions in further trouble, notwithstanding which he emerges from college with his degree and commences the serious occupation of life. Harry wakes from his reverie to recall the sudden inheritance from a rich aunt which placd him among the ranks of the idle rich, and now he dreams of the tennis match where a wild ball brought him to the side of his old sweetheart, now grown to charming womanhood and still with a warm place in her heart for the lover of the long ago.

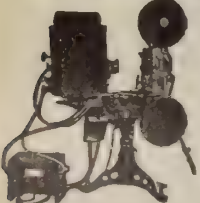
When Harry's dreams are ended the material element of life, in the person of his wife, comes to tell him that dinner is served and as he embraces the partner of his joys and sorrows he dismisses memories for realities and prepares to enjoy the gifts that God has given.

ALL BALLED UP (Liberty—Rel. wk. of Nov. 8).—The cast: Ann Kromann, Belle Nelle Widen, Art Howard, Jack Leroy, Ed Gambold, Pat Wheelan, Sydney De Grey.

Syd and Pat are two men about town and as the story opens they are bathing in the sun in Central Park. Judge happens along and stumbles over the projecting foot of the slumbering Pat. In the mixup that follows the Judge is forgotten when the two sun bathers catch sight of Ann Blaum, who is taking an early ride through the park. Syd distracts the attention of Pat and hies himself to the side of the fair equestrien. He finds that she has broken a stirrup leather which an obliging cop is in vain attempting to repair. While Syd is doing the needful repairing, Pat arrives and he and Ann are immediately smitten with each other. Both gallants engage in a struggle with the officer, during which Ann returns home and on arriving there gives the repair job over to the faithful Chink. Chink repairs the damage, but the cook comes out and attempts to mount, and being a heavyweight she breaks the stirrup leather.

Pat and Syd hire a couple of livery horses and, leaving them at a nearby post, seek Ann in order to invite her to accompany them on a ride. She consents, but in the meantime the Chink has stolen Syd's horse, so Pat and Ann ride away, leaving disconsolate Syd to follow on a burro. Failing to overtake the riders, Syd engages three hoboes to abduct Ann. The abduction is successful excepting that the stout cook, who has stolen a ride on Ann's horse, is taken instead of Ann. Syd, learning that the fair captive is a prisoner, secures the services of the Judge to marry him and secures a license also, and then presents himself before the astonished cook. Learning of his mistake, Syd calls the matter off, but the romantic heavyweight clings to him, and it is only after a general fight involving all hands that Syd succeeds in breaking away.

Later he finds the tramps slumbering beneath a tree, and, setting a slow match to work, he leaves them as he supposes to their fate. In the meantime Pat and Ann come to an understanding and one of the tramps wakes, sees the lighted fuse, throws it so it lands in Syd's hat under a tree where he is slumbering. Explosion, exit Syd.



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COUNT J. VON BERNSTORFF PRAISES THE CHICAGO TRIBUNE'S WAR PICTURES

Kaiserlich Deutsche Botschaft, German Embassy, Washington, D. C., Sept. 30.—[Editor of The Tribune.]—This afternoon I had the great pleasure of seeing the moving pictures presented by The Chicago Tribune, which give the German side of the war. I remember very well the visit you kindly paid me when you started this undertaking and I wish to congratulate you on its great success. Thousands of people have seen the pictures and enjoyed them, so that you have really done very good work. Very sincerely yours,
J. BERNSTORFF.

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All good Americans must see this picture to realize the necessity of preparedness. If you have pro-German sympathies, you want to see what Germany is doing. If your sympathies are with the Allies these pictures show you the terrific war machine the Allies have to fight. There are no other pictures like these in existence. 6,000 feet of startling truth of this terrible war.

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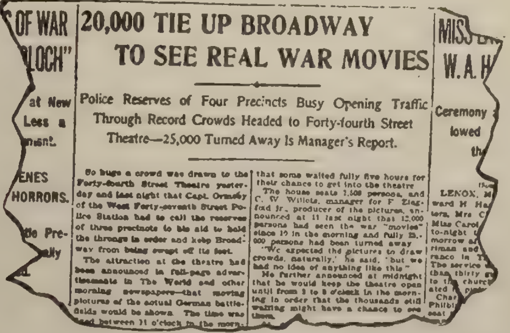
Are a Sensation Everywhere They Are Shown

NEWS ITEM FROM
N. Y. WORLD, TUESDAY, SEPTEMBER 21, 1915:



20,000 TIE UP BROADWAY TO SEE REAL WAR MOVIES

Police Reserves of Four Precincts Busy Opening Traffic Through Record Crowds Headed to Forty-fourth Street Theatre—25,000 Turned Away Is Manager's Report.

So huge a crowd was drawn to the Forty-fourth Street Theatre yesterday and last night that Capt. Ormsby of the West Forty-seventh Street Police Station had to call the reserves of three precincts to his aid to hold the throngs in order and keep Broadway from being swept off its feet.

The attraction at the theatre had been announced in full-page advertisements in The World and other morning newspapers—that moving pictures of the actual German battlefields would be shown. The time was between 11 o'clock in the morn-that some waited fully five hours for their chance to get into the theatre.

The house seats 1,500 persons, and C. W. Willets, manager for F. Ziegfeld Jr., producer of the pictures, announced at 11 last night that 12,000 persons had seen the war "movies" since 10 in the morning and fully 25,000 persons had been turned away.

"We expected the pictures to draw crowds, naturally," he said, "but we had no idea of anything like this."

He further announced at midnight that he would keep the theatre open until from 3 to 5 o'clock in the morning in order that the thousands still waiting might have a chance to see them.

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Miscellaneous Feature Films

V-L-S-E, INC.

THE TURN OF THE ROAD (Vitagraph—Five Parts—Nov. 1).—The cast: Joseph Kilgour, Naomi Childers, Virginia Pearson, Bobby Connelly, Edwina Robbins, Robert Gaillard, Mabel Kelly.

Helen King, a devoted wife and mother, spends most of her time in the care of her little son, Jack. Her husband, John, although loving her dearly, feels slighted because she does not care to become a part of the social life of which he is a prominent member, and when the temptress comes, in the person of Marcia Wilbur, an old school chum of Helen's, is susceptible to her charms. Marcia is a born coquette and begins her heart conquering campaign on Doctor Bright, the King's friend and physician, whom she leads on, only to cast aside when he proposes. Marcia, unable to restrain her propensity to flirt, exercises all her arts on John. Helen hears the whole town is gossiping about the intimacy of her husband and Marcia, but laughs at the idea.

John gives way to his infatuation and the two elope. Helen, returning home, finds Jack in a high fever and phones Dr. Bright. The runaway couple meet the doctor on his way to the King home, at a turn in the road, and veering to one side are forced over an embankment. Dr. Bright finds John but slightly hurt, while Marcia is terribly wounded in the head. The doctor takes them to the King home. Helen blames Marcia, but when the doctor announces the accident has robbed her of her reason, hatred turns to pity and she insists on nursing her old friend back to health.

A delicate operation is performed; it is successful, and Marcia recovers. Marcia accidentally overturns a lamp and sets fire to the bed clothing. John and Dr. Bright rush to their assistance, rescuing Marcia just in time, and later the two fall in love, while John is happily reunited with his wife.

THE HEIGHTS OF HAZARD (Vitagraph—Five Parts—Nov. 15).—The cast: Charles Richman, Eleanor Woodruff, Charles Kent, Hattie De Lara, Frank Holland, J. Bloomer, George Debeck.

Miss Olivia Martindale, at a dinner, announces: "There is no longer any romance in American life," and immediately arouses a storm of protest. Nevertheless, she describes to the assembled company the days of old when men had to scale the heights of hazard to win their women, adding that that is the way she would wish to be wooed. That evening, while strolling in the grounds, a muffled figure steps out, seizes her, and forces her into a waiting racing car. At the Bermuda Apartments The Unknown unmasks and proves to be a handsome gentleman in immaculate evening clothes. He quietly escorts her to a chair, hands her a police whistle and a pistol to reassure her, and begs her to listen to what he has to say. He bids her call up her anxious relatives and simply tell them she is safe, asking them to come and get her without the police.

Attracted by the man's magnetic personality and the glamour of the adventure, she obeys him. Then he tells her how he had seen her in the far west, how her face had been his guide through all the rough gold mining camp life, and now that he had wrested his fortune from those hills he had come East to meet her. His narrative takes them right up to the present, then as the girl, swayed by overpowering emotions, arises, he pleads his suit eloquently and passionately until she surrenders, and he sees in her eyes the dawn of love. Sweeping her into his arms, he kisses her—just as the door bursts open and Mr. Martindale and the others enter. Olivia calmly introduces "Mr—er er" (she has to ask the gentleman his name) Billy Williams, the well known millionaire, to her speechles papa as her fiance.

THE CRIMSON WING (Essanay—Six parts—Nov. 1).—The cast: E. H. Calvert, Ruth Stonehouse, Bryant Washburn, Betty Scott, Harry Dunkinson, John Cossar, Grant Foreman, Beverly Bayne.

Count Ludwig von Leun-Walram, a German army officer, meets Marguerite Clairon, an actress, while at a watering place on the border line of France. She falls in love with him and reveals her feelings. He rejects her in such a kindly way that she only loves him the more.

Later, the count meets Marcelle de Lembach, daughter of a French general, whom he had known in childhood. He falls deeply in love with her. While he is still courting her, however, war breaks out between Germany and France and he is called back to his command. Marcelle is intensely patriotic and goes to the front with her father. She leads a troop of soldiers against a German scouting party when the officer is killed. She is captured by the count, who sends her safely back to the French lines.

Paul D'Arblay, a spy, is one of the suitors of Mlle. Clairon, whom she hates. He swears that he will get her into his power. She joins the French army as a Red Cross nurse. On the battlefield she finds the count wounded and nurses him until he is almost recovered. She then arranges to send him back to his command. D'Arblay discovers this and threatens to denounce the count as a spy unless she yields to his wishes. She consents in order to save the count, promising to meet him at the home of her aunt nearby. He goes there that evening and finds her dead. She has kept her promise, but takes poison rather than submit to him. The count meets Marcelle after the war is over and they are betrothed.

TRIANGLE FILM CORP.

THE SABLE LORCHA (Nov. 21).—The cast: Tully Marshall, Thomas Jefferson, Charles Lee, Elmer Clifton, Loretta Blake, George Pearce, Hal Wilson and Raymond Wells.

Robert and Donald Cameron are twins in a Scottish family which is separated by the death of the mother. Robert is brought to America by his father, and Donald is adopted by a family named McNish. Robert prospers in the new land, but Donald goes to the bad, runs away to sea and becomes a smuggler of Chinese to America. On one of his expeditions he scuttles a junk, or Lorcha, and a hundred Chinese perish. The only survivor is the cook, a half-breed, John Soy. Soy and an Irish soldier of fortune, Murphy, aid the kinsmen of the dead in a world-wide search for McNish. One day Murphy sees Cameron, mistakes him for his brother, McNish, and puts the avengers on his track.

Cameron, who has a fine Connecticut estate, receives a warning from the Chinese, the only signature being a silhouette of the Sable Lorcha, or funeral ship. Apparently before his very eyes his portrait has been beheaded. A second warning is received. Cameron at once sends for a young friend and neighbor, Phillip Clyde, who is in love with Cameron's niece and ward, Evelyn Grayson. The second threat is carried out by the crashing to atoms of a mirror by unseen hands. Cameron and Clyde are mystified as a third threat comes, declaring that before the morning of the third day Cameron will pass from sight of man. The two men go to sea in a yacht, but the avengers follow in a fast tug, drop Soy in an open boat in the yacht's course and put their man on board when he is picked up in the belief that he is a cast-a-way fisherman. Soy now uses a Chinese anaesthetic with which he has performed the other two mysteries. Cameron and Clyde are rendered unconscious and the former is taken off to the tug. In a box the doomed man is taken to Chinatown, where revenge is to be obtained.

Later Clyde comes ashore, meets Soy by chance, and follows him to a Chinatown cellar. There a box is found similar to the one in which Cameron is being taken from the yacht. It contains nothing, however, but Chinese merchandise, and while Clyde goes to seek aid from the police the box containing Cameron is taken away. Meanwhile, in front of Cameron's Fifth avenue mansion, appears an unkempt and sickly individual who later is found to be McNish. He has escaped from two Chinamen who thought he was Cameron. The police follow one of the avengers to a house in Chinatown, where a large tank has been prepared and Cameron is to be bound while the water rises and brings slow torture and death. They arrive with McNish in time to reveal the error of the Chinese and McNish, the guilty one, dies. Thus is solved the mystery of "The Sable Lorcha."

THE DISCIPLE (Nov. 21).—The cast: William S. Hart, Dorothy Dalton, Wedgwood Nowell, Charles K. Franch, Thelma Salter.

Jim Houston, the "Shootin' Iron" Parson, comes to Barren Gulch to reform the morals of the frontier community. He receives the support of "Birdshot" Bivens, the sheriff of the county. Jim's wife, Mary, however, is a weak character. She falls a prey to the seduction of Dr. Hardy, the village gambler and saloon keeper, and elopes with him. Jim Houston, forsaking the ministry, goes to the mountains and cares for his child in a log cabin home.

Later the child falls very ill. Mary, in a mountain storm, comes unwittingly to their door. Dr. Hardy is sent for as the only physician in the district. He ministers to the child and confronts Houston, who intends to kill him. Mary is asked to make her choice between Houston and Dr. Hardy. She points towards the child and goes to its bedside. Houston forgives his wife and instead of killing Hardy permits him to go unharmed.

A GAME OLD KNIGHT (Nov. 21).—The cast: Charles H. Murray, Harry Booker, Slim Summerville, Louise Fazenda, Cecile Arnold, Edgar Kennedy.

In days of old when knights are bold a Game Old Knight seeks the royal castle of King Mike the thirteenth in quest of romantic adventure. The King bids the Game Old Knight marry his elder daughter, the Ugly Princess, but the Game Old Knight refuses as he casts loving eyes upon the younger daughter, the Pretty Princess. The King, enraged, orders the Knight and his valet thrown into a dungeon and tells the executioner to sharpen the axe for decapitation.

The Knight and the valet pass through several chambers of horror and meet the executioner, who sees them gloatingly. The Ugly Princess, however, secures their reprieve. Subsequently they are placed on a swiftly moving treadmill where they have to race for life to avoid being impaled on gleaming knife-blades behind and in front of them. Again the Ugly Princess comes to the rescue. She stops the old mill wheel by attaching her body to the spokes, which drag her round and round until her weight causes them to quit moving. In the melee the King and his court all receive a ducking in the mill pond. Robbers attack the castle, but they are defeated. In the end the Game Old Knight, in recognition of the Ugly Princess saving his life, marries her anyhow.

PARAMOUNT.

MASQUERADERS (Famous Players—Five Parts—Oct. 28).—David Remon loves Dulcie a bar-maid, not by choice but by force of circumstances, and attempts to persuade her to marry him rather than to submit to a life of drudgery. But Dulcie is thoroughly independent and prefers to earn her own living. Life at the inn, however, soon becomes irksome to Dulcie, who grows so tired of it that she is ready to accept the first wealthy man who proposes to her. A charity auction is held at the inn, to help the family of a poor man and Dulcie auctions off a kiss. David, bent upon preventing anyone from kissing her in public, bids every cent he has in the effort to gain the prize himself. But Sir Brice, a bon vivant, doubles his offering and adds his hand in the bargain.

Dulcie accepts the proposal, but soon finds that her husband is a toper and, when under the influence of liquor, is a very ugly tempered man. As the years drag on, Sir Brice becomes more and more intolerable, until at last he openly humiliates Dulcie and insults her guests at a reception. He demands that someone gamble with him, and grows abusive when they refuse.

Finally, David, who has remained faithful to Dulcie through all the years, in a desperate game, stakes his entire fortune against Dulcie herself. Sir Brice is penniless, having squandered his fortune, and he gladly offers his wife as the prize. After a nerve-wracking battle of wits, David wins. It is not before Dulcie, thoroughly disillusioned, accepts the verdict of the god of chance and finds a new happiness with the man whose love has remained constant.

CARMEN (Lasky—Five Parts—Nov. 1).—Carmen is a half-wild, fascinating creature—a gypsy by birth—and living with a band of smugglers in the mountains near the coast of Spain. The smugglers are foiled in their attempt to get their illegal goods into the little town by Don Jose—an officer in the regiment stationed there. Carmen is sent by Pastia, the leader of the smugglers and the local tavern keeper, to fascinate Don Jose and make him forget his duties and give the smugglers an opportunity to bring their goods into the city.

Carmen secures work in a tobacco factory near the city wall, to account for her presence near Don Jose, and it is also announced that she will dance at the tavern in the evenings. The night Carmen dances in the tavern, she is the center of attraction. She is wooed unsuccessfully by Morales, a brother officer of Don Jose's, and also by Escamillo—a young toreador on his way to Seville to enter the bullring there. Escamillo has loved Carmen for a long time, but she, while attracted to him, has clung to her liberty. Escamillo asks Carmen to accompany him to Seville, and she is tempted to listen to him, but Pastia reminds her that her beauty is at present for Don Jose and she must carry through their plans. Don Jose, after Carmen's wild, sensuous dance, loses his heart to her; and that night when she passes by the breach in the wall where he is on guard, he follows her off while the smugglers enter the city.

The following morning Carmen gets into an altercation at the tobacco factory and cuts one of the girls after a fight in which the whole factory is involved. The soldiers are called, and Don Jose and some of his men arrest Carmen and start to lead her away. As they pass the tavern, Carmen persuades Jose to let her have a word with Pastia before she goes to prison, and Jose, leaving the soldiers outside, accompanies her in the tavern. Morales, who is drinking, makes some insulting remarks to

TO OUR READERS.

See notices on Page 1105 of this issue, on Page 1054 of last week's paper and on Page 762 of previous week, referring to publication date.

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BOOK THESE FEATURES!

"The Vengeance of Rannah" is a Selig Special in two exciting reels, was written by James Oliver Curwood and tells an absorbing story of stolen jewels. Released Monday, November 15th. "The Print of the Nails," a Selig Diamond Special in three reels, released in regular service on Thursday, November 18th, features Vivian Reed in an intense story of politics and the Underworld. "The Tenderfoot's Triumph," with Tom Mix, released Tuesday, November 16th. "Locked In" a Selig one-reel drama, released Saturday, November 20th.

SELIG POLYSCOPE CO.—CHICAGO

Jose, and the two men fight. Jose, aided by Carmen, manages to kill Morales, and Carmen escapes through the window and starts for the mountains, followed shortly after by Jose, whom the smugglers have taken under their protection.

Carmen sends for Escamillo, and decides to accompany him to Seville. Escamillo and Carmen arrive in Seville the day of the great bull fight. They are the center of all eyes. The young Toreador enters the bull ring, and instantly receives the favor of the crowd by his bravery. Jose, however, has folowed the two to the arena. One of the smugglers warns Carmen that Jose is waiting for her, but she, fearless, as ever, goes to confront him and tell him plainly that she does not care for him and that she has cast her lot with Escamillo. Maddened by her refusal of his love after she has led him to do so much for her and overcome with jealousy, Jose kills her. She dies at the gates of the arena, as the crowd proclaims Escamillos' victory.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 25, "A House of Cards"—Two parts—Oct. 18). —Luke Lovell, aided by Quabba, escapes from prison. Esther returns to Richmond to .the loving arms of her foster mother, Hagar Harding, who has fully recovered her reason. Together they depart for Stanley Hall, grieving that Arthur has forfeited their affection for luxury and evil ways with evil companions. Yet Esther kepes his last disgraceful secret from his broken-hearted mother—that his wicked associates have made a drug fiend of him.

Arthur, in remorse, resolves to free himself from Durand, who in the guise of a physician has gotten him addicted to morphine. On his last night, in the Powell mansion, Durand, whose one purpose has always been to secure the priceless diamond from the sky, doubly drugs "John Powell," and while his confederate de Vaux waits outside Durand forces the cabinet in the drug addicted millionaire's room and secures the diamond.

But Blair thwarts the desperate swindler. In a struggle in the half lit room, the frenzied men struggle like beasts. At last Blair's superior strength tells. He beats Durand frightfully with a slugshot and thrusts him from an open window. The arch swindler falls to the ground below and breaks his neck. His accomplice, the watchful de Vaux, snatches the diamond from the relaxing grip of the dead man and flees in the darkness.

THE DIAMOND FROM THE SKY (Chapter 26, "The Garden of the Gods"—Two parts—Oct. 25).—Arthur Stanley, alias John Powell, the sport of fortune since his birth, finds that wherever a man goes he takes the bitter recollections of his own wickedness and weakness with him. He journeys far. In his drug fevered dreams he visits the Garden of the Gods, where men pursue the phantoms of their hopes. Ever before him is the sweet vision of Esther, and ever behind him are the wraiths of the sins he has sinned, driving him like demons. While Esther prays for Stanley in far away Virginia, he throws aside the husk of his sordid self and journeys to the Garden of the Gods in pursuit of his guardian angel—his spiritual self—in the semblance of Esther.

Meanwhile, de Vaux in disguise has the diamond and lies hidden with it in an Italian lodging house. Here, irked by confinement, he succumbs to wine and women's wiles and shows the great gem to the fascinating, dark-eyed daughter of his landlady. And then the lamp beneath which the diamond glistens is shattered—and in the darkness a hand has grasped the diamond, when lights are brought in again the baleful gem has vanished.

METRO PICTURES CORPORATION.

ONE MILLION DOLLARS (Rolfe Photoplays, Inc.—Five Parts—Nov. 22).—The cast: William Faversham, Henry Bergman, George LeGuere, Mayme Kelso, Carlotta De Felice, Arthur Morrison, Charles Graham and Camilla Dalberg.

Richard Duvall, a noted English criminologist, while touring in India, saves the life of a Budhist priest who rewards him with the presentation of a wonderful crystal globe. By gazing in it the priest demonstrates that Duvall can fall into a cataleptic state and his astral body is released and is free to roam at will. Leaving the temple, Duvall collides with Grace Ellicott, who is touring the far East with her aunt, the Countess D'Este and the Count. A mutual admiration between Grace and Duvall results from the accidental meeting.

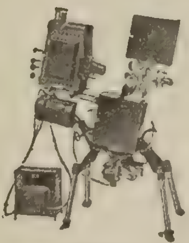
Later, in England, the mistress of Count D'Estes makes financial demands which he cannot meet. With his housekeeper, Mrs. Cooke, he plans to put his wife out of the way and thus obtain her fortune. Poison is put in candy which the Countess eats. Her sudden death arouses the suspicion of her niece. On his return to England, Duvall experiments with the magic globe. He is surprised and pleased to see the face of the girl he met in India. Further experiments, while in the cataleptic state, discloses part of the plot that resulted in the death of Grace's aunt, which has cheated her out of the fortune.

Duvall seeks out Grace to explain his strange experiments. She tells him that previous to the death of the Countess she had seen her will and that the entire fortune, which included one million dollars in cash, was to be left to her. But after the suspicious death of the Countess, Grace is puzzled when the Count produces a new will in which he is named the sole beneficiary. Duvall succeeds in having his East Indian servant, Purtab Gar, secure a position in the Count's home. Then he proceeds to unravel the mystery and at the same time recover the one million dollars for Grace. Count D'Este is driven to distraction by finding, everywhere he turns in his home, cards that read: "I want One Million Dollars. Victor Gerard."

Disguised as "Victor Gerard," Duvall pays a visit to the Count. He insists that the one million dollars be ready for him at midnight, when he will call again. D'Este notifies the police and the chief calls in Duvall to assist in solving the mystery and apprehending "Gerard." Duval outlines a plan in which the Count is directed to have the money ready as demanded. He assures him the premises will be well protected and that "Gerard" cannot escape. "Gerard" arrives at the appointed time and mysteriously disappears, together with the money, as the police close in. Duvall walks out of a room where they think they have "Gerard" trapped. Count D'Este accuses Grace of stealing the money and attempts to strangle her when Purtab Gar saves her. Duvall succeeds in obtaining a confession of the murder from the housekeeper, when he traps her as she is attempting to poison Grace. Duvall explains everything to the mystified police. D'Este is carried off under arrest and Grace and Duvall are left happily together.

TO OUR READERS.

See notices on Page 1105 of this issue, on Page 1054 of last week's paper and on Page 762 of previous week, referring to publication date.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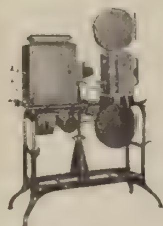
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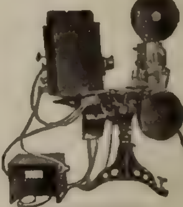
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SITUATIONS WANTED.

MOVING PICTURE DIRECTOR at liberty. Just returned from England. A. S. E., care M. P. World, N. Y. City.

OPERATOR—Six years' experience, guarantee perfect projection, first-class electrician, can repair machines, go anywhere, reasonable salary. First-class references. Address Walter Milner, care Idyl Theater, Ocean City, N. J.

YOUNG MAN, twenty-eight years of age, with many years of experience in moving picture business, desires connection with film exchange or manufacturing company. References. A. B. C., care M. P. World, N. Y. City.

MANAGER, having long experience in show business, wishes position with first-class theater. Reference. X. Y. Z., care M. P. World, N. Y. City.

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INDEX

TO CONTENTS

A. C. F. Company Extending.........1149
Advertising for Exhibitors.........1129
American Film in Canada.........1171
American Hamlet, The.........1106
Among the Picture Theaters.........1127
Anderson, Augusta. 1149
At Leading Picture Theaters.........1146

Barker, Bradley, with Kalem.........1150
Big Demand for Triangle Plays.........1117
British Notes. 1125
Bunch of Vitagraphs Coming.........1109

Calendar of Daily Program Releases..1180, 1182
Cameras to Explore Tropical Wilds.........1108
Campaigning with the Exhibitor.........1112
Candidate Wants Support.........1167
Can You Beat It?.........1147
Censorship Under Fire.........1177
Chicago News Letter 1142
"Colorado" (Universal). 1154
Comments on the Film.........1139
"Crimson Wing, The" (Essanay).........1154

Davenport, Dorothy, Member of Lasky Co..1148
"Devil's Darling, The" (Rialto).........1157
Doings of the Imp-Universal Studio.........1115

Edison Day Pictures.........1178
Edison's New Director General.........1110
Elliston, Grace. 1123
"Enemy of Mankind, An" (Kalem).........1154
Essanay Releases. 1147

Facts and Comments.........1105
"Family Stain, The" (Fox).........1153
Federal Censors Cuts.........1166
"Ferret, The" (Universal).........1157
Film Business Today.........1173
Flickers 1141
Fonda, Gloria. 1122
"Frame Up, The" (Universal).........1155

"Golden Claw, The" (Kay-Bee).........1157
Great Northern Announcement.........1188
Gynt, Kaj and Arne.........1151

Hale, Alan, Biograph.........1124
Happy Endings. 1107
Hunt, Jewel. 1147

Johnson, Lorimer, Sails for Africa.........1147

Kalem Plans Big Production.........1114
Kleine-Edison Holiday Program.........1149

List of Current Film Release Dates.
1214, 1216, 1218
Lobby Light and Lively.........1172

Manufacturers' Advance Notes.........1158
Many Children's Shows.........1175
Marcus, Henry M., Dead.........1117
"Martyrs of the Alamo" (Triangle).........1155
McCardell Objects. 1115
Metro Organizes Boosters.........1143
"Menace of the Mute, The" (Pathe).........1156
More Harmony Needed.........1107
Motion Picture Photography.........1138
Motion Picture Exhibitor.........1118
Moving Picture Educator.........1120
Mutual Gets World Series.........1143

New Fire Law in Atlanta.........1176
New House in Bucksport.........1164
News of Los Angeles and Vicinity.........1144
New York Papers Praise "Carmen".........1116
Notes of the Trade.........1162

Paramount Photo-News Man.........1114
Paul Gilmore with Raver.........1109
"Pennington's Choice" (Metro).........1156
"Pennington's Choice," Opens Wurlitzer....1147
Photoplaywright, The. 1131
Picture Theaters Projected.........1163
Projection Department. 1133

Reviews of Current Productions.........1153
Rothapfel Speaks in Washington.........1150

Schools of Motion Picture Art.........1119
Screen Club in Montreal.........1170
"See America First" (Gaumont).........1157
Selig, Col., Honored.........1152
"Sentimental Lady, The" (Kleine-Edison)..1156
"Should a Woman Forgive?" (Equitable)..1155
Signal Will Make Railroad Series.........1151
Special Shows Growing.........1174
Spokes from the Hub.........1121
Stories of the Films.........1186
"Strange Unknown, The" (Lubin).........1153
"Stuffy Davis" Plays Himself.........1113
Sunday Cases Appealed.........1168

"The Old Homestead" at Last.........1110
Totten, Joseph Byron.........1115
To Record Photographic Conditions.........1171
Triangle Signs Big Stars.........1152
Triumph Plans Big Program.........1110
"Turn of the Road, The" (Vitagraph).........1153

Union Gives Instruction.........1169

Van Loan, H. H.........1112
Vitagraphers Give Benefit Dance.........1112
V-L-S-E Cuts Fat Melon.........1152
Vogue Comedies. 1116

War Scenes in Lubin Feature.........1113
"Who Is Guilty?" New Pathe Series.........1111
World Films' New Purchasing Agent.........1152

Zablitzky's Waterloo. 1126

TO ADVERTISERS

ASBESTOS SUPPLIES.
Johns, H. W.-Manville Co.........1198

CARBON & CARBON ACCESSORIES.
Jones & Cammack.........1217
Kiewert, Chas. L.........1219
Motion Picture Spec. and Repair Co.........1195
Reisinger, Hugo. 1220
Speer Carbon Co.........1223

CHAIR & SEATING MANUFACTURERS.
American Seating Co.........1225
Andrews, A. H.........1225
Du Pont Fabrikoid Co.........1217
Peabody School Furniture Co.........1225
Steel Furniture Co.........1225
Wisconsin Seating Co.........1225

ELECTRICAL AND MECHANICAL EQUIPMENT.
Amusement Supply Co.........1220
Detroit Engine Works.........1225
Electric Products Co.........1224
Erker Bros. 1194
Fort Wayne Electric Works.........1226
Fulton, E. E.........1194
General Electric Co.........1198
Hallberg, J. H.........1213
Hertner Electric & Mfg. Co.........1219
Hommell, Ludwig, & Co.........1194
Kleine Optical Co.........1188
Lucas, Harry K.........1194
Moore-Hubbell Co. 1206
Picture Theater Equipment Co.........1210
Porter, B. F.........1202
R. & F. Motion Picture Co.........1200
Stern Mfg. Co.........1223
Strelinger, Chas. A.........1192
Sturtevant, B. F. Co.........1215
Swaab, Lewis M.........1222
Typhoon Fan Co.........1163
Westinghouse Electric Co.........1191

FILM EXCHANGES.
Adriatic Film Co.........1223
Bradenburgh, G. W.........1225
Central Film Co.........1194
Film Exchange, The.........1198
Greater N. Y. Film Rental Co.......1180, 1218
Ideal Film Service.........1189
Monarch Film Service.........1200
Weniz, Isadore, Films Co.........1192
Wisconsin-Illinois Feature Rel. Co.........1200

LENS MANUFACTURERS.
Gundlach-Manhattan Optical Co.........1220

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc.........1092-93
Associated Film Sales Corp.........1197
Biograph Co. 1181
California Motion Picture Corp.........1087
Cub Comedies. 1095
Edison, Thos. A., Inc.........1100
Essanay Film Mfg. Co.........1059, 1070-75
Equitable Motion Picture Corp.........1084-85
Famous Players Film Co.........1066-67
Gaumont Co. 1090
Indian Film Co.........1199
Kalem Co.........1063, 1097, 1104
Kleine, George.........1098-99
Lasky, Jesse L., Feature Play Co.........1068-69
Lubin Mfg. Co.........1101, 1185
Mutual Film Corp.........1088-89
North American Film Corp.........1094
Paramount Pictures Corp.........1064-65
Pathe Exchange, The, Inc.........1076-81
Picture Playhouse Co., Inc.........1200
Public Service Film Co.........1207
Premo Features Film Corp.........1221
Raver Film Corp.........1062
Selig Polyscope Co.........1209, 1227
Select Film Booking Agency.........1086
Sterling Camera & Film Co.........1200
Thanhouser Film Corp.........1058, 1091
Triangle Film Corp.........1061
Universal Film Mfg. Co.........1060
Vim Comedies. 1096
Vitagraph Co. of America.........1102-03, 1184
V-L-S-E. 1183
World Film Corp.........1082-83

MISCELLANEOUS.
Automatic Ticket Selling & Cash Reg. Co..1191
Bastian Music Supply Co.........1198
Bioscope, The. 1224
Brilliant Film Mfg. Co.........1195
Caille Bros. 1198
Classified Advertisements. 1211
Corcoran, A. J.........1223
Eastman Kodak Co.........1219
Erbograph Co. 1206
Evans Film Mfg. Co.........1223
Exhibitors' Film Review Service, Inc.........1205
Film Titles Mfg. Co.........1194
Gunby Bros. 1225
Industrial Moving Picture Co.........1193
Kinematograph, De. 1224
Kingery Mfg. Co. 1221
Kraus Mfg. Co.........1217
Modern Film Laboratories. 1195
Moore, Wm. N.........1225
M. P. Directory Co.........1195
M. P. World Anti-Censorship Slides.........1225
M. P. Electricity.........1221
M. P. Fire Prevention Devices Co.........1224
National Ticket Co.........1186
New York Film Laboratories.........1163
Pan American Cinematografica. 1219
Pan American Moving Picture Co.........1193
Preddy, W. G.........1200
Quality Pictures Corp.........1209
Salvation Army Free Xmas Dinner.........1195
Standard Motion Picture Co.........1196
Temco Sales Co.........1203
Trade Circular Addressing Co.........1223
Wheeler, Samuel F.........1192

MOVING PICTURE CAMERAS.
Los Angeles Moving Picture Co.........1196
Universal Camera Co.........1220

MUSICAL INSTRUMENTS.
Degan, J. C.........1190
Harmo Pipe Organ Co.........1224
Seeburg, J. P., Piano Co.........1192
Sinn, Clarence E.........1196

POSTERS AND FRAMES.
Goes Lithographing Co.........1193
Menger & Ring.........1200
Newman Mfg. Co.........1190
Theater Specialty & Mfg. Co.........1196

PROJECTION MACHINE MANUFACTURERS.
American Standard Motion Picture Mch. Co.1206
Enterprise Optical Co.........1222
Power, Nicholas, Co.........1228
Precision Mch. Co.........1201

PROJECTION SCREEN MANUFACTURERS.
D-D Screen Paint Co.........1198
Genter, J. H., Co., Inc.........1224
Minusa Cine Products Co.........1215
Radium Gold Fibre Screen, Inc.........1187
Satin Goldfibre Screens, Inc.........1222
Simpson, Alfred L.........1222

STEREOPTICON SLIDES.
Utility Transparency Co.........1223

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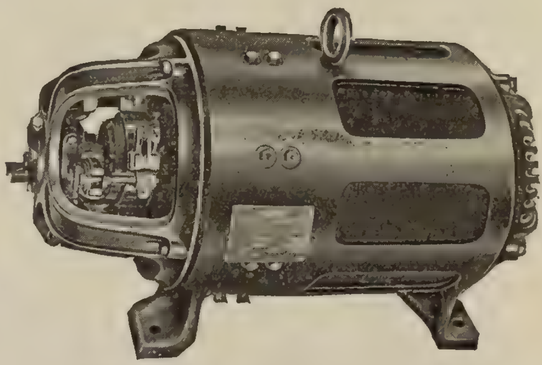

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30 to 70 AMP. SIZE	60 to 130 AMP. SIZE
Weight, 450 lbs.	**Weight, 650 lbs.**
Length, 28 inches	**Length, 38 inches**
Width, 15 inches	**Width, 20½ inches**
Height, 15 inches	**Height, 20½ inches**
Operates noiselessly	**(2) Ball bearings**
(1) Arc 30 to 70 amp.	**(1) Arc 50 to 130 amp.**
(2) Arcs 30 to 35 amp. each	**(2) Arcs 60 to 70 amp. each**
Can give 100 amp. for 15 minutes	**Can give 175 amp. to arc for 15 minutes.**

I am fully guaranteed for one year and will last a lifetime. You can't beat me with my Daddy when he fixes you up with A. C. to D. C. and Power's 6B or Simplex Projector.

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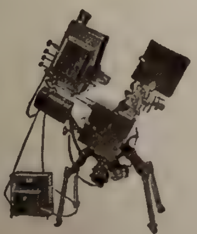

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38 East 23rd St. THE HOUSE OF QUALITY **New York**

"SIMPLEX"

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1180, 1182.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Oct. 6—Number 187 (News).
Oct. 13—Number 188 (News).
Oct. 20—Number 189 (News).
Oct. 27—Number 190 (News).
Nov. 3—Number 191 (News)
Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).

BIG U.

Oct. 14—No release this day.
Oct. 21—The Greater Courage (Two parts—West Mining—Drama).
Oct. 28—The Flag of Fortune (Two parts—Heart-Interest—Drama).
Nov. 4—The Markswoman (Western—Drama).
Nov. 11—Hearts That Are Human (Three parts parts—Human Interest—Drama).
Nov. 18—No release this week.

BISON.

Oct. 16—The Yellow Star (Three parts—Underworld—Drama).
Oct. 23—A Fight to a Finish (Three parts—Railroad—Drama).
Oct. 30—The Superior Claim (Three parts—Western—Drama).
Nov. 6—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).
Nov. 13—What the River Foretold (Three parts—Western—Drama).
Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).

BROADWAY UNIVERSAL FEATURES.

Oct. 11—The Man of Shame (Five parts—Dr.).
Oct. 18—The Campbells Are Coming (Four parts—Drama).
Oct. 25—The College Orphan (Six parts—Dr.).
Nov. 1—The Long Chance (Six parts—Western—Drama).
Nov. 8—The Frame-Up (Five parts—Political Drama).
Nov. 15—Colorado (Five parts—Drama).

GOLD SEAL.

Oct. 19—The Fair God of Sun Island (Three parts—Sea—Drama).
Oct. 26—No release this day.
Nov. 2—The Measure of Leon Dubray (Three parts—Western—Drama).
Nov. 9—On the Level (Two parts—Society—Drama).
Nov. 16—Manna (Two parts—Drama).

IMP.

Oct. 15—No release this day.
Oct. 19—No release this day.
Oct. 22—The Meddler (Two parts—Modern—Drama).
Oct. 26—By Return Male (Comedy).
Oct. 29—The Craters of Fire (Three parts—Melo-Drama).
Nov. 2—When Beauty Butts In (Comedy).
Nov. 5—The Reward (Three parts—Drama).
Nov. 9—Getting His Goat (Comedy).
Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).

JOKER.

Oct. 16—A Millionaire for a Minute (Com.).
Oct. 23—Pete's Awful Crime (Comedy).
Oct. 30—A Day at Midland Beach (Comedy).
Nov. 6—20th Century Susie (Comedy).
Nov. 13—Subject not yet announced.
Nov. 20—Chills and Chicken (Comedy).

LAEMMLE.

Oct. 14—The Girl of the Dance Hall (Three parts—Western—Drama).
Oct. 17—No release this day.
Oct. 21—No release this day.
Oct. 24—No release this day.
Oct. 28—No release this day
Nov. 4—A White Feather Volunteer (Two parts—Drama).
Nov. 7—No release this day.
Nov. 11—No release this day.
Nov. 14—The Masked Substitute (Two parts—Drama).
Nov. 21—No release this day.

L-KO.

Oct. 13—Under New Management (Two parts—Comedy).
Oct. 17—Does Flirting Pay? (Comedy).
Oct. 20—Room and Board—A Dollar and a Half (Two parts—Comedy).
Oct. 24—Poor but Dishonest (Comedy).
Oct. 27—Tears and Sunshine (Comedy).
Oct. 31—Father's First Murder (Comedy).
Nov. 3—The Idle Rich (Two parts—Drama).
Nov. 7—Cupid and the Scrub Lady (Comedy).
Nov. 10—Silk Hose and High Pressure (Three parts—Comedy).
Nov. 14—No release this week.
Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).

NESTOR.

Oct. 15—And the Best Man Won (Comedy).
Oct. 18—A One Cylinder Courtship (Comedy).
Oct. 22—Almost a Knockout (Comedy).
Oct. 25—An Heiress for Two (Comedy).
Oct. 29—The Frame-Up on Dad (Comedy).
Nov. 1—A Circumstantial Scandal (Comedy).
Nov. 5—Father's Helping Hand (Comedy).
Nov. 8—Those Kids and Cupid (Comedy).
Nov. 13—Father's Lucky Escape (Comedy).
Nov. 15—A Looney Love Affair (Comedy).
Nov. 19—Wanted, a Leading Lady (Comedy).

POWERS.

Oct. 23—A Pure Gold Partner (Drama).
Oct. 28—Lady Baffles and Detective Duck in "The Lost Roll" (Comedy).
Oct. 30—No release this day.
Oct. 31—The Man from Argentine (Two parts—Drama).
Nov. 4—The Thinking Cockatoos (Vaudeville Act).
—Insect Celebrities (Ditmar's Educational).
Nov. 6—No release this day.
Nov. 12—Honor Thy Husband (Two parts—Dr.).
Nov. 13—No release this day.
Nov. 18—Muscles and Merriment (Vaudeville Act).
—Home Life of the Spider (Educational).
Nov. 20—No release this day.

REX.

Oct. 19—Lon of Lone Mountain (Drama).
Oct. 24—The Springtime of the Spirit (Three parts—Human Interest—Drama).
Oct. 26—The Millionaire Paupers (Three parts Society—Drama).
Nov. 2—No release this day.
Nov. 7—Such a Princess (Three parts—Fairy Story).
Nov. 9—The Parson of Pine Mountain (Dr.),
Nov. 13—The Circus (Comedy).
Nov 14—Liquid Dynamite (Drama).
Nov. 16—No release this day.
Nov. 21—The Mystery of the Locked Room (Three parts—Mystery—Drama).

VICTOR.

Oct. 20—No release this day.
Oct. 22—The Magic Bon-Bon (Comedy).
Oct. 27—A Life at Stake (Two parts—Western—Drama).
Oct. 29—No release this day.
Nov. 3—No release this day.
Nov. 5—No release this day.
Nov. 10—No release this day.
Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.

UNIVERSAL SPECIAL FEATURE.

Oct. 18—The Broken Coin (Episode No. 18, "The Underground City"—Two parts—Drama).
Oct. 25—The Broken Coin (Episode No. 19, "The Sacred Fire"—Two parts—Drama).
Nov. 1—The Broken Coin (Episode No. 20—"Danger on the High Seas"—Two parts—Drama).
Nov. 8—The Broken Coin (Episode No. 21, "A Timely Rescue"—Two parts—Dr.).
Nov. 15—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Dr.).

Mutual Film Corp.

MUTUAL FILM CORPORATION. RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Reliance or Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Oct. 25—Out of the Ashes (Two parts—Dr.).
Oct. 29—The Smugglers' Cave (Drama).
Nov. 1—The Wasp (Two parts—Drama).
Nov. 5—On Secret Service (Drama).
Nov. 8—Alice of Hudson Bay (Two parts—Drama).
Nov. 12—To Rent Furnished (Drama).
Nov. 15—The Substitute Minister (Two parts—Drama).
Nov. 19—Drifting (Drama).

BEAUTY.

Oct. 30—An Auto Bungalo Fracas (Comedy).
Nov. 2—One to the Minute (Comedy).
Nov. 5—Billie Ban Densen's Campaign (Comedy).
Nov. 9—Her Adopted Father (Comedy).
Nov. 13—Almost a Widow (Comedy).
Nov. 16—Johnny the Barber (Comedy).
Nov. 20—Anita's Butterfly (Comedy).

CASINO.

Nov. 7—Does It Pay to Advertise? (Comedy).
Nov. 14—A Tangle in Hearts (Comedy).
Nov. 21—Subject not yet announced.

CENTAUR.

Oct. 28—The White King of the Zaras (Two parts—Drama).
Nov. 4—When Avarice Rules (Two part—Dr.).
Nov. 11—Stanley in Starvation Camp (Two parts—Drama).
Nov. 18—A Polar Romance (Two parts—Dr.).

CLIPPER STAR FEATURES.

Oct. 30—The Idol (Three parts—Drama).
Nov. 20—The Winning Hand (Three parts—Drama).

CUB.

Oct. 29—Jerry to the Rescue (Comedy).
Nov. 5—Twin Brides (Comedy).
Nov. 12—The Double Cross (Comedy).
Nov. 19—The Fighting Four (Comedy).

FALSTAFF.

Oct. 21—Hattie the Hair Heiress (Comedy).
Oct. 25—Tillie the Terrible Typist (Comedy).
Oct. 28—The Soap Suds Star (Comedy).
Nov. 1—Freddie the Fake Fisherwoman (Comedy).
Nov. 4—"Clarissa's" Charming Calf (Com.).
Nov. 8—Lulu's Lost Lotharios (Comedy).
Nov. 11—The Film Favorite's Finish (Com.).
Nov. 15—Hannal's Henpecked Husband (Com.).
Nov. 18—A Cunning Canal-Boat Cupid (Com.).

GAUMONT.

Oct. 26—See America First (No. 7) (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Nov. 2—See America First (No. 8—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Nov. 9—See America First (No. 9—Scenic).
—Keeping Up With the Joneses (Car.).
Nov. 16—See America First (No. 10—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1216.)

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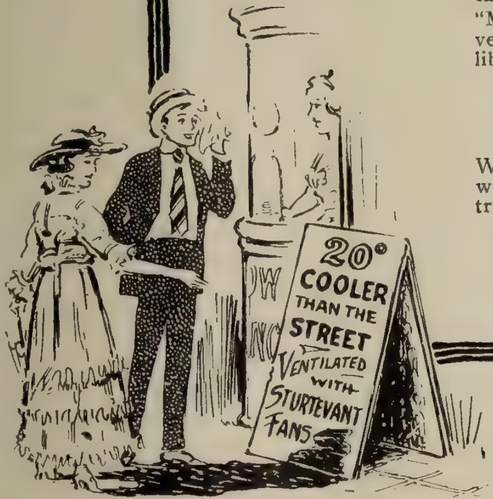

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1180, 1182.)

(*Mutual Releases continued from page 1214.*)

MUSTANG.

Nov. 5—The Trail of the Serpent (Two parts—Drama).
Nov. 12—Man to Man (Two parts—Drama).
Nov. 13—This Is the Life (Three parts—Dr.).
Nov. 19—The Warning (Two parts—Drama).

MUTUAL WEEKLY.

Nov. 4—Number 44, 1915 (News).
Nov. 11—Number 45, 1915 (News).
Nov. 18—Number 46, 1915 (Topical).

NOVELTY.

Nov. 1—Putting Papa to Sleep (Comedy).
Nov. 3—The Fortune Hunters (Comedy).
Nov. 8—Something in Her Eye (Comedy).
Nov. 10—Love and Bitters (Comedy).
Nov. 15—The World's Championship Baseball Series (Two parts—Topical).

RELIANCE.

Nov. 7—The Law of Duty (Two parts—Dr.).
Nov. 10—Father and Son (Three parts—Dr.).
Nov. 14—Not yet announced.
Nov. 21—A Romance of the Alps (Two parts—Drama).

RIALTO.

Nov. 3—The Devil's Darling (Three parts—Drama).
Nov. 17—The New Adam and Eve (Three parts—Drama).

THANHOUSER.

Oct. 31—The Fisherwoman (Drama).
Nov. 2—The Commuted Sentence (Two parts—Drama).
Nov. 7—Mistake of Mammy Lou (Drama).
Nov. 9—The Little Captain of the Scouts (Two parts—Drama).
Nov. 14—In Baby's Garden (Drama).
Nov. 16—In the Hands of the Enemy (Two parts—Drama).
Nov. 21—Beneath the Coat of a Butler (Dr.).

THAN-O-PLAY.

Oct. 15—The Long Arm of the Secret Service (Three parts—Drama).
Nov. 6—Mr. Meeson's Will (Three parts—Dr.).

MUTUAL MASTERPICTURES.

Oct. 28—His Wife (Thanhouser—Five parts—Drama) (No. 44).
Nov. 4—The Seventh Noon (Four parts—Dr.) (No. 45).
Nov. 11—The End of the Road (Five parts—Drama—No. 46).
Nov. 18—Inspiration (Thanhouser—Five parts—Drama—No. 47).

NORTH AMERICAN FILM CORPORATION.

Oct. 4—The Diamond from the Sky (Chapter 23—"The Double Cross"—Two parts—Drama).
Oct. 11—The Diamond from the Sky (Chapter No. 24, "The Mad Millionaire"—Two parts—Drama).
Oct. 18—The Diamond from the Sky (Chapter 25, "A House of Cards"—Two parts—Drama).
Oct. 25—The Diamond from the Sky, No. 26, "The Garden of the Gods" (Two parts—Drama).

Associated Film Sales Corp.

Released for week of October 25.
- The Reckoning (Ramona—Three parts—Drama).
- Ohara of the Mounted (Federal—Two parts—Drama).
- When Stubs Leaves the Bowery (Santa Barbara—Comedy).
- The Paradoxical Burglar (Alhambra—Comedy).
- Love's Old Sweet Song (Deer—Two parts—Drama.
- Shot at Sunrise (Monte—Comedy).
- The Plaid Coat (Banner—Comedy).
- Safety First (Empire—Comedy).

Releases for Week of Nov. 1.
- Hilary of the Hills (Two parts—Drama).
- Duel of Hearts (Ramona—Two parts—Dr.).
- Out for a Million (Empire—Two parts—Drama).
- And he Came Straight Home (Atla—Com.).
- In and Out (Banner—Two parts—Com.).
- Unexpected Reward (Liberty—Comedy).
- Life in the West (Alhambra—Comedy).
- Rosie's Many Thorns (Federal Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Balboa, Globe Phunphilms.
Wednesday—Pathe News.
Thursday—Panama Films.
Friday—Gold Rooster Plays.
Saturday—Pathe News, Starlight.

BALBOA.

Nov. 8—Blot from the Sky (Three parts—Dr.).
Nov. 15—His Conquered Self (Three parts—Drama).

GLOBE.

Oct. 23—How Winter Flowers Bloom (Educational).
Nov. 6—Human Movements Analyzed (Educational).
Nov. 20—Our Feathered Friends at Dinner (Educational).

GOLD ROOSTER PLAYS.

Nov. 5—The Menace of the Mute (Five parts—Drama).
Nov. 11—Nedra (Five parts—Drama).
Nov. 18—At Bay (Five parts—Drama).

PANAMA FILMS.

Oct. 28—Neal of the Navy, No. 9 (Two parts—Drama).
Nov. 4—Neal of the Navy (No. 10—"The Rolling Terror"—Two parts—Drama).
Nov. 11—Neal of the Navy (No. 11—Two parts—Drama).
Nov. 18—Neal of the Navy, No. 12 (Two parts Drama).

PATHE.

Oct. 25—Police Dog to the Rescue (Cartoon—Comedy).
—An Intimate Study of Birds, No. 10 (Educational).
Nov. 1—New Adventures of Wallingford (No. 5—"The Lilac Splash"—Two parts—Comedy).
Nov. 8—New Adventures of Wallingford, No. 6 (Two parts—Comedy).
Nov. 15—New Adventures of Wallingford, No. 7 (Two parts—Drama).

PATHE NEWS.

Oct. 27—Number 86, 1915 (News).
Oct. 30—Number 87, 1915 (News).
Nov. 3—Number 88, 1915 (News).
Nov. 6—Number 89, 1915 (News).
Nov. 10—Number 90, 1915 (Topical).
Nov. 13—Number 91, 1915 (Topical).

PATHECOLOR.

Oct. 27—Whiffles Woos and Trouble Brews (Colored—Comedy).
Nov. 2—Adventures of a Madcap (Four parts—Drama) (Colored).
Nov. 3—Whiffles' Futile Flivver (Comedy) (Colored).

PHOTOCOLOR.

Nov. 7—Children of the Netherlands (Scenic).
Nov. 21—Bamboo and Its Uses (Industrial—Colored).

PHUNPHILMS.

Nov. 1—Giving Them Fist (Comedy).
Nov. 8—Bughouse Bell Hops (Comedy).
Nov. 15—Tinkering with Trouble (Comedy).

PUNCH.

Nov. 17—Whiffles' Busted Date (Comedy).

STARLIGHT.

Oct. 30—Dough Nuts (Comedy).
Nov. 6—Flats and Sharps (Comedy).
Nov. 13—Bungling Burglars Burgle (Comedy).
Nov. 20—All Dolled Up (Comedy).

VICTORY.

Oct. 27—The Eleventh Hour (Three parts—Drama).

Miscellaneous Feature Releases.

BROADWAY FILM CO.

November—Official War Films (Topical).

CORT FILM CORPORATION.

October—The Whirl of Life (Six parts—Dr.).

EQUITABLE FILM CORPORATION.

Oct. 18—The Bludgeon (Drama).
Oct. 25—Divorced (Triumph—Drama).
Nov. 1—The Better Woman (Triumph—Dr.).
Nov. 8—Should a Wife Forgive (Drama).

FOX FILM CORPORATION.

Oct. 4—Sin (Drama).
Oct. 11—The Little Gypsy (Drama).
Oct. 18—The Family Stain (Drama).

GREAT NORTHERN FILM CO.

October—A Woman's Honor (Four parts—Dr.).

IDEAL FILM SERVICE.

October—The Bottle (Four parts—Drama).
October—Alone in London (Five parts—Dr.).

KULEE FEATURES, INC.

October—How Molly Made Good (Photo Drama—Six parts—Drama).

METRO PICTURES CORPORATION.

Oct. 18—The Final Judgment (Rolfe—Five parts—Drama).
Oct. 25—My Madonna (Popular Plays & Players—Five parts—Drama).
Nov. 1—Tables Turned (Rolfe—Five parts—Drama).
Nov. 8—Pennington's Choice (Quality—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Oct. 25—The Yankee Girl (Morosco—Comedy-Drama).
Oct. 28—The Masqueraders (Famous Players—Five parts—Comedy-Drama).
Nov. 1—Carmen (Lasky—Five parts—Drama).
Nov. 4—Still Waters (Famous players—Five parts—Comedy-Drama).
Nov. 8—Madame Butterfly (Famous Players—Five parts—Drama).
Nov. 11—The Mummy and the Humming Bird (Famous Players—Five parts—Dr.).
Nov. 15—Bella Donna (Famous Players—Five parts—Drama).

PREMO FEATURE FILM CORPORATION.

November—The Antique Dealer (Five parts—Drama).

MAX M. PULLMAN.

Nov. 1915—Pendleton Oregon Round-Up (Top.).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

SUN PHOTOPLAY CO.

October—The Corsican (Five parts—Drama).

THE PICTURE PLAYHOUSE FILM COMPANY.

Oct.—Papa's Wife (Two parts—Comedy).
October—Love and War (Two parts—Comedy).
October—The Blackmailers (Two parts—Com.).

TRIANGLE FILM CORPORATION.

Releases for week of Nov. 7:
- My Valet (Keystone—Comedy).
- The Iron Strain (Kay-Bee—Drama).

VICTORY FILM CORPORATION.

October—The Fall of Warsaw (Three parts—Topical).

WORLD FILM CORPORATION.

Oct. 17—The Heart of the Blue Ridge (Shubert—Drama).
Oct. 24—Salvation Nell (Calif—M. P. Corp.—Drama).
Nov. 1—Bought (Shubert—Drama).
Nov. 8—Hearts of Men (Harris—Drama).
Nov. 15—A Butterfly on the Wheel (Shubert—Drama).
Nov. 22—The Little Church Around the Corner (Blaney—Drama).

WORLD SERIES FILM CO.

October—1915 World's Championship Series (Topical).

V-L-S-E, INC.

Oct. 18—A Black Sheep (Selig—Five parts—Drama).
Oct. 18—The Man Who Couldn't Beat God (Vitagraph—Drama).
Oct. 25—The Rights of Man (Lubin—Five parts—Drama).
Nov. 1—The Crimson Wing (Essanay—Five parts—Drama).
Nov. 1—The Turn of the Road (Vitagraph—Drama).
Nov. 8—The Raven (Essanay—Six parts Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).
Nov. 15—Heights of Hazards (Vitagraph—Five parts—Drama).
Nov. 29—The Caveman (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Oct. 13—The Magic Skin (Edison—Five parts—Drama).
Oct. 20—The Green Cloak (Kleine-Five parts—Drama).
Nov. 3—The Sentimental Lady (Kleine—Five parts—Drama).
Nov. 10—The Children of Eve (Edison—Five parts—Drama).
Nov. 17—The Politicians (Kleine—Drama).

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Daly, Arnold
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Ford, Victoria
Fisher, Marguerita
Frederick, Pauline
Figman, Max
Fuller, Mary
Fenwick, Irene
Greenwood, Winnifred
Grandin, Ethel
Gish, Dorothy
Gish, Lillian
Hall, Ella
Pickford, Mary
Rawlinson, Herbert
Harron, Robt.
Holmes, Helen
Hunt, Irene
Walker, Lillian
Washburn, Bryant
Williams, Earle
White, Pearl
Allison, Mae
Bara, Theda
Ham Comedians
Jolivet, Rita
Janis, Elsie
Johnson, Arthur
Joyce, Alice
Kerrigan, Warren
La Badie, Florence
Lockwood, Harold
Little, Anna
Leonard, Robt.
Mace, Fred
Madison, Cleo
Mayo, Edna
Mesereau, Violet
Marsh, Mae
Moore, Matt
Normand, Mabel
Panzer, Paul
Petrova, Olga
Pickford, Lottie
Roland, Ruth
Rich, Vivian
Saunders, Jackie
Stewart, Anita
Sweet, Blanche
Sterling, Ford
Snow, Marguerite
Stonehouse, Ruth
Theby, Rosemary
Tincher, Fay
Van, Wallie
Walthall, Henry
Wilbur, Crane
Williams, Kathlyn
Young, Clara K.
Ovey, George
Dawn, Hazel

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Canadian Factory and Sales Office: TORONTO, ONTARIO

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1180, 1182.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Oct. 23—The Banker and the Thief (Drama).
Oct. 25—Arline's Chauffeur (Drama).
Oct. 26—A Mystery of the Mountains (Special—Two parts—Drama).
Oct. 27—Harvest (Special—Three parts—Dr.).
Oct. 28—A Trick of Fate (Drama).
Oct. 29—The Coming of Angelo (Drama) (Biograph Reissue No. 21).
Oct. 30—The Sheriff's Trap (Drama).
Nov. 2—Between Father and Son (Special—Two parts—Drama).
Nov. 3—Dora Thorne (Special—Four parts—Drama).
Nov. 4—The Passing Storm (Drama).
Nov. 5—The Musketeers of Pig Alley (Drama) (Biograph Reissue No. 22).
Nov. 9—Weaver of Claybank (Special—Two parts—Drama).
Nov 10—The Laurel of Tears (Special—Three parts—Drama).
Nov. 11—Rosa and the Author (Drama).
Nov. 12—The God Within (Drama) (Biograph Reissue No. 23).

EDISON.

Oct. 30—Niagara Falls (Scenic).
—Yardville Folks (Educational).
Nov. 3—The Parson's Button Matcher (Com.).
Nov. 5—Friend Wilson's Daughter (Special—Three parts—Drama).
Nov. 6—Waifs of the Sea (Drama).
Nov. 10—Cartoons on a Yacht (Cartoon—Comedy).
Nov. 12—The Truth About Helen (Special—Four parts—Drama).
Nov. 13—A Broth of a Boy (Drama).
Nov. 17—His Wife's Sweetheart (Comedy).
Nov. 19—A Child in Judgment (Special—Three parts—Drama).
Nov. 20—Black Eagle (Drama).

ESSANAY.

Oct. 28—Fun At a Ball Game (Comedy).
Oct. 29—Broncho Billy's Cowardly Brother (Western—Drama).
Oct. 30—The Lighthouse by the Sea (Special—Three parts—Drama).
Nov. 1—Fifty-Fifty (Special—Three parts—Drama).
Nov. 2—Despair (Special—Three parts—Dr.).
Nov. 3—The Fable of "The Escape of Anthony and the Salvation of Herbert" (Comedy).
Nov. 4—The Night Sophia Graduated (Com.).
Nov. 5—Broncho Billy's Mexican Wife (Western—Drama).
Nov. 6—On the Little Mill Trace (Special—Two parts—Drama).
Nov. 8—Twice Into the Light (Special—Three parts—Drama).
Nov. 9—Wine, Women and Song (Special—Two parts—Drama).
Nov. 10—The Fable of "Handsome Jethro Who Was Simply Cut Out to Be a Merchant" (Comedy).
Nov. 11—Cupid's Bath (Comedy).
Nov. 12—The Indian's Narrow Escape (Western—Drama).
Nov. 13—The Second Son (Special—Three parts—Drama).
Nov. 15—The Undertow (Special—Three parts—Drama).
Nov. 16—A Bit of Lace (Special—Three parts—Drama).
Nov. 17—Canimated Nooz Pictorial, No. 2 (Cartoon—Comedy).
Nov. 18—Snakeville's Eugenic Marriage (Western—Comedy).
Nov. 19—Too Much Turkey (Drama).
Nov. 20—The River of Romance (Special—Two parts—Drama).

GEORGE KLEINE.

Sept. 20—A Woman's Mistake (Special—Two parts—Drama).
Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).
Oct. 4—The Fashion Shop (Special—Two parts—Drama).
Oct. 11—Wilful Peggy (Special—Two parts—Drama).
Oct. 18—The Village Outcast (Special—Two parts—Drama).
Oct. 25—The Price of Ambition (Special—Two parts—Drama).

KALEM.

Oct. 27—By Whose Hand (Special—Two parts—Drama).
Oct. 29—The Ventures of Marguerite, No. 1, "When Appearances Deceive (Dr.).
Oct. 30—Rescue of the Brakeman's Children (Episode No. 51 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 1—The Coquette (Special—Four parts—Drama).
Nov. 2—Diana of the Farm (Burlesque Com.).
Nov. 3—The Sign of the Broken Shackles (Special—Two parts—Drama).
Nov. 5—The Ventures of Marguerite, No. 2, "The Rogue Syndicate" (Drama).
Nov. 6—Danger Ahead! (Episode No. 52 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 8—The Woman of the Sea (Special—Three parts—Drama).
Nov. 9—The Hoodoo's Busy Day (Burlesque—Comedy).
Nov. 10—The Dream Seekers (Special—Two parts—Drama).
Nov. 12—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama).
Nov. 13—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 15—The Pitfall (Special—Four parts—Drama).
Nov. 16—A Bargain in Brides (Burlesque—Comedy).
Nov. 17—The Night of the Embassy Ball (Special—Two parts—Drama).
Nov. 19—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).
Nov. 20—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Oct. 23—Playing Horse (Comedy).
Oct. 25—The Inevitable Penalty (Drama).
Oct. 26—Playing in Tough Luck (Comedy).
Oct. 27—The Man of God (Special—Two parts—Drama).
Oct. 28—The Strange Unknown (Special—Three parts—Drama).
Oct. 29—The Wonder Cloth (Drama).
Oct. 30—His Body Guard (Comedy).
Nov. 1—The Sacred Bracelet (Drama).
Nov. 2—Up Against It (Comedy).
Nov. 3—A Western Governor's Humanity (Special—Three parts—Drama).
Nov. 4—When War Threatened (Special—Two parts—Drama).
Nov. 5—The Urchin (Drama).
Nov. 6—The Cellar Spy (Comedy).
Nov. 8—The Orgy (Drama).
Nov. 9—Half a Million (Comedy).
Nov. 10—The Secret Room (Special—Two parts—Drama).
Nov. 11—The Ghost of Twisted Oaks (Special—Three Parts—Drama).
Nov. 12—A Night in Old Spain (Drama).
Nov. 13—His Three Brides (Comedy).

MINA.

Aug. 26—Some Monkey Business (Com.).
—How Wifey Won Out (Com.).
Sept. 30—Why the Boarders Left (Comedy).
Sept. 2—Squeals on Wheels (Com.)
Sept. 9—Lost in the Swim (Comedy).
Sept. 16—Booming Trixie (Comedy).
Sept. 23—When Husband's Go to War (Com.).
Oct. 7—The Honeymoon Roll (Comedy).
Oct. 14—Alone in the City of Sighs and Tears (Comedy,.
Oct. 21—Beached and Bleached (Comedy).
Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).

SELIG.

Nov. 1—Hearst-Selig News Pictorial No. 87, 1915 (News).
Nov. 2—Athletic Ambitions (Western—Com.).
Nov. 4—Their Sinful Influence (Special—Three parts—Drama).
Nov. 4—Hearst-Selig News Pictorial No. 88, 1915 (News).
Nov. 6—The Lost Messenger (Jungle-Zoo—Drama).
Nov. 8—The Come Back of Percy (No. 3 of "The Chronicles of Bloom Center"—Special—Two parts—Comedy).
Nov. 8—Hearst-Selig News Pictorial, No. 89, 1915 (News).
Nov. 9—The Chef at Circle G (Western—Comedy).
Nov. 11—Hearst-Selig News Pictorial. No. 90, 1915 (News).
Nov. 13—The White Light of Publicity (Dr.).
Nov. 15—The Vengeance of Rannah (Special—Two parts—Drama).
Nov. 15—Hearst-Selig News Pictorial, No. 91, 1915 (News).
Nov. 16—The Tenderfoot's Triumph (Western—Drama).
Nov. 18—The Print of the Nails (Special—Three parts—Drama).
Nov. 18—Hearst-Selig News Pictorial, No. 92, 1915 (News).
Nov. 20—Locked In (Jungle—Zoo Wild Animal—Drama).

VIM.

Nov. 12—The Midnight Prowlers (Comedy).
Nov. 19—a Pair of Birds (Comedy).

VITAGRAPH.

Nov. 1—Between Two Parts (Comedy).
The Sultan of Zulon (Special—Two parts—Comedy).
Nov. 3—A Family Picnic (Comedy).
Nov. 4—The Ebony Casket (Comedy).
Nov. 5—Beautiful Thoughts (Comedy).
Nov. 6—Anselo Lee ("Broadway Star Feature"—Special—Three Parts—Dr.).
Nov. 8—No Tickee—No Washee (Comedy).
—California Scrap Book (Edu.).
Nov. 9—For the Honor of the Crew (Broadway Star Feature—Special—Three Parts—Drama).
Nov. 10—Hats Is Hats (Comedy).
Nov. 11—Sis (Comedy—Drama).
Nov. 12—Romantic Reggie (Comedy).
Nov. 13—The Woman's Share (Special—Two Parts—Drama).
Nov. 15—Sonny Jim and the Great American Game (Comedy).
Nov. 16—Gone to the Dogs (Special—Two Parts—Drama).
Nov. 17—The Counts (Comedy).
Nov. 18—A Motorcycle Elopement (Com.).
Nov. 19—Diplomatic Henry (Comedy).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 12—Lillian's Husbands (Special — Three parts—Comedy).
Oct. 16—The Ruling Power (Special—Three parts—Drama).
Oct. 20—To Cherish and Protect (Special—Three parts—Drama).
Nov. 6—Anselo Lee (Special—Three parts—Drama).
Nov. 9—For the Honor of the Crew (Special—Three parts—Drama).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).
Sept. 15—The Purple Night (Three parts—Special Feature—Drama).
Sept. 29—The Girl from Tim's Place (Special—Feature—Three parts—Drama).
Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).
Oct. 27—The Morning After (Special Feature—Three parts—Drama).

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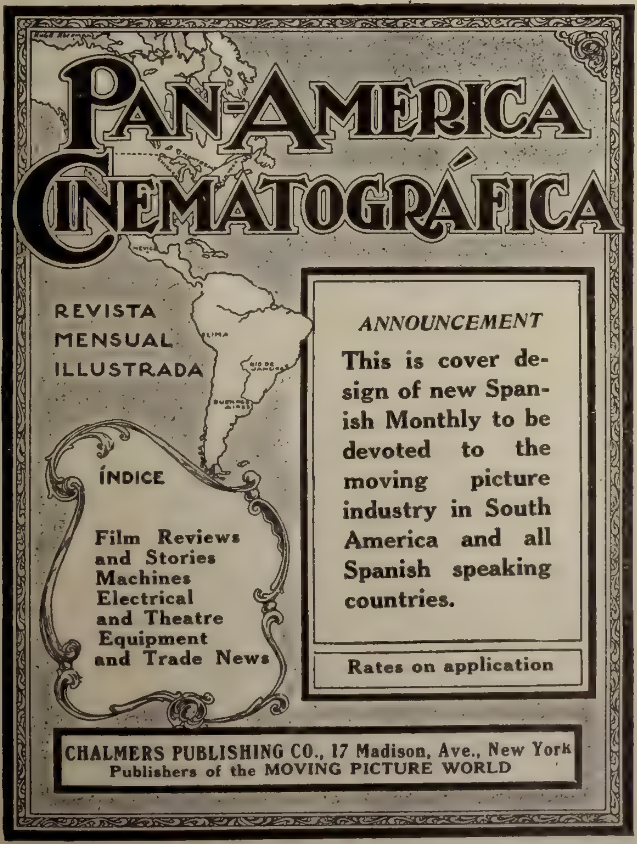

PAN-AMERICA CINEMATOGRÁFICA

REVISTA MENSUAL ILLUSTRADA

ÍNDICE

Film Reviews and Stories
Machines
Electrical and Theatre Equipment
and Trade News

ANNOUNCEMENT

This is cover design of new Spanish Monthly to be devoted to the moving picture industry in South America and all Spanish speaking countries.

Rates on application

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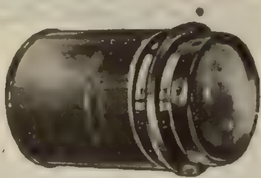

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SPECIFIES
GUNDLACH PROJECTION LENSES

New York, May 15, 1915.

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Gentlemen: Your letter of May twelfth, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stere Lenses were specified, after exhaustive tests had been made.

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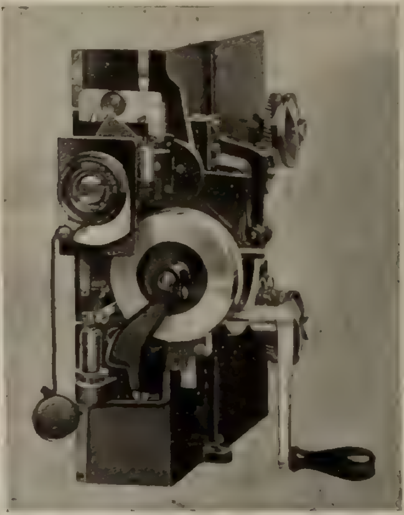

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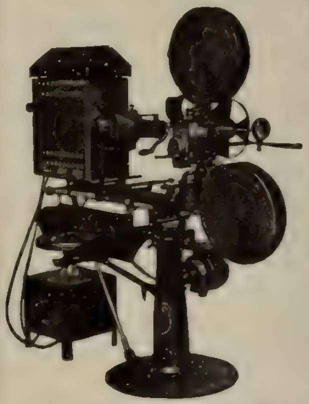

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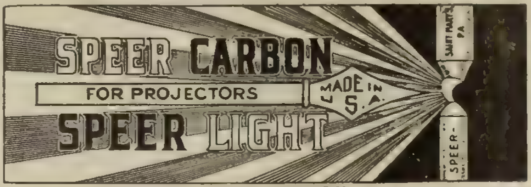

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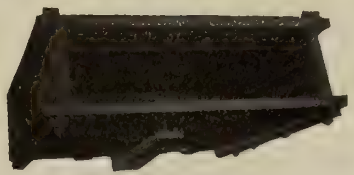

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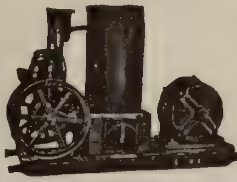

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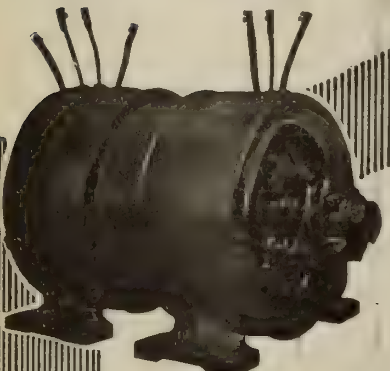

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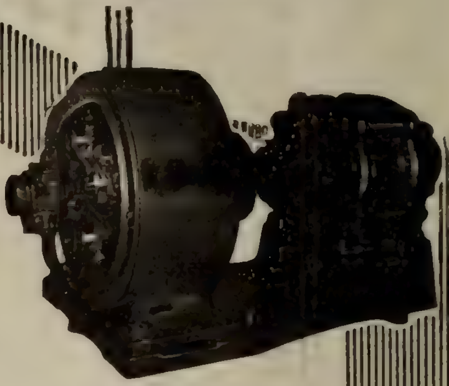

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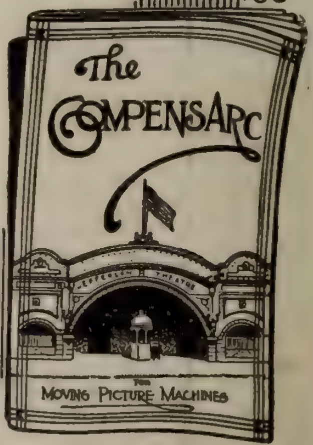

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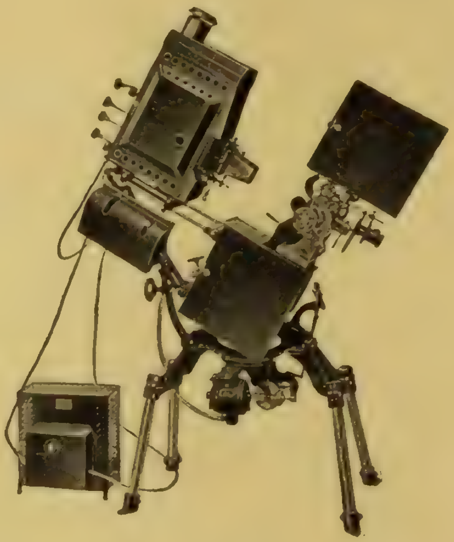

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NOTE: This issue corresponds with one dated November 20th under old plan.

ol. 26, No. 8 November 13, 1915 Price 10 Cents

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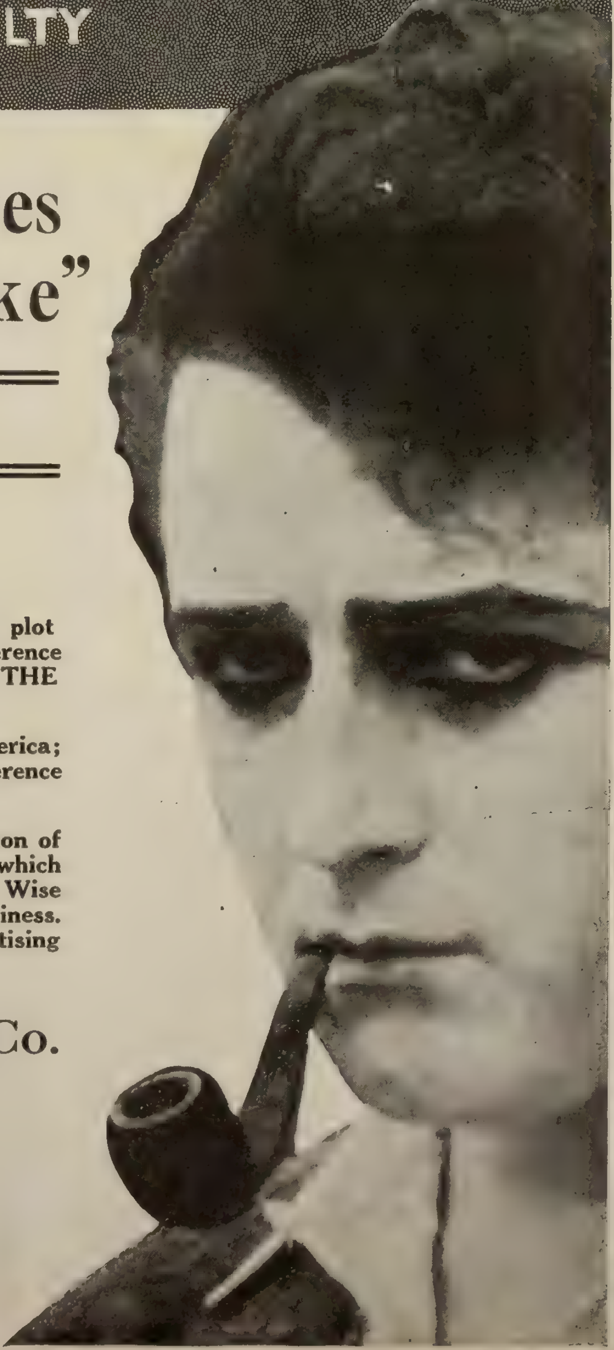

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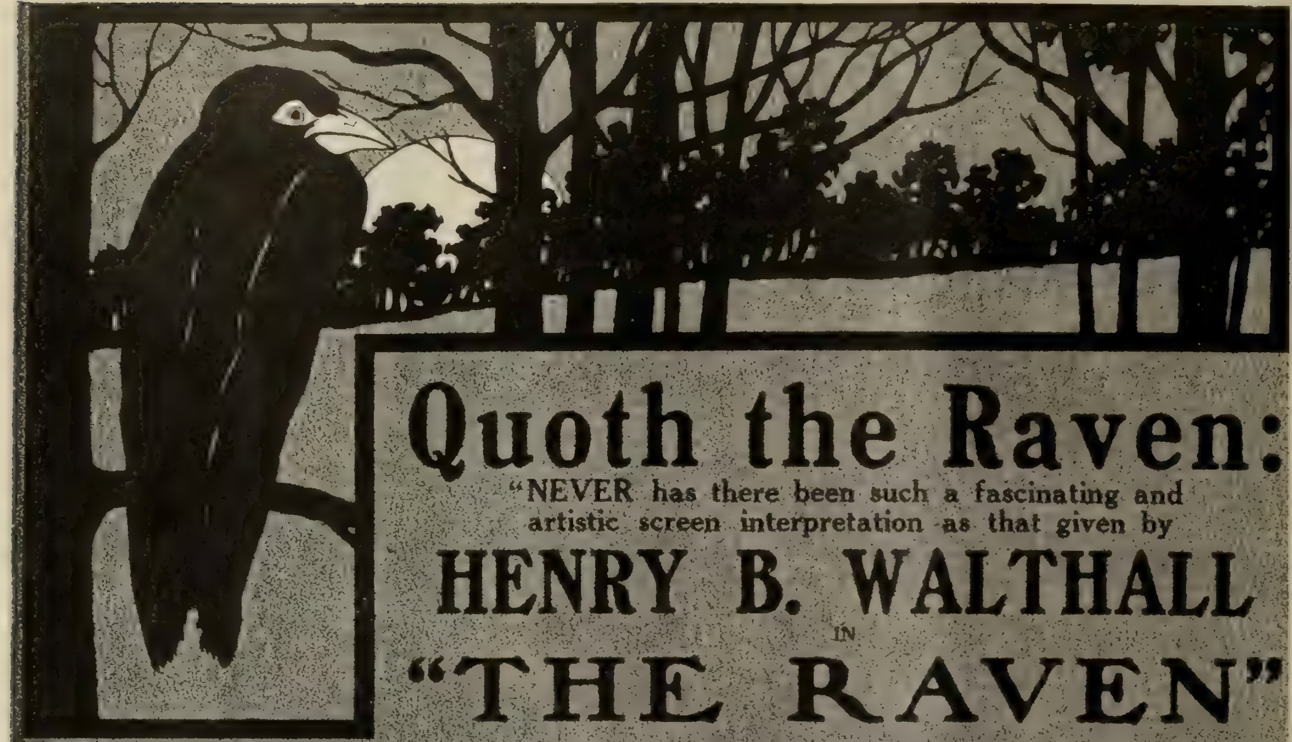

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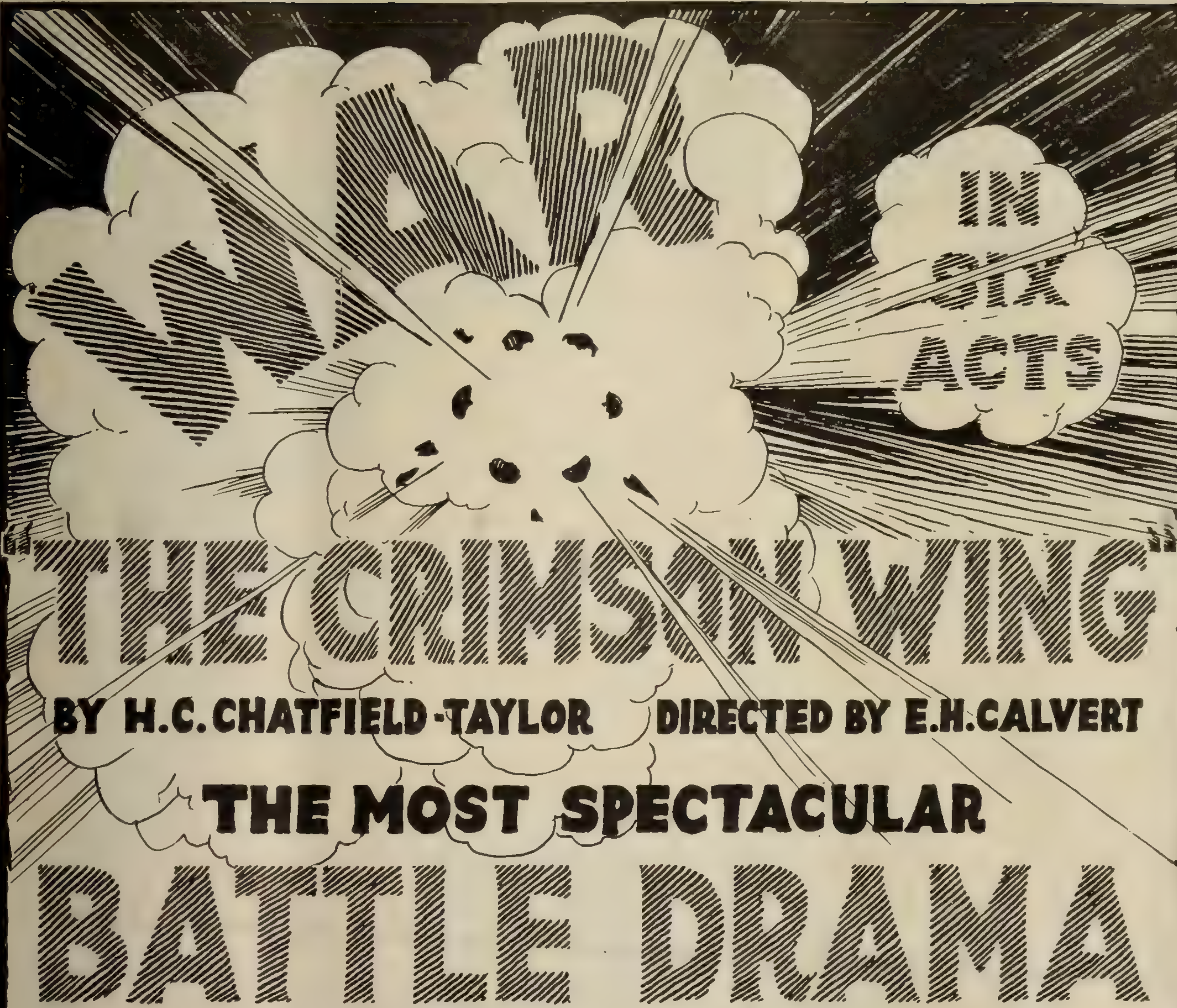

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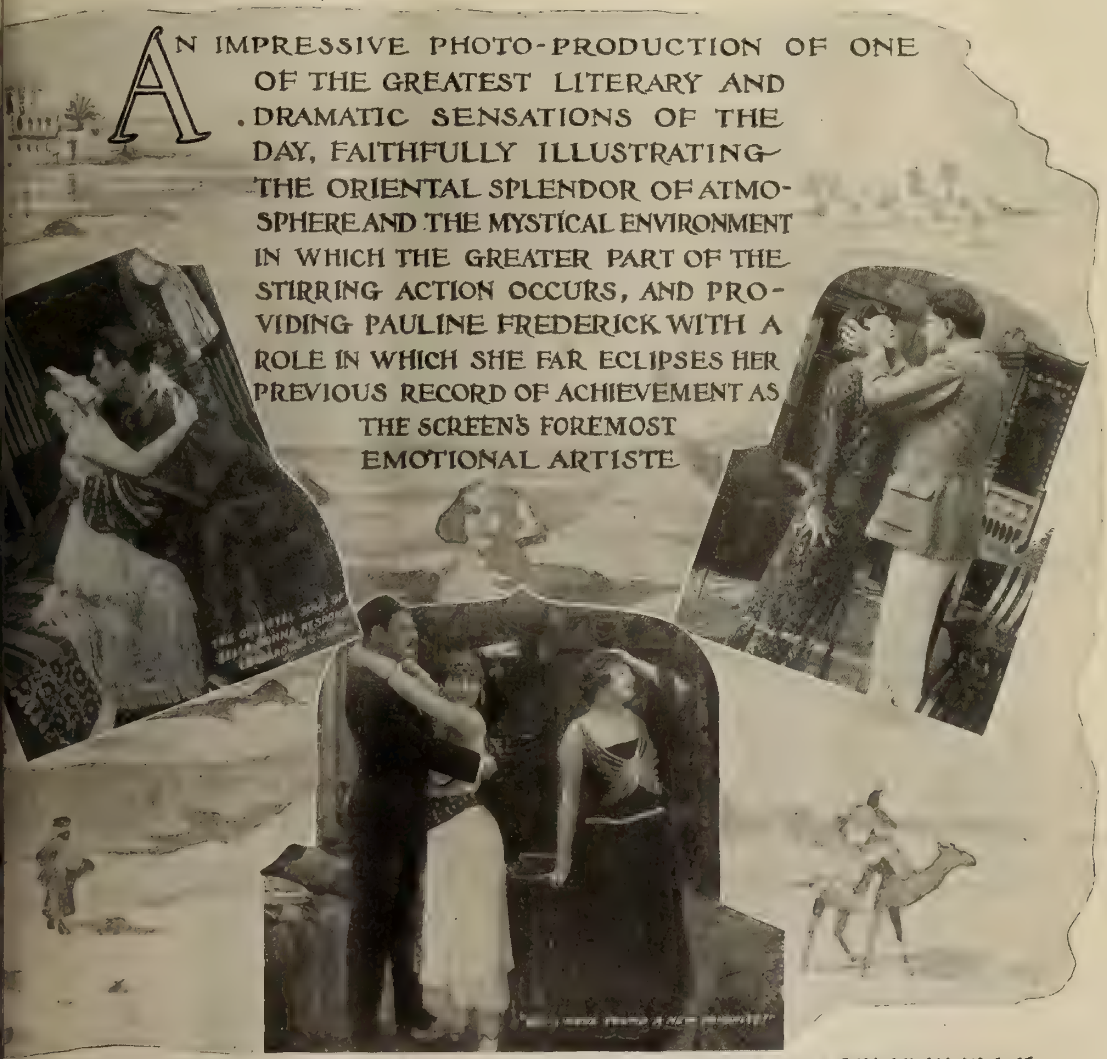

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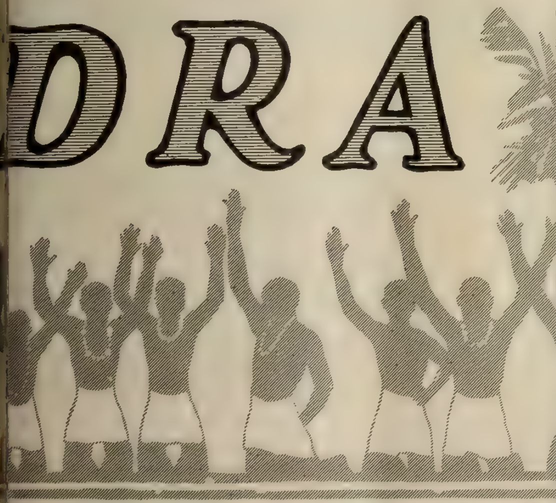

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Hordes of savages, a typhoon at sea, a stirring battle and a romantic love affair on a tropical isle, make this GOLD ROOSTER PLAY a tremendously strong offering.

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The most impressive figure on
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FLORENCE REED

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"'THE MASTER OF THE HOUSE' is exceptional."

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"'TRILBY' broke the record for attendance"

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"'THE PRICE' is A. No. ONE"

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James Dunlevy
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said
"'TRILBY' splendid throughout-maintains the Standard

John A. Lane
Tioga Theatre, Owego, N. Y.
said
"'THE PRICE' one of the best pictures I ever played."

E. H. Markison
Strand Theatre, Norfolk, Va.
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"Thos. Wise is as good in 'BLUE GRASS' as on the stage."

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concur in the substantial consistency of

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LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
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presents
Holbrook Blinn
in
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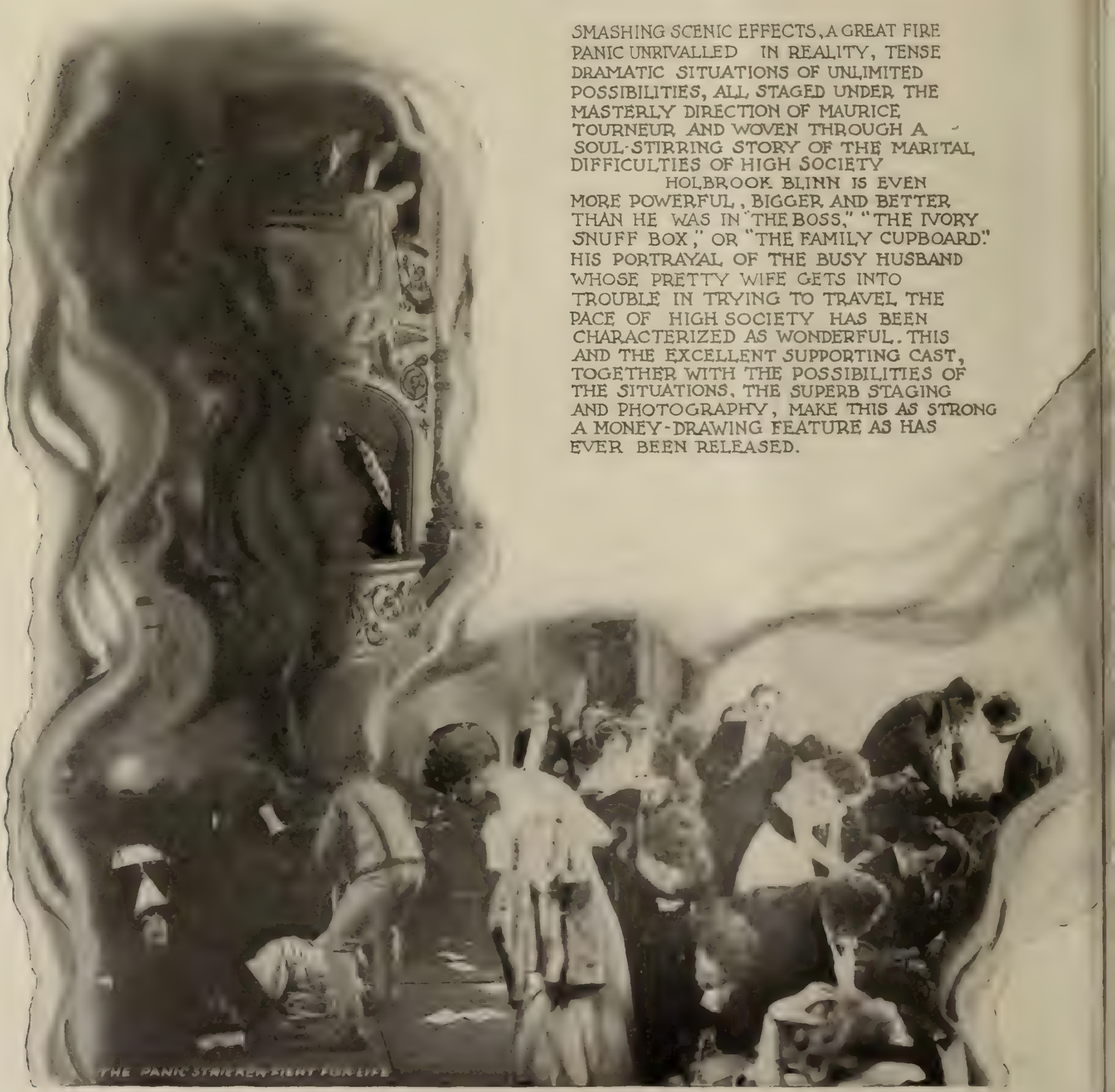
HOLBROOK BLINN IS EVEN MORE POWERFUL, BIGGER AND BETTER THAN HE WAS IN "THE BOSS," "THE IVORY SNUFF BOX," OR "THE FAMILY CUPBOARD." HIS PORTRAYAL OF THE BUSY HUSBAND WHOSE PRETTY WIFE GETS INTO TROUBLE IN TRYING TO TRAVEL THE PACE OF HIGH SOCIETY HAS BEEN CHARACTERIZED AS WONDERFUL. THIS AND THE EXCELLENT SUPPORTING CAST, TOGETHER WITH THE POSSIBILITIES OF THE SITUATIONS, THE SUPERB STAGING AND PHOTOGRAPHY, MAKE THIS AS STRONG A MONEY-DRAWING FEATURE AS HAS EVER BEEN RELEASED.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130 WEST 46TH ST.

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REFERENCE TO RECORDS WILL SHOW ANY EXHIBITOR THAT IT WAS THE PICTURES SHOWING THE WORK OF MASTER DIRECTORS WHICH SET NEW RECORDS FOR HIS BOX-OFFICE. HE CANNOT RECALL ONE POORLY DIRECTED FEATURE THAT COULD BE TRULY CALLED A SUCCESS.

IT IS MASTERLY DIRECTION THAT ROLLS THE DOLLARS INTO THE BOX-OFFICE AND MASTERLY DIRECTION MARKS EVERY WORLD FILM RELEASE.

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EMILE CHAUTARD DIRECTED "THE BOSS"

FRANK CRANE DIRECTED "OLD DUTCH," "AS YE SOW," AND "THE FAMILY CUPBOARD,"

JAMES YOUNG DIRECTED "HEARTS IN EXILE," "THE DEEP PURPLE," AND "THE HEART OF THE BLUE RIDGE,"

BARRY O'NEIL DIRECTED "BOUGHT,"

WHAT EXHIBITOR DOES NOT REMEMBER THE STREAMS OF DOLLARS WHICH FLOWED INTO HIS BOX-OFFICE ON THE NIGHTS WHEN HE SHOWED THESE FEATURES?

THESE SIX MASTER DIRECTORS ARE THE ONES WHO ARE BUILDING THE WORLD FILM PROGRAM. THINK WHAT THEY HAVE DONE IN THE PAST! WITH EACH NEW EFFORT THEY ARE BUILDING BIGGER AND BETTER THINGS AND TO THE EXHIBITOR WHO SHOWS THEIR PICTURES WILL GO THE BENEFIT OF THEIR BEST EFFORTS A BENEFIT WHICH WILL TAKE THE FORM OF GOOD HARD DOLLARS.

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"PALS," "THE NAVAL CADET," "GENTLEMAN JACK," "CASHEL BYRONS PROFESSION" AND OTHER PLAYS

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"AT YALE," "THE HAVOC," "KING CHARLES," "THE WOLF" "CAPTAIN DEBONAIRE," THE TYRANNY OF TEARS"

PRINCIPAL PLAYERS IN

AUGUSTUS THOMAS'

INTERNATIONAL SUCCESS

"THE OTHER GIRL"

ZOLA TELMZART
LATE OF
"YELLOW TICKET," "BIRD OF PARADISE," NAT GOODWIN & OLIVER MOROSCO CO'S.

BECKY BRUCE
LATE OF
"A PAIR OF SIXES," "PRUNELLA," "THE SHOW SHOP," "THE SALAMANDER AND OTHER PLAYS

300 INTERESTING SCENES
AN ACTING CAST OF **400**

INCLUDING

Two Popular Stars

OF NATION WIDE REPUTE
SUPPORTED BY WELL KNOWN
STAGE FAVORITES

IN PREPARATION
"The Witching Hour," "The Hoosier Doctor," "As a Man Thinks," "Oliver Goldsmith," "Alabama," "The Harvest Moon" and
TWENTY MORE THOMAS SUCCESSES

FRANCES THOMPSON
"THE DANCING VENUS"

MONA RYAN
LATE OF
"POLYGAMY" AND "EDUCATION OF MR. PIPP."

PRODUCED BY

RAVER FILM CORPORATION

HARRY R. RAVER *PRESIDENT*
WORLD'S TOWER BLDG. NEW YORK

HORACE VINTON

LOUIS THIEL

LIZZIE McCALL

ROLAND RATCLIFF

HARRY REDDING

MORTIMER MARTINI

"LIFE WITHOUT SOUL"

INSPIRED BY THE BOOK
"FRANKENSTEIN"
BY MRS. SHELLEY

IN FIVE PARTS

Preliminary to the awarding of franchises on a regular release, this production will be sold outright on a state right basis.

A photoplay embracing a theme never before attempted in cinematography, and stupendous in its execution!

The action is laid in the semi-tropics of Florida, the desert wastes of Arizona, the awe-inspiring mountainous regions of interior Georgia, the canyons of Colorado, the decks of a three-masted schooner, and an ocean-going liner, and the parlors of refined New York.

As a standard by which all our releases may be judged, it was made without regard to cost, with an incomparable cast of stage and film stars, and is the last word in dramatic intensity.

WE ARE NOW RESERVING TERRITORIAL RIGHTS
RELEASE DATE, NOV. 22, 1915

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220 West 42nd Street
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In the $8,000,000 MUTUAL PROGRAM at no extra charge
A THREE REEL CENTAUR STAR FEATURE

COULD A MAN DO MORE?

featuring
the famous screen star

CRANE WILBUR

A Remarkable Drama
Interpreted with Exceptional Skill
and Rare Artistic Expression

Released Nov. 24th
IN THE REGULAR
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There are Mutual Film Exchanges in 68 Cities Now—Affording Extraordinary Service throughout America. For address of your nearest exchange write New York Office

MUTUAL FILM CORPORATION
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In the Regular MUTUAL PROGRAM (all stars-all features)

A THREE REEL CLIPPER STAR FEATURE

THE ALTERNATIVE

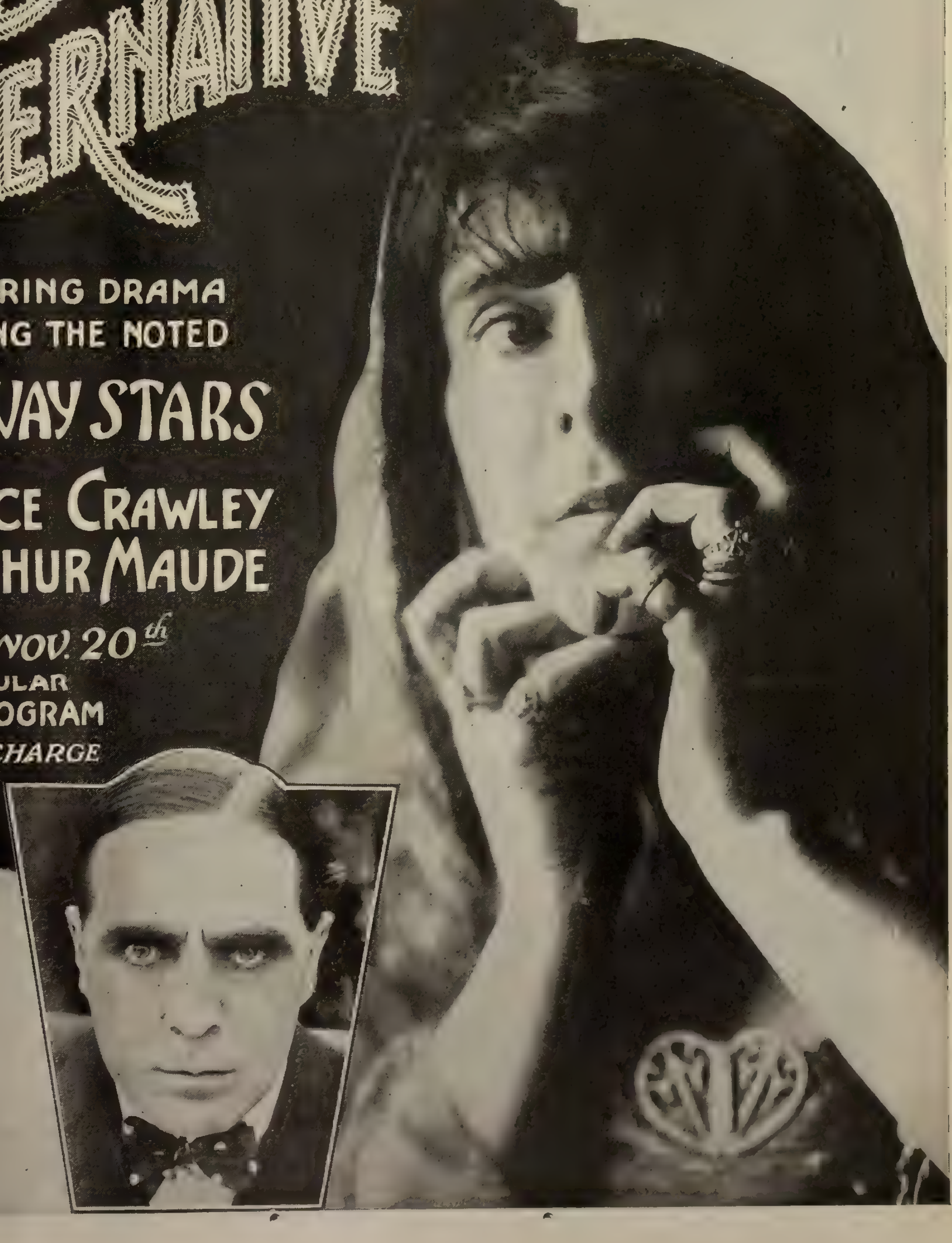
MUTUAL PROGRAM

A STIRRING DRAMA
FEATURING THE NOTED

BROADWAY STARS

CONSTANCE CRAWLEY *and* ARTHUR MAUDE

RELEASED NOV. 20th
IN THE REGULAR
MUTUAL PROGRAM
NO EXTRA CHARGE



MUTUAL PROGRAM

As clean, bright and interesting funny pictures, maintaining a high standard of excellence week in and week out, we earnestly recommend

CUB COMEDIES *with* GEORGE OVEY

Though one reel subjects, they are made with as much care as any multiple reel feature and you can always be assured of a snappy comedy if you book the Cub, no matter which release it may be.

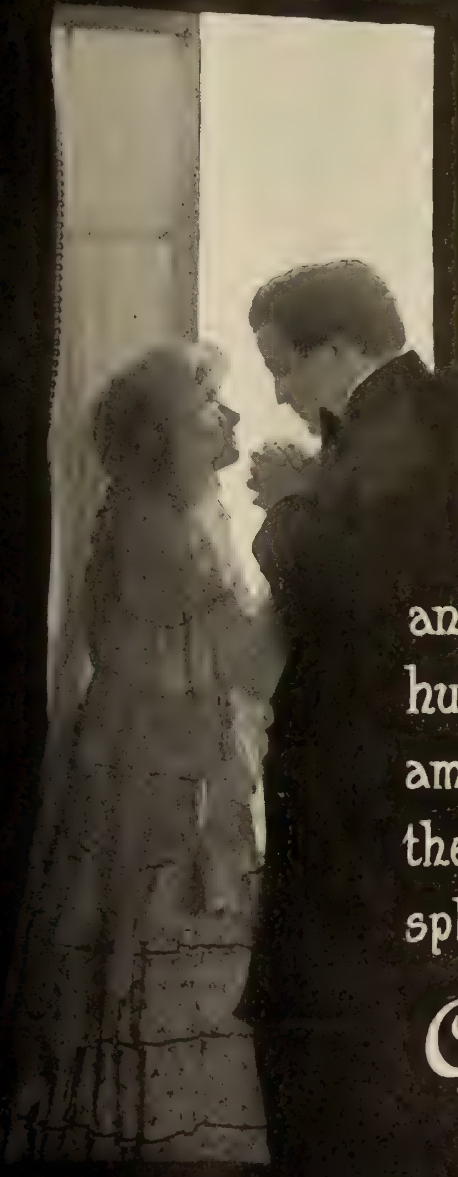
A new release every Friday; ask your Mutual exchange to supply you with it.

CURRENT RELEASES

November 12: "The Double Cross"
November 19: "The Fighting Four"
November 26: "A Deal in Indians"

DAVID HORSLEY PRODUCTIONS

MUTUAL PROGRAM



For release Wednesday
November 24
David Horsley presents a

CENTAUR STAR FEATURE

in Three acts

COULD A MAN DO MORE?

an intense drama with a deep human interest story unfolded among the beautiful scenery of the old South and enacted by a splendid cast headed by

CRANE WILBUR

written by Crane Wilbur

directed by R.B.Broadwell

Distributed throughout the United States and Canada by the Mutual Film Corporation as are the Cub Comedies and Centaur Features

DAVID HORSLEY PRODUCTIONS

MUTUAL
MASTERPICTURE

EDWIN THANHOUSER PRESENTS FOR THE MOST DISTINGUISHED CONSIDERATION OF THE INDUSTRY — PARTICULARLY THE EXHIBITOR-CONNOISSEUR,

"INSPIRATION"

(FIVE REELS)

IN WHICH IS FEATURED

AUDREY MUNSON

THE MOST FAMOUS ART MODEL IN THE WORLD

STAGED BY *GEORGE FOSTER PLATT*, FROM THE STORY BY *VIRGINIA TYLER HUDSON*

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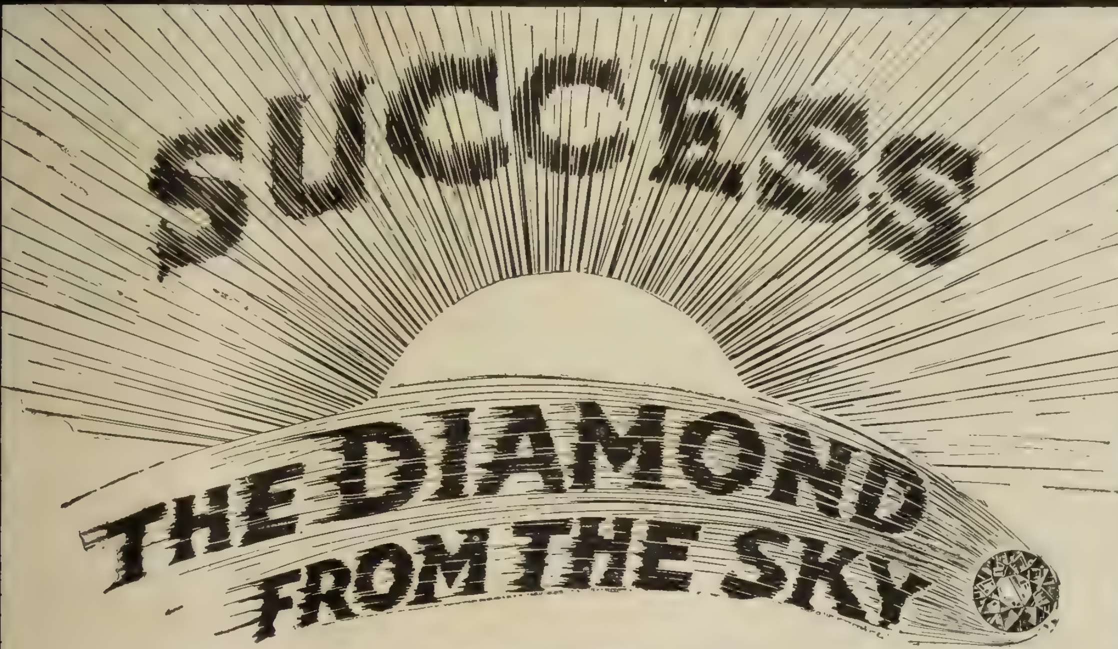
MUTUAL SPECIAL FEATURE


SUCCESS
THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell **Directed by W. D. Taylor**

"The Diamond From The Sky" now has proved itself the most tremendous motion picture triumph that the world has ever known. Next week marks the first run close of this stupendous feature. The bank accounts of exhibitors everywhere bear testimony to the phenomenal success which this great picture has enjoyed.

$10,000 For A Suggestion!

Your patrons are all excited about the huge cash prize offer. Keep them informed. Urge them to suggest a sequel. All suggestions must be sent to North American Film Corporation, 71 West 23rd Street, New York City.

You exhibitors who haven't booked "The Diamond From The Sky"—you can book it now and clean up ***BIG!*** You're assured of success ***week after week.***

For booking information, see North American representatives at your nearest Mutual exchange, or write us.

North American Film Corporation

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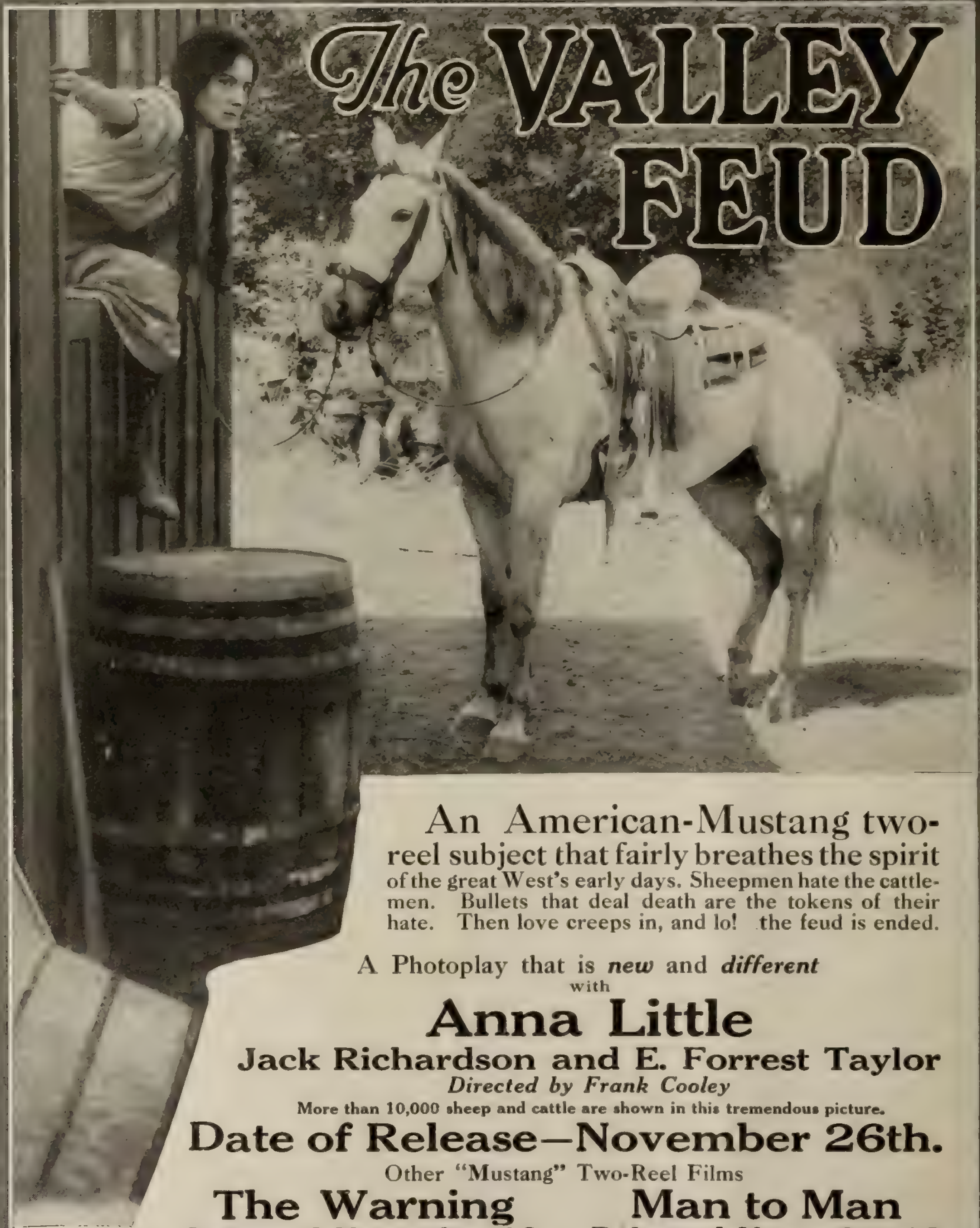
MUTUAL PROGRAM



The VALLEY FEUD

An American-Mustang two-reel subject that fairly breathes the spirit of the great West's early days. Sheepmen hate the cattlemen. Bullets that deal death are the tokens of their hate. Then love creeps in, and lo! the feud is ended.

A Photoplay that is *new* and *different*
with

Anna Little

Jack Richardson and E. Forrest Taylor

Directed by Frank Cooley

More than 10,000 sheep and cattle are shown in this tremendous picture.

Date of Release—November 26th.

Other "Mustang" Two-Reel Films

The Warning	**Man to Man**
Released November 19	**Released November 12**

"Mustang" Films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

MUTUAL PROGRAM

The KEY to the PAST

An entrancing "Flying A" drama that throbs with exciting action throughout two vivid reels. A wonderful storm at sea! A ship is struck by lightning. The pictorial effect is terrific!

The Stars

WINIFRED GREENWOOD—EDWARD COXEN

Directed by Charles Bartlett

Released November 22nd

THE BLUFFERS

"Flying A" drama—one reel
with

Vivian Rich and Alfred Vosburgh

Directed by Reaves Eason

Released November 26th

The "Beauty" Comedies

The Drummer's Trunk

It's a "Beauty" whirlwind, with

Carol Holloway and John Sheehan

Directed by James Douglass

Released November 23rd

CUPID BEATS FATHER

Here's a "Beauty" crackerjack featuring

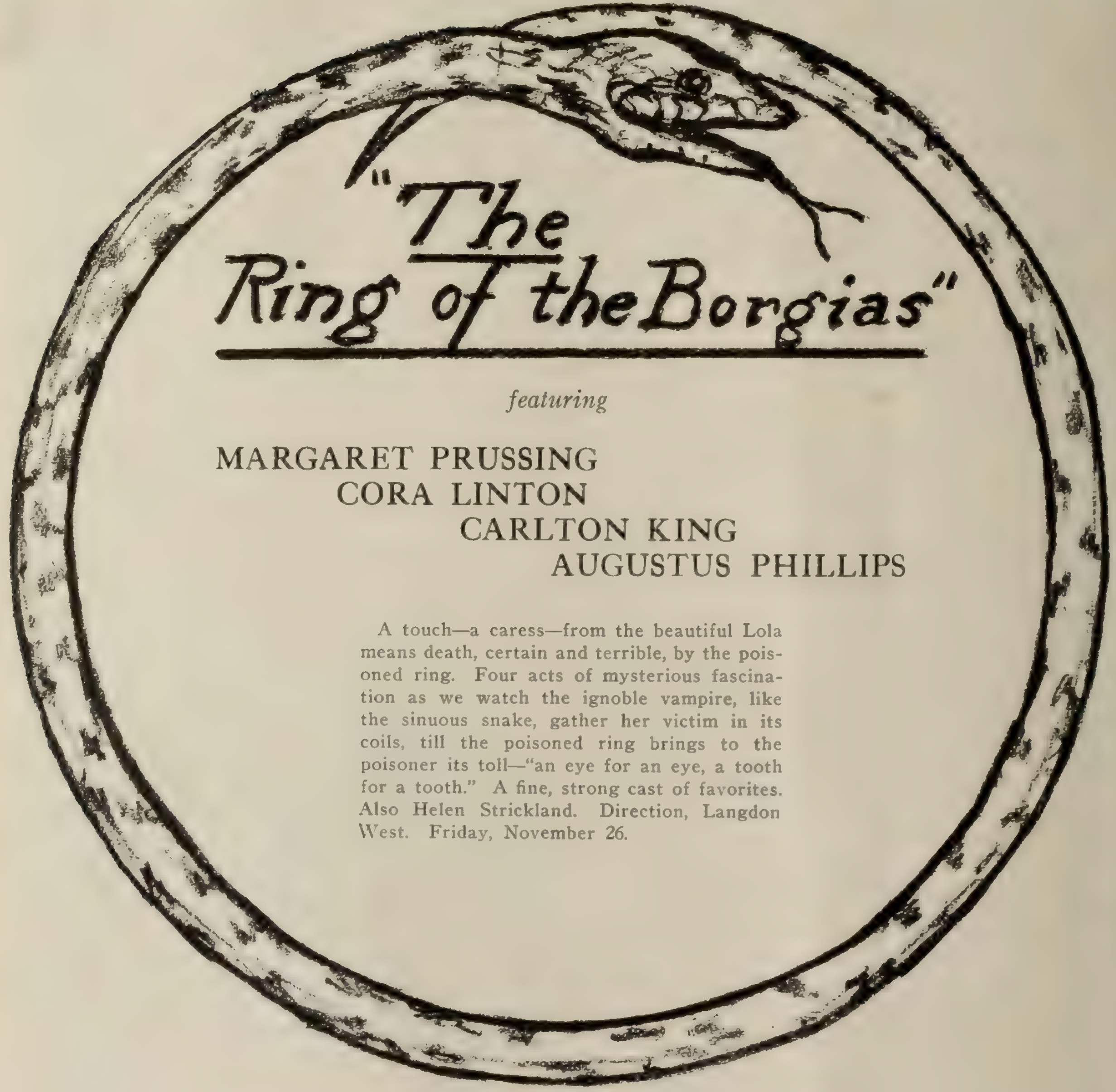
Neva Gerber and Frank Borzage

Directed by James Douglass

Released November 27th

"Flying A" and "Beauty" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.
Samuel S. Hutchinson, President
Chicago, Illinois



"The Ring of the Borgias"

featuring

MARGARET PRUSSING
CORA LINTON
CARLTON KING
AUGUSTUS PHILLIPS

A touch—a caress—from the beautiful Lola means death, certain and terrible, by the poisoned ring. Four acts of mysterious fascination as we watch the ignoble vampire, like the sinuous snake, gather her victim in its coils, till the poisoned ring brings to the poisoner its toll—"an eye for an eye, a tooth for a tooth." A fine, strong cast of favorites. Also Helen Strickland. Direction, Langdon West. Friday, November 26.

Raoul Barre's animated "Cartoons in a Sanitarium." 1000 feet. Cartoon-comedy blended. Wednesday, November 24.

Bessie Learn and **Edward Earle** in the one-act drama, "Roses of Memory." Beautiful, appealing, strong. Direction, E. C. Taylor. Saturday, November 27.

GENERAL FILM COMPANY'S
Regular Service

Thomas A Edison

LUBIN

Monday Nov. 15TH

L.C. SHUMWAY
IN
THE WALL BETWEEN
ONE REEL DRAMA

Tuesday Nov. 16TH

D.L. DON
IN
AN ACCIDENT POLICY
ONE ACT COMEDY

Wednesday Nov. 17TH

FRANCIS JOYNER
IN
IN LOVE'S OWN WAY
THREE ACT DRAMA

Thursday Nov. 18TH

L.C. SHUMWAY
IN
MARGIE OF THE UNDERWORLD
TWO ACT DRAMA

Friday Nov. 19TH

L.C. SHUMWAY
IN
THE DEATH WEB
ONE ACT DRAMA

Saturday Nov. 20TH

BILLIE REEVES
IN
HIS WIFE'S NEW LID
ONE ACT COMEDY

GENERAL FILM
LUBIN
RELEASES

Siegmund Lubin

Releases

"Sonny Jim and the Great American Game"

Comedy ....**MONDAY, NOV. 15**

Sonny Jim carelessly breaks a window playing baseball, for which he is kept in the house a whole week, but on Saturday he escapes in time to save his team from defeat and wins his parents' forgiveness. BOBBY CONNELLY as Sonny Jim.

"The Gypsy Trail"

From "Gone to the Dogs"

Two-Part Drama ....**TUESDAY, NOV. 16**

A wonderful tale of romance and adventure is told by the young Gypsy to his white friend; how he was saved from folly and disgrace and brought out into the sunlight of happiness and love. ANTONIO MORENO in the lead.

"Count 'Em"

Comedy ....**WEDNESDAY, NOV. 17**

Anita "just adores" counts, so Earle and his friends give her an overdose of counts. After some amazingly funny mix-ups, Earle wins out. EARLE WILLIAMS, ANITA STEWART and an all-star cast.

"A Motorcycle Elopement"

Comedy ....**THURSDAY, NOV. 18**

Jack elopes with Bessie on a motorcycle, but finds the tables turned on him and his elopement is a laughable failure. JEWELL HUNT and ARTHUR COZINE are the leads.

"Diplomatic Henry"

Comedy ....**FRIDAY, NOV. 19**

Henry prides himself upon his diplomatic ability, but he makes one awful blunder, which starts a landslide of trouble his way. His wife and Aunt Becky permanently rid him of diplomatic aspirations. Featuring MR. and MRS. SIDNEY DREW.

"Heredity"

Three-Part Drama. Broadway Star Feature
SATURDAY, NOV. 20

An inherited criminal tendency manifests itself in an adopted child, which reveals her real identity and restores happiness to the right girl. An all-star cast.

Six a Week, Including a Three-Part Broadway Star Feature

"LOVE AND LAW"
Comedy ....**Monday, Nov. 22**
"SAINTS AND SINNERS"
Three-Part Drama. Broadway Star Feature
Tuesday, Nov. 23
"SONNY JIM AND THE FAMILY PARTY"
Comedy ....**Wednesday, Nov. 24**
"GHOSTS AND FLYPAPER"
Comedy ....**Thursday, Nov. 25**
"ALL FOR THE LOVE OF A GIRL"
Comedy ....**Friday, Nov. 26**
"A 'MODEL' WIFE"
Two-Part Comedy-Drama ....**Saturday, Nov. 27**

Vitagraph One, Three and Six-Sheet Posters

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is a by-word in program releases—a chain only as strong as its weakest link—and the regular releases, as a rule, are only as good as the weakest one.

VITAGRAPH Regular Releases show CONSISTENCY.

They are all strong

All above the average

And the money is put in the film, not in the advertising.

You get value received and you give your customers their money's worth when you use VITAGRAPH Regular Releases.

IT'S A VITAGRAPH—
That's all you need to know about a film.

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
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NEW YORK CHICAGO LONDON PARIS

AGAIN WE INSIST THAT
BROADWAY STAR FEATURES
ARE THE BEST THREE-REELERS
IN THE WORLD.

WE CAN INSIST ON THIS POINT
BECAUSE
THEY ARE PRODUCED FOR A PURPOSE.
THEY CONTAIN HEART THROBS
THEY PULSATE WITH HEART INTEREST.
THEY FEATURE WELL KNOWN PICTURE STARS
THEY ARE ADMIRABLY DIRECTED
THEY ARE CAREFULLY ACTED
THEY HAVE
PUNCH
PEP
AND EMBODY EVERY MODERN IDEA
KNOWN TO THE MOTION PICTURE ART

THAT'S WHY WE INSIST THAT
BROADWAY STAR FEATURES
ARE THE BEST IN THE WORLD

"HEREDITY"

RELEASED NOVEMBER 20TH
PROVES OUR CONTENTION

Mrs. de Marigny, a widow, without funds, leaves her little daughter, Grace, at a foundling asylum. That same day, an unidentified waif is brought to the asylum, and through the carelessness of a nurse, the babies are wrongly tagged. Several weeks later Mrs. Marigny returns for her baby, but learns it has been adopted by the wealthy Van Dorns, with whom she lets her stay. The real Grace has been adopted by a couple named Whitfield, who set her to work in a dressmaking establishment when she is fourteen. The Van Dorns have named their adopted child "Beatrice", and at fourteen she shows signs of inherited criminal tendencies. Her foster parents are willing to return her to her supposed mother, Mrs. de Marigny, now Mrs. Burleson, but through the absence of an identifying scar on the girl's arm, it is discovered that Beatrice is not her daughter. Meantime, the Whitfields are having a hard time and Grace is the sole support of the household. Beatrice goes from bad to worse, and spreads ruin and misery among those who come in contact with her. She finally runs away with a crook, and becomes a woman gangster. A political crook recognizes in Beatrice the daughter of his dead wife who had run away. On finding he cannot reform her, he kills her, then shoots himself, while Mr. and Mrs. Burleson, learn from Mrs. Whitfield and the Foundling Asylum authorities that Grace is their own daughter

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
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MARGUERITE FOILS A FORTUNE HUNTER

A tiny watch camera brings to Justice a social gangster who seeks to ensnare Marguerite, in

A SOCIETY SCHEMER

RELEASED FRIDAY, NOVEMBER 26th

AN EPISODE OF . . . . . **THE VENTURES OF MARGUERITE**

The Series of single-reel dramas, each complete in itself and featuring

MARGUERITE COURTOT

Any branch office of the General Film Company, or Greater New York Film Rental Exchange, can book you for this Series.

Unusually Attractive 1, 3 and 6-sheet 4-color Lithographs

Russek, of Fifth Avenue, is costuming Miss Courtot for this Series

KALEM COMPANY, 235-39 W. 23d St., New York City

An Enemy Of Mankind

Released Monday, November 24th

The first of the series of Twelve Two-Act Episodes, each complete in itself and released through the General Film Company and the Greater New York Film Rental Company, based upon the novel by

E. W. Hornung

Author of "Raffles"

STINGAREE

Striking 1, 3 and 6-Sheet
4-Color Lithographs

KALEM COMPANY 235-39 W. 23rd New York N.Y.

THE LURING LIGHTS

Featuring Stella Hoban in the Four-Act Drama based upon George H. Brennan's Novel "Anna Malleen"

Probably no other novel has ever presented so remarkable an insight into theatrical life as George H. Brennan's "Anna Malleen." Kalem has brought Anna Malleen to life and the story of her experiences while fighting her way up to stardom is a virile human document.

Released Monday, November 29th. Eye-catching 1, 3 and 6-sheet, 4-color posters.

ONLY A COUNTRY GIRL

Bud loves Ethel so madly that he's actually willing to work for her! But a treacherous pal and an obstinate father blast poor Bud's aspirations!

Released Tuesday, November 30th. Striking 1 and 3-sheet, 4-color posters.

THE KEY TO A FORTUNE

An Episode of

"The Ventures of Marguerite"

Captured by thieves headed by her *double*, Marguerite, rescued by Bob Winters, brings the criminals to justice. Are you showing this series?

Released Friday, December 3rd. Special 1, 3 and 6-sheet, 4-color lithographs.

A VOICE in the WILDERNESS

A Two-Act Episode of

STINGAREE

Adapted from E. W. Hornung's Novel

Stingaree, bandit and fugitive, interrupts a concert and helps a girl whose ambition it is to become an operatic star. This is easily one of the best two-act dramas ever produced by Kalem.

Released Wednesday, December 1st. Attractive 1, 3 and 6-sheet, 4-color posters.

The TRAMP TELEGRAPHER

An Episode of the

Hazards of Helen Railroad Series

Helen's daring in climbing from the rods, up the side of the speeding Pullman and into the car via the window, excels anything she has ever done!

Released Saturday, December 4th. Strong 1 and 3 sheet, 4-color posters.

These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
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Published Weekly by the
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(The Index for this issue will be found on page 1384)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, November 13, 1915

Facts and Comments

ONE of the most gratifying returns of the recent election is the crushing defeat of Assemblyman Harold C. Mitchell, of New York City, who proclaimed on the platform and in the press that censorship of motion pictures was one of the issues in his campaign. Mr. Mitchell was perfectly frank about his intention to renew his attempt to fasten censorship on the industry in this state. It gives us no little pleasure to be able to say that the organized exhibitors in this city brought about Mitchell's defeat. They turned his majority in 1914 into a minority of more than seven hundred in 1915. Mr. Ochs, the president of the local organization, was most active in his opposition to Mitchell. There is no doubt whatever that the motion picture exhibitors brought about the defeat of this man who foolishly craved the distinction of becoming the father of legalized censorship in the Empire state. We are sorry for Mr. Mitchell. He is a young man with laudable ambitions and a clean record. He showed very poor judgment in wantonly attacking the freedom of the screen. He admitted that he knew next to nothing about motion pictures and that his wrath against the pictures was due to some terrible posters he had seen near his home. When he went on record with the statement that the "motion picture had superseded the Elmira Reformatory as a school for crime" he showed such narrowness of mind and such pitiable ignorance as to seriously impair his usefulness as a legislator. Censorship of motion pictures is getting more unpopular every day.

* * *

THERE are too many corners in Canada where the people are slowly traveling back to the middle ages. The British Columbia censors and all the ministers in that section are anxious to have films burned under the gallows by the public hangman and to have the wicked exhibitors and producers put in the stocks. They have honored The Moving Picture World by a fierce denunciation. Because we said that the "motion picture men know how to strike back at reactionary politicians" and that "the screen was no pulpit" we are accused of being in the "sinister conspiracy which has reached even British Columbia." These poor men still live in the days of Cotton Mather, who is now dead for something over two hundred years. The motion picture is distinctly an agency of enlightenment and must, therefore, be prepared for the opposition of every one who lags behind in the great procession of human progress.

* * *

THE Moving Picture World has prepared a complete summary of the legal status of the Sunday entertainment in the state of New York. Every decision by the courts is reported in full. We have prepared this summary because of many requests from exhibitors all over the country. They wanted to know just what the courts had decided. These decisions are of the utmost importance not only for the exhibitors in this state but for the motion picture men in the whole United States. The decisions of the courts in New York will undoubtedly be cited as precedents in other states. As the decisions cover twelve typewritten pages it was deemed advisable to issue them in a separate publication instead of printing them in the columns of the paper. We will send the pamphlet free of charge to any reader who will write for it. The publication contains much excellent material for a campaign in favor of a rational and legal motion picture entertainment on Sundays.

* * *

SHIFTING mixtures of features and programs are causing much chaos and confusion in exhibitors' circles. The process of fermentation that has been going on for a long time shows but little sign of clearing. One thing, however, stands out with alarming distinctness: There are altogether too many padded features and the public are positively getting sick of them. The writer himself in the course of twelve evenings spent at different motion picture theaters has witnessed atrocious cases of padding. The exhibitors will not stand it much longer. The public are beginning to long for the return of the old-fashioned single reel, which as a rule was entirely free from padding.

The Final Process*

By Louis Reeves Harrison.

AS MANY a novelist has learned how to tell his story through assistance of a very practical nature from his publisher, and is indebted to that help for no small part of his success, so would the author of a screen play be benefited by contact with the editorial brains of a concern producing motion pictures. It is, however, rare for a publisher to concern himself with any kind of a script that requires general revision, whereas there is a tremendous labor of clarification, alteration and correction imposed upon the producer of visualized stories. Few authors deem it necessary to sit back and scan their scenario in an imaginative way, scene by scene, just as it is to be presented before an audience knowing nothing about the characters and their relations to one another, nothing about what is being said in conversation not imprinted, nothing about the significance of action that does not lucidly reveal its own motive.

One attitude of the average writer of screen stories is that of the literary nomad who has "plots" to sell. He will divide with any novelist who will incorporate one of his plots in a book, or make a similar generous arrangement with a dramatist for a play. He proposes to furnish the "idea" and let George do the rest. "George" used to be no one but the director, but there are craftsmen in the scenario departments of big concerns nowadays who select, eliminate, adapt and transform until the crude thing supplied by the *author* is prepared for work in the studio and field. George in the scenario department is often the real author, though unknown to fame. Then George the director has his innings.

George, the director, has learned from hard experience not to run short of material. If he has a five-reel feature in hand, he will take little rolls of negative summing up from seven to ten thousand feet. Some of this is interpolation, some of it continuity stuff, movement of characters between places, some of it is made by overplaying scenes, some of it little odds and ends that might come in handy This mess is sent to the scientific department and printed in positive. A certain degree of congruity is attained by matching up the positive rolls, and they are run off for preliminary inspection. There are some keen eyes and active hands required in the first expert collation, verification and elucidation, but the supreme test comes when several thousand feet of positive are to be cut out with no loss of interest and a gain in vigor. George, the director, often abandons the child at this point, leaving the final process to George, the editor.

George, the editor, has an absolute limitation staring him in the face. His task is only comparable to that of a publisher required to completely revise a 150,000-word novel in a few hours, so that it will be printed in 100,000 words, bearing all the marks of a highly finished work of art. Small wonder he fails so often! When Clara in a white negligee at the breakfast table suddenly jumps to Clara in her furs and flivver, it is because mercantile limitations compelled the elimination of intermediary scenes, showing Clara's progress from one to another not even permitting explanatory subtitles. This jumping is most often seen in small photoplays, where negatives have been taken largely in excess of positive requirements, and the effect is one that jars the spectator.

The best editors are those who combine in themselves all that is discerning, careful and sensible, with an admixture of artistic taste, all that knowledge and experience can contribute to good judgment. Editors are not born—they are made in the crucible of varied experience. The editor has less chance than the author to be dilatory and careless about results. Those results are not so far away as from the author, and they mean either profit or loss to capital at his elbow. An author may be serenely unconscious of his own idleness, imagine that he is at work when he is not—he is often unaware of how much he could accomplish until driven by hard necessity. The editor has a release date staring him out of countenance, an imperative demand upon his courage and his endurance. He has to work harder, even when at the top of the ladder, than any man in the studio from top to bottom.

Authors of undoubted creative genius succeed when they master the craft and themselves, but there are authors of undoubted creative genius who are inclined to take things easy, especially when the rent is paid. There is only one kind of an editor. On his rapid and untiring efforts depends the successful elimination of the unfit, provided by the director, and the successful providing for what the careless author has left out. Sometimes it is only a pertinent subtitle to clarify what is obscure, sometimes it means that whole scenes must be taken over again, if the sets are not knocked to pieces and the actors within reach. It is the editor's pure labor of unreciprocated love to readjust awkward construction, correct unpardonable errors and find a logical way out of the labyrinth in which author and director have become entangled.

Given a scenario of haphazard construction, in which there appears the slightest modification of original intention, and the director may succeed in reaching a skilful readjustment, but he usually requires a subject strong enough to warrant such pains. His mission is that of treatment, his to decorate the structure, not to devise it. If he should be tempted to stray into by-paths—he has been known to meander—it devolves entirely upon the editor to restore the semblance of a steady movement in the pictured story. In a few short hours he must rearrange and recombine while bringing the bewildering array of unmatched and incongruous positives down to fixed dimensions. It can be readily imagined, considering the limitations of his time, that his problems are too much for human ingenuity to solve with any hope of a polished result.

It is for the author to do one thing and do it well, the director to do another and apply more system to his work and the editor to see that the story is so unrolled before the spectator that the mechanical work is not visible. It is also imposed upon the editor to clarify wherever the audience needs information with brief explanatory subtitles, a few words and nothing more. This requires skill rarely found outside of those who are constantly studying and using the language. It helps greatly if the author offers subtitles of his own at the intricate places, if only by the way of suggestion. There is a new office coming into existence, one which involves an unusual combination of constructive imagination and selective taste, the *Supervisor*. From his skilled supervision we may expect a more satisfactory exposition, one that is "straightforward and swift and clear."

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FATHER KNICKERBOCKER'S purse getting constantly thinner it is now proposed to banish fiction from the libraries as a measure of public economy. Well, come to think of it, a goodly lot of the worth while fiction has been put on the screen.

Freuler Extends Holdings

President of Mutual Film Corporation Takes Over $720,000 of Stock Formerly Held by H. E. Aitken.

A FINAL step in the realignment of offices in the Mutual Film Corporation is indicated in the announcement made during the week of the purchase of $720,000 of the stock of the corporation by John R. Freuler, president of the concern. The stock acquired by Mr. Freuler was that held by H. E. Aitken, former president of the Mutual, and by the Majestic and Reliance companies.

This constitutes an important addition to the Freuler holdings in Mutual stock. It is a financial sequel to the operations which culminated in the election of Mr. Freuler to the presidency of the corporation, succeeding Mr. Aitken in June.

Marked changes of policy in the Mutual film service to exhibitors have been instituted by the Freuler administration, with resulting extensions of the business calling for the establishment of seven new branch offices in the United States and renewed activity in Canada.

The Mutual now has a total of sixty-eight branches in the United States and the Dominion of Canada. The field forces of the company have been practically reorganized and the service to the exhibitors all over the country has been placed in direct connection with the home office in New York. Many of the modifications and readjustments made may be traced to the experience of Mr. Freuler as an exhibitor of motion pictures. He is still an exhibitor, beside holding large interests in the distribution of films. He controls a number of theaters in important centers. He began in the motion picture business with a small theater in the west and has grown up through all the experiences of a successful exhibitor.

Mr. Freuler's increased investment in the Mutual is taken by film men to indicate his high degree of confidence in the future of both the Mutual Film Corporation and the picture industry. It is probable that no other man in America has such important holdings in any one film concern.

Julia R. Hurley

WITH the increase of photoplays dependent upon characterization, rather than mere melodramatic action, the demand for experienced players is constantly growing. The thoughtful director casts his pictures with the utmost care, realizing the necessity for like-like portrayals even in the minor roles. He must have some one who looks and acts the part.

Julia R. Hurley.

For several years, now, Mrs. Julia R. Hurley has been known to the producers of the most artistic pictures made in this country as the ideal type for parts requiring an elderly woman. Mrs. Hurley's versatility has been proven times without number, for she is a thorough actress trained in an exacting school. Long before photoplays came into the amusement world, she was recognized as one of the most capable character actresses on the American stage. During the forty-five years of her career behind the footlights she was associated with such renowned players as Charlotte Cushman, Mr. and Mrs. William J. Florence, Mr. and Mrs. Barney Williams, and Harrigan and Hart. She also was a member of the old Niblo Garden company and was in support of Kate Claxton in "The Two Orphans" on the night of the Park Theater, Brooklyn, fire.

With the advent of motion pictures Mrs. Hurley soon showed that she could adapt her art to the new medium and in the early days contributed many valuable characterizations to Reliance and Solax productions. Her Meg Merrilies in "Guy Mannering" is one of the memorable portrayals in screen history. Since then she has worked under many directors with unfailing success. Whether the part be large or small, Mrs. Hurley may be counted upon to give a flawless performance. She is an actress and a woman of whom the profession may well be proud.

Travels Distance to View Serial

Salesman Goes Seventy-five Miles Out of His Route to See Chapter 25 of "Diamond."

UNDER date of October 28 J. G. Conner, representative in Indianapolis of the North American Film Corporation, writes the Moving Picture World as follows:

"Today a traveling salesman, representing a large wholesale house in Chicago, called at this office, stating that up to this date he had been fortunate enough during his travels all over the United States to see consecutive chapters of "The Diamond from the Sky" each week, and desired to know where this day he could see Chapter 25. That chapter will not be shown in this city this week in any of the thirty or more houses showing the production, but will be shown tomorrow in Peru, Ind., which is the nearest town that will exhibit that particular installment. We informed the salesman to this effect, and he stated that he was going to Peru especially to see Chapter 25, even though it was a trip of approximately seventy-five miles out of his regular route.

"This article should have a tendency to convince some skeptical exhibitors and the public in general of the intense interest and suspense carried from one chapter to another."

LION SMASHES VITAGRAPH CAMERA.

In filming "Heights of Hazard," a five-part Vitagraph Blue Ribbon Feature, picturized by Eugene Mullin from Cyrus Townsend Brady's novel of the same name, the realism of an African hunt scene was emphasized by the use of a real lion. Although Charles Richman and Eleanor Woodruff, the principals, did not take part in the scene, they were interested spectators and occupied a position just back of the camera. All during the taking of the scene, the lion appeared restless, and although obeying the commands of his trainer gave evidence that something was wrong. The actors were conscious of the unusual strain on the keeper, but concluded their work without any mishap. When the scene was finished, the trainer turned his back for an instant. The lion gave a mighty roar and, heading for the little group of players around the camera, gave one tremendous spring. The keeper and cameraman both drew their revolvers, but before they had a chance to use them the lion had accomplished what he set out to do. He had demolished the camera. Then, without paying the slightest attention to the frightened and cowering actors, he calmly walked over to his cage and waited for his master to open the door.

FOUR ACRES OF STUDIOS FOR AMERICAN.

Increased demand for the Flying A, Clipper Star Features, Beauty and Mustang photoplays put out on the Mutual program, has resulted in impressive additions to the plant of the American Film Company at Santa Barbara, California.

Within a few days work will be completed on a new glass studio and related structures covering a total of 25,000 square feet, giving the American an aggregate of four acres of studio space on their plant, which has recently been enlarged to cover a plot of ten acres.

The new glass studio covers an area of 80 by 130 feet, and is 22 feet in the clear inside. Adjoining the studio is a great new scenery dock, workshops, property store rooms and transformer rooms.

TOURNEUR AND BEBAN GO SOUTH.

Maurice Tourneur, vice-president and general manager of the new Paragon Film, Inc., and George Beban, his latest star, left New York Saturday night, October 30, for Birmingham, Alabama, where they will produce the original five-reel photoplay, "The Genius," by Mr. Beban. It may be called "Pierre, the Genius," or "The Genius, Pierre." The leading role is that of a Frenchman, which was M. Tourneur's idea. Mr. Beban originally intended to make him an Italian, but the director suggested that as the public knew Mr. Beban only for his work in Italian characters, it might be well to show them his versatility by doing a French part. A large company went with them. They will be gone about two weeks, many of the interiors being taken here.

Kleine Features at Candler

"The Danger Signal," and "Keep Moving," Will Be Shown Positively on Sunday Evening, Nov. 14.

TWO George Kleine productions, recently completed at the big Bronx Studios, will be shown at a private exhibition at the Candler Theater Sunday evening, November 14th. One is a drama, "The Danger Signal," featuring Arthur Hoops and Ruby Hoffman, and founded on the Saturday Evening Post story by Rupert Hughes, "Canavan, the Man Who Had His Way." The other is a comedy entitled "Keep Moving," which, in the opinion of those privileged to witness advance showings, has absolutely no equal in the history of film comedies. Harry Watson, of Bickel & Watson, is the star of "Keep Moving," and he is supported by a galaxy of comedians which includes his famous partner, George Bickel, Cissy Fitzgerald, Snitz Edwards, Maxfield Moree, Tom Nawn and the vaudeville team of Crimmons and Gore.

"Keep Moving," according to advance reports, is destined to prove the comedy surprise of the season. It contains more hearty roars of laughter than any production released under the Kleine standards, which is saying a great deal in view of the popularity of "Officer 666," and "Stop Thief," which were generally considered the Alpha and Omega of their kind.

Harry Watson, who won such wide renown as the tramp in Ziegfeld's early "Follies" shows, is again seen in his old make-up bearing the more or less appropriate name of Musty Suffer and doing all of those inimitably funny bits of business which did so much to popularize the Ziegfeld entertainment. He is unquestionably the greatest tramp comedian in the world. As Bickel, Watson and Wrothe, the original team will be remembered in the three-act comedy. "Me, Him and I," but the later combination of Bickel and Watson is better known in connection with the "Follies" and innumerable vaudeville tours.

"Keep Moving" is five continuous reels of chuckles and roars. How highly it is regarded by the Kleine forces is amply attested by the barren offices when word goes forth that some part of it is to be projected for editing or other purposes. At such times every worker from George Kleine himself to the humblest office boy, slips quietly into the darkened room for ten clandestine minutes of joy.

Bryson Forms Supply Company

Former Universal Manager at Minneapolis Takes Leave of Absence—To Establish New Concern.

JAMES V. BRYSON, who has represented the Universal Film Manufacturing Company at Minneapolis, Minn., for many years, announces that he has asked and secured leave of absence for ninety days from his duties as manager of the Minneapolis Universal Exchange and that he will form a company to be known as the Northwestern Motion Picture Equipment Company, to be located in the new Garden Theater building, 622 Hennepin avenue, Minneapolis. David B. Rogers will be associated with Mr. Bryson. He is known to every exhibitor in the Northwest.

James V. Bryson.

The new company will be distributing agent for the Power and Simplex projecting machines for their territory and will handle everything necessary to equip a modern picture theater. The long connection with the trade enjoyed by both Mr. Bryson and Mr. Rogers should place them in a position to command the patronage of a large majority of the exhibitors in their chosen territory.

In the conduct of the Universal's Minneapolis office Mr. Bryson will be succeeded by Dan B. Ledermann, formerly manager of the Laemmle Film Service at Des Moines, Iowa. Mr. Bryson speaks in the highest terms of Mr. Ledermann and predicts that he will soon become popular with the trade in his new field.

Veritas Photoplay Company

Cincinnati Men Organize a Producing Company—Will Build Studio.

THE organization of the Veritas Photoplay Company, of Cincinnati, has been completed, with the election of the following officers: Andreas E. Burkhardt, president; Otto Luedeking, vice-president; Isadore L. Baer, treasurer; M. R. Short, secretary, and John von Rittberg (Jacques Jensen), general director. These, with the following, compose the board of directors: Alfred Vogeler and J. L. Steele, State Fire Marshal. All of the officers and directors are substantial business men of Cincinnati, and two of them, besides Mr. von Rittberg, Messrs. Burkhardt and Luedeking, are also interested in other moving picture ventures. The company is thus assured of adequate capital for the development of its plans, which include the construction of a studio in or near Cincinnati and the regular production of photoplays, principally features, for the general market.

John von Rittberg.

Winifred E. Jensen.

Director von Rittberg has gone to New York and Chicago for the purpose of arranging for the production of the company's first feature, which will be a nine-reel sociological drama dealing very frankly with certain aspects of life. This is by Winifred E. Jensen, who is the company's editor and scenario writer. She is well known for her contributions to the literature of the stage, and has had considerable experience in writing for the film. Mr. von Rittberg expects to close contracts in New York for the major portion of his cast, and the production itself will be handled in Chicago, as arrangements have been made there for facilitaties for that purpose. It is probable, therefore, that the company's first feature will be out some time before it has completed its arrangements for work in Cincinnati.

Florence Turner in Impersonations

Former Vitagraph Star Will Appear in a "MinA" Release of November 25.

THE fact that Florence Turner is to appear in a MinA Comedy should prove of more than ordinary interest to the moving picture exhibitor. "Florence Turner Impersonates Film Favorites" will be the title of the MinA release of November 25th.

One of the pioneers of the screen who brought the moving picture from obscurity to its present important sphere, Florence Turner is as much in demand today as she was when she first became popular as a moving picture star. It was over fourteen years ago when Florence Turner started to gain popularity as a Vitagraph player and was the first star to be featured by the Vitagraph Company. In those bygone days Miss Turner held an executive position as well (for, in the infancy of the business, "doubling up" was a common occurence), on nice days posing before the camera and on cloudy days performing the duties of cashier of the Vitagraph Company.

Some of the earliest multiple reelers featured Florence Turner and her work in such features as "A Queen for a Day," "Auld Lang Syne," and "A Tale of Two Cities," will long be remembered.

In "Florence Turner Impersonates Film Favorites" she demonstrates her remarkable versatility as a mimic with the following impersonations. The old style Pathe heroine, Ford Sterling, Mabel Normand, the "Divine Sarah," Wild West Billy, the old style Biograph, and others.

Impersonations on the screen are rare. Stars in one reel comedy films such as Florence Turner are even more rare. With this release MinA Comedies can indeed feel that they have added a feather to their cap.

Toomey Joins Mirror Films

Leaves the Triangle Corporation to Become Vice-President and General Manager of New Concern.

W. C. TOOMEY, who came into the motion picture field from the ranks of "big business" when he joined H. E. Aitken in forming the Mutual Film Corporation. Through his previous association with such men as James J. Hill his knowledge of the ins and outs of big corporations gave especial value to his services and much of the success that attended the launching of the Mutual project was due to his peculiar ability.

While with the Mutual Mr. Toomey mastered the intricacies of the film business until today he is considered to be one of the best informed men in that field.

Leaving the Mutual about a year ago Mr. Toomey became associated with Kessel & Baumann and continued with them during the formation of the Triangle Film Corporation. When Clifford H. Harmon, president of the newly formed Mirror Films, Inc., looked about for a competent manager, Mr. Toomey was suggested and subsequently accepted the position of vice-president and general manager. Because of his knowledge of the marketing of pictures he will be especially valuable to the new concern.

W. C. Toomey.

Mr. Toomey is already in the harness and is surrounding himself with a capable staff of experienced men and will be ready to dispose of the product of the new company as soon as the work of production is under way.

Phil. Walsh, Director

PHIL WALSH, director for the Santa Barbara Motion Picture Company, of the Associated Program, is a man of varied talents, being an actor, author and director of long standing.

He went around the world with Mr. Brown Potter and Kyrle Bellew on their second world tour, and was with George Rifnold in "Henry V.," "Antony and Cleopatra," and "Julius Caesar." Later he joined Alfred Dampier, opening the Prince of Wales Theater in London with a dramatization of Rolf Bolderwood's "Robbery Under Arms." and toured India, China and Japan with the late John F. Sheridan, in George R. Simm's Drury Lane drama, "When the Lamps are Lighted."

During the South African war he spent 21 months in Africa as special correspondent for the Sydney Morning Herald, and was at the signing of peace at Pretoria. He is the author of "The Swanee River," "The Eclipse of Venus," the "Magic Mummy," the "Substitute," "A Romance of California," "The Irish Detective," and other popular plays.

Mr. Walsh was director and character actor with Harris and Rich, and created the part of Sheridan in Tom Moore with Mack, under engagement to Charles Frohman. He toured Australia with this play and directed all of Mack's productions. He returned to America with Bishop's players, and appeared at Ye Liberty Theater in Oakland.

He joined the scenario staff at Universal City at Hollywood and has written over 100 produced pictures. After a year with the Universal he became scenario editor of the Santa Barbara Motion Picture Company and is now their principal director and editor-in-chief of the scenario department.

Police Interfering With Cameramen

Sears of Hearst-Selig and Schmidt of Animated Arrested in Two States When Recording Serious Fires.

TWO instances of police interference with news cameramen have come to the attention of the Moving Picture World this week. In each case the operator was engaged in recording fires, Dick Sears of Hearst-Selig in Peabody, Mass., and Albert Schmidt of the Animated Weekly in Pittsburgh, Pa.

Mr. Sears, within an hour, was three times arrested and twice had his film destroyed. The third time he was permitted to keep his film after a controversy with the local chief of police.

Mr. Schmidt's experience with the police was harsher than that of his brother cameraman in Massachusetts. He was placed in a cell and his film was destroyed. The fire, one of the worst in Pittsburgh in several years, resulted in fatalities, twenty-two girls being trapped by the flames.

Cameraman Schmidt was in Pittsburgh on Government work. He reached the scene of the blaze about ten minutes after the alarm was rung, with a placard on his camera reading "Universal Animated Weekly of New York." Having a police pass he went into the police lines. When he began operations, he says, he was told by a policeman to stop. A big volley of flame was seen shooting out of the top story windows and some girls jumped out on to the telephone and telegraph wires, where they hung on for a few seconds and dropped to the ground. Schmidt had about 150 feet of this scene taken when two policemen seized him and attempted to break his camera, but as he held it firmly they were unsuccessful. However, they took Schmidt and his camera, threw him into the patrol and drove him to the station, where he was locked in a cell while the police opened his camera, removed the magazine, opened it and removed the film, which the moment it was exposed to the light became spoiled, saying as they did so that a film like that could not leave Pittsburgh.

Dick Sears Under Arrest.

The Universal Film Manufacturing Company has instructed its attorneys to look into the matter and undertake any prosecutions necessary to obtain satisfaction from this infraction of the rights and privileges of its men, and will fight to the end any unlawful oppression against any of its cameramen.

Premier Program Proposed

Another Company Announces Its Entrance Into the Program Field—Promises Fifty-two Features Annually.

THE Premier Program Corporation, with offices at 126 West 46th street, New York, announces that it is in the field and promises to supply fifty-two features annually, one five-reel feature every week.

G. Blake Garrison, secretary of the Premier Program Corporation, said: "Our organization is founded upon the great modern business tendency of co-operation. We are all firm believers in accomplishing the best results by working together. Our success is dependent on and bound up with the success of the exchange man and the exhibitor and we are all going to work together for the maximum good of all concerned and the Premier Program.

"Each feature is made under the supervision and subject to the approval of the Premier Program Corporation. It must not only meet the standard set by each producer for his own work but must also undergo an examination at the hands of the sales company. For these reasons every picture released on this program will reach the exchange, only after having undergone a double scrutiny by competent, efficient and critical judges.

"Premier pictures will be released through independent exchanges and will be sold outright to the exchange—there will be no percentage of profit sharing schemes offered, nor will there be required any large cash deposits by exchanges."

Busy Bunch of Players

The Equitable Motion Picture Corporation's Production Department Maintains Its High Pitch of Activity.

MARSHALL FARNUM, who has been away in Cuba during the past three weeks completing the production of "Creeping Tides," in which Alexandra Carlisle and an all star cast will appear, returned to New York this week with the finished negative, and immediately began work at the Fifty-second street studio on "The Man Higher Up" in which Frank Sheridan, William H. Tooker, Clara Whipple, Mary Charleson, Frank Beamish, Harry Spingler, Myrtis Coney, Anita Booth, John Booth, and George Arbene will appear.

Scene from "Creeping Tides" (Equitable).

Mr. Farnum, for the production of "The Man Higher Up," has procured the consent of the police department, the New York Clearing House, and several branches of the civic administration's quarters, where many of the scenes will be laid in their proper locale, without the necessity of building studio imitations.

Webster Cullison returned last Saturday from Martinique, French West Indies, where he went early in October to stage the chief scenes in "Idols," in which Katharine Kaelred is appearing. Mr. Cullison is now at the Flushing, Long Island, Equitable studios, and is to start work on "The Chain Invisible," in which Brandon Tynan, the noted dramatic actor, will appear, and which will be the first of Albert Le Gallienne's stories to be visualized.

E. Mason Hopper, accompanied by William Courtenay, Mary Charleson, Arthur Ashley and William Sheer, leave Saturday night for Au-Sable Chasm, where many of the scenes in "Sealed Lips" will be staged. When "Sealed Lips" is finished Mr. Hopper will begin work on "Three Pair of Shoes," in which Julia Dean will make her screen appearance in her first important feature. Miss Dean, who recently appeared in "The Law of the Land" for William H. Brady, has been doing small work before the camera in order to fit herself for the work and now feels competent of doing in the silent what she has accomplished in the speaking drama.

S. E. V. Taylor, formerly with Biograph, and now an Equitable director, will begin work Nov. 12 on an original story entitled "One Night," in which Molly McIntyre will make her screen debut. Miss McIntyre, the original Bunty in "Bunty Pulls the Strings," and "Kitty McKay," was to have appeared in "The Modern Girl," but when Mr. Tavlor joined Equitable he brought with him the scenario of "One Night," and Miss McIntyre immediately selected this for her first camera work.

Edmund Lawrence, directing genius of the Triumph Film Corporation, who is completing his final scenes in "The Senator," in which Charles J. Ross makes his first Equitable appearance, will return to New York from Washington next week and begin work with Mary Boland in "The Ransom," which will be Miss Boland's first camera work.

Joseph Golden, also of Triumph, which concern is one of the chief producing allies of Equitable, will be at work within the week on the production of "Old Clothes," in which Lenore Ulrich, last seen in "The Better Woman," will star.

In addition to the above activities the Equitable announces the acquisition of numerous stars and directors. Brandon Tynan, Mary Boland, Olive Wyndham, Thomas A. Wise, William Courtenay, Mary Charleson, Arthur Ashley, Gail Kane, Molly McIntyre, Julia Dean, Emmett Corrigan, Frank Beamish, Charles Cherry and Carlyle Blackwell have all joined the Equitabe. Gail Kane has been contracted with for exclusive appearance in Equitable films for a period of two years. Muriel Ostriche has been engaged for three years. Molly McIntyre has been contracted with for a long period, to appear in numerous pictures, while Charles Cherry and Carlyle Blackwell will make their appearance in at least six Equitable productions.

Before December 1, General Manager Felix F. Feist expects to have ten directors at work in the three Equitable studios and enough features of merit on hand to offset any emergencies for the following six months.

Equitable now has six productions on the shelf, all of which were shown the World Film sales and division managers at Chicago, last week, and with the ten directors active, it is anticipated by the Equitable heads that they will have, at least, twelve productions ahead before Jan. 1.

Maude George

One of the Newer Universal Players Who is Doing Splendid Work at the West Coast Studios.

ALTHOUGH she has been with the Universal Company but ten months, Maude George has proved herself to be of inestimable value to the West Coast directors. Her services are constantly in demand by a score of producers, but the men who direct the Broadway Universal Feature pictures have been given first preference when they ask for her for roles in their photoplays.

Maude George.

Miss George appears in "Business is Business," in which Nat Goodwin is featured, and finely plays the role of the wife of Isidore Lechet, a particularly thankless part. She played Muriel Evers in the film production of Joseph Medill Patterson's novel, "A Little Brother of the Rich," and showed her histrionic ability in the Smalley picture, "A Cigarette—That's All." When it became necessary for an actress to dive from a bridge over the Universal's artificial lake, in Turner's production of "The Scarlet Sin," Miss George offered her services for the difficult feat. She played the leading feminine role in "Both Sides of the Cross," and in "The Frame-up," featuring George Fawcett. In the latter subject she showed remarkable strength, sharing the honors with Mr. Fawcett.

Miss George was born in Riverside, Cal., not far from her present home in Universal City. She was educated in Los Angeles, and played in the Burbank Stock Company in that city. Then she played in vaudeville with Valerie Bergere and with Conroy and LeMaire. She prefers dramatic roles to comedy parts, and has made her greatest success in them. Her latest screen achievement are her portrayal of the lead in "Tainted Money," and the part of the queen in the second film version of the series entitled "The Adventures of Terence O'Rourke." J. Warren Kerrigan plays the leading part in this serial picture, and the second story, in which Miss George appeared, was called "When a Queen Loved O'Rourke."

CORRECTION OF ADDRESS.

Through error the address of the Broadway Film Co. was given in that firm's advertisement in the Moving Picture World of October 30 as 110 West 45th street. It should have been 110 West 40th street, New York.

Locating "Stingaree"

Great Similarity Between Australian and Californian Topography Helps Producers.

THE natural beauties of California are proving of great advantage to Director James W. Horne who is now working on Kalem Company's new series, "Stingaree." The scenes of the romantic novel from the pen of E. W. Hornung, celebrated as the creator of "Raffles," are laid in far-off Australia, and when the preliminary details in connection with the series were being arranged it was ascertained that the similarity between that country and California is very marked.

Scene from "Stingaree" (Kalem).

Ideal locations were found within a few miles of Kalem's Glendale studios. In fact, the topography of the Pacific Coast readily lends itself to the production of the pictures.

"In going over the situation," said Mr. Horne the other day, "I found that the principal tree of Australia is the eucalyptus. Since California abounds in eucalyptus forests, this point was simplified. In checking off the other points, I found that Australia has a desert—and so has California. One of the principal industries of Australia is sheep raising, and there are large flocks of sheep in this state. All the way down the line I found that the natural advantages of the state were going to make my task lighter.

"In the smaller details, however, it was slightly more difficult. The saddles used by Australians differ very materially from those used here, and so it was necessary to cable to Sidney for as many saddles as were required.

"In spite of the many details that demand attention, I am certain that even the closest observer will not distinguish in the various episodes anything that will differ from the original in Australia."

The first episode of this series, "An Enemy of Mankind," will be released Wednesday, November 24.

EDGAR LEWIS AND LUBIN PLAYERS RETURN.

Ethel Clayton, House Peters and Director Edgar Lewis of the Lubin Company, with the company of sixteen Lubin players, returned from the Grand Canyon of Arizona and Gallup, New Mexico, during the past week. For the past four weeks the company has been encamped at the bottom of the canyon taking scenes for the coming Lubin V-L-S-E feature, "The Great Divide." Director Lewis is entirely pleased with the results his players and cameramen have gotten for him and feels confident that with the completion of the interior scenes of the picture at the Lubin Philadelphia studios a worthy production indeed will be offered to the public. Many wonderfully picturesque scenes of the Canyon, secured with the aid of the Lubin portable auto lighting plant, have been made and seldom have more artistic lightings been seen in a negative than that which "The Great Divide" will present.

CUB COMEDY RETITLED.

"Who's Who?" the title originally selected for the Cub comedy, scheduled for release on the Mutual program for Nov. 5, has been changed to "Twin Brides."

Frederic Arnold Kummer

Well Known Author and Playwright Recognizes the Power of the Motion Picture.

WITH the increasing demand for authors of photoplays who are especially gifted in this comparatively new profession, it is interesting to note that Frederic Arnold Kummer, the well-known novelist and playwright, who is devoting a major part of his time in writing for the screen, declares photo drama authorship calls into play a more deep and vivid understanding of human emotions than was ever required in any writings of the past. Mr. Kummer has several Broadway plays to his credit, besides scores of books and short stories. Among some of his plays are "The Other Woman," "A Daughter of Eve," "The Brute," "Mr. Buttles," "The Painted Woman" and others. His novel, "A Song of Sixpence," was one of the six best sellers in 1913.

Frederic A. Kummer.

Mr. Kummer was seen at the Rolfe-Metro studio where his latest novel, "One Million Francs," was picturized under the title of "One Million Dollars," and which will be an early release in the Metro program with William Faversham in the stellar part.

"The future of the motion picture has barely been suggested by what has been done so far," he said. "It is useless to deny that we live in an age of mental and material activity, more intense than the world has ever known before. Naturally, action, brilliant, purposeful, immediate in its appeal to the emotions, has replaced to a large extent, the spoken word. The sight of the charging regiment, a moving ship, appeals more directly to the minds of the great public than thousands of words of description, no matter how well written. And it is idle to assert that the big thoughts of life cannot be transmitted directly to the brain through the medium of the eye, instead of by the more laborious methods of the pen picture, which requires a mental effort on the part of the reader to visualize, to make real.

"I have seen motion pictures that have stirred me as deeply—perhaps more deeply—than any play or book depending on the spoken or written word.

"It is true that this putting of big thoughts in the form of action is not an easy task. The public, to a large extent, is forcing the author, the motion picture producer, to do for it what imagination has done in the past. And here we have the author's problem. It is not an easy one. He must grasp, understand, the effect on the mind of the public of action, movement, and he must produce this effect in a few seconds of time. He can no longer take his time, turning out page after page of mere words. He must strike deeply, to the primal emotions, and get his response from the movement of a hand, the glance of an eye, the motion of a crowd. He cannot depend upon the imagination of his audiences. He must appeal to them directly, instead of by circumlocution. That is his problem. It is a fascinating one, and its solution calls into play a more deep and vivid understanding of human emotion than was ever required in any writing in the past.

"I think the motion picture will tend to unite author and public in closer and more vital bonds than could ever have been possible so long as between them stood the barrier of words."

Mr. Kummer began his literary career about eight years ago, giving up a paying position as chief engineer of a large contracting company in New York to devote his time to writing.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.

Mark Twain Works for Motion Pictures

Lasky Company Completes Arrangement with the Owners of the Copyrights.

THE works of the late Mark Twain will be related in motion pictures. Tom Sawyer, Huckleberry Finn, Injun Joe and the scores of other famous characters from the late Samuel Langhorne Clemens' (Mark Twain's) books will be immortalized in photoplay form. Arrangements for the exclusive picturization rights to Mark Twain's works were completed this week by Samuel Goldfish, in behalf of the Jesse L. Lasky Feature Play Company. The rights were obtained from the Mark Twain Company, in the hands of which the literary affairs of the famous humorist have been placed, and Harper & Brothers, publishers.

Probably no other American author's works have been so eagerly sought for motion pictures as the writings of Mark Twain. The characters of his famous books are household names throughout the English-speaking world, and his writings have been translated into scores of different languages. They have been universally enjoyed, and millions of persons of all ages and all classes have laughed and sobbed with Twain's masterful characterizations. The picture rights include not only America but the entire world.

A few of the important and best-known works of Mark Twain which the Lasky Company will picturize are "The Adventures of Tom Sawyer," "The Adventures of Huckleberry Finn," "Connecticut Yankee in King Arthur's Court," "Captain Stormfield's Visit to Heaven," "Following the Equator," "Innocents Abroad," "Pudd'nhead Wilson," "Roughin' It," "Tom Sawyer Abroad," "Tom Sawyer, Detective," "The Jumping Frog" and many others. There are scores of shorter stories by the late Mark Twain which lend themselves admirably to picturization.

For the purposes of scenic and literary accuracy it is probable that the Lasky Company will send a company of players, a staff of photographers and directors right into the heart of the locality where Tom Sawyer and Huckleberry Finn lived their thrilling lives. Life on the Mississippi River, adventures in the caves, escapades on the islands and other features will be taken full advantage of.

Lubinites Give Party

Entertainment and Ball Held by the Lubin Beneficial Association at Philadelphia.

THE Lubin Annual Beneficial Association presented the Lubin Players in vaudeville at Lu Lu Temple, Broad and Spring Garden streets, Monday evening, November 1, 1915, before an audience of four hundred people. Prof. Hundertmark and his famous orchestra opened the program with a finely rendered overture, following which Wally and Lottie Helston appeared in their racing specialty. Next upon the program came Messrs. Potter and Hartwell, who caused the house to roar with merriment with their funny antics in a European comedy.

Jack Pratt, accompanied on the piano by F. Singhi, next entertained with several well rendered vocal selections. A playlet was next presented entitled "Seal of Silence," in which Walter Law made a most realistic Catholic priest. He was supported by Miss Betty Martin, James Cassady and Frederick Herzog. No mention need be made of the manner in which the audience received Raymond Hitchcock, who next appeared, the name speaking for itself. Mr. Hitchcock brought down the house with funny impersonations of Siegmund Lubin. Mr. and Mrs. George Spink next entertained with several popular songs.

An intensely human drama entitled "Birds of a Feather," next held the attention of the audience throughout, the parts of Roger Mosop, a cracksman, and Crags, a sneak thief, being most ably portrayed by Richard Buhler and Miss Rosette Brice. Miss Carrie Reynolds then sang several popular songs which brought forth outbursts of applause. The entertainment was brought to a close with a side-splitting farce by Billy Reeves and Harry Watson, of the team of Bickel and Watson, who appeared through special permission from his manager, George Kliene. Messrs. Reeves and Watson presented their famous boxing act, which was the score in the Follies of 1908.

Following the vaudeville performance, accompanied by strains of music from Prof. Hundertmark's orchestra, every one repaired to the ball room where dancing commenced. It was a remarkable sight to watch the brilliantly costumed moving picture stars whirling about the floor to the tune of some inspiring one-step or fox-trot. During the dancing, boxes of candy, dolls and many other amusing articles were raffled off by Lubin players; the paddle wheel to the left of the ball room attracted much attention. A still flashlight was taken of the entire crowd and then the dancing was resumed. Merriment reigned supreme and festivities continued up until the wee small hours of the morning.

Much of the success of the evening's entertainment must be attributed to the earnest and persistent work of the entertainment committee consisting of James Cassady, Walter Law, Wally Helston, Kempton Greene, Bartley McCullum, Donald C. Scott, Gus Anderton, Joseph Keegan, Charles Hyatt and James Burn. Mr. Donald Clifford Scott, secretary of the Lubin Beneficial Association, must also be recommended for the interest which he displayed in looking to the success of the affair. Both financially and socially was the ball voted a triumph and the members of the various committees who worked industriously in endeavoring to make such a condition possible, are to be complimented on the manner in which the entire evening's entertainment was conducted.

Not Belasco Play

Famous Players Version of "Madame Butterfly" Is "Something Else Again."

THE filmed version of John Luther Long's story, "Madame Butterfly," which the Famous Players Film Company has announced for presentation, with Mary Pickford in the title role, according to an announcement from David Belasco, is not a picturization of his dramatic version.

Mr. Belasco was prompted to make a statement concerning "Madame Butterfly" for the film by reason of the fact that many of his dramatic productions already have been done in motion pictures, by the Jesse L. Lasky Feature Play Company. The film version of "Madame Butterfly," however, is not included among the Lasky-Belasco productions.

Under an arrangement made more than a year ago by Mr. Belasco and Samuel Goldfish, executive manager of the Jesse L. Lasky Feature Play Company, the film rights to such Belasco productions as Mr. Belasco might consent to release for motion pictures were exclusively reserved to the Lasky Company.

"Concerning 'Madame Butterfly'," said Mr. Belasco, "I made a one-act dramatic version of John Luther Long's original short story in 1900, which I produced and in which I presented Miss Blanche Bates in the role of Cho-Cho-San.

"The picturization of 'Madame Butterfly' made by the Famous Players Company has no connection whatsoever with my dramatic version which also formed the basis of the grand opera, but only concerns the story.

"In dramatizing the story I naturally invented and introduced dramatic situations and a succession of scenes that did not occur in the original, and these are my property. Since the Famous Players Film Company did not obtain from me the motion picture rights to my dramatic version, their picturization of 'Madame Butterfly' naturally does not include any of my dramatic situations and inventions, but has to do only with John Luther Long's story."

OPIUM OUTFIT USED IN KALEM FEATURE.

In its production of "The Dream Seekers," the Kalem Company introduces a scene in an opium joint, and it was only through the friendship that an official of the Golden Gate City has for James W. Horne, who directed the picture, that it was obtained. For several years now the federal and state governments of California have had the Chinese quarter under control and practically have stamped out all of the vice that made its ill-repute.

When Mr. Horne was confronted with the problem of obtaining the proper atmosphere for "The Dream Seekers" he went at once to the official of San Francisco and secured his assistance. Then application was made to the United States government for permission to remove a complete outfit that had been confiscated from the warehouses where it had been stored.

This permission finally was secured and then Mr. Horne set about the task of getting a Chinese to aid in arranging the set. Here was a stumbling-block. Nowhere could he find a Celestial who would admit having any knowledge of how an opium joint appeared when in full operation. For three days he searched without avail, and it was not until a Chinese interpreter employed in one of the municipal courts volunteered that he was able to get the effects desired. So the scene as shown in the Kalem picture, which will be generally released in a short time, is an accurate reproduction of an opium joint.

The World-Equitable Convention

In Session at Hotel La Salle, Chicago, November 1, 2 and 3, with a Large Gathering of Officials and Division and Branch Managers in Attendance.

THE World Film Corporation's division and branch managers and the official representatives of that corporation and of the Equitable Motion Pictures Corporation spent three busy days, beginning Monday, November 1, at the Hotel La Salle, Chicago. The main object of their deliberations was to systematize and standardize the salesmanship of the corporations mentioned, and of other concerns releasing through the World organization.

Harry Drum, principal assistant of Lewis J. Selznick, vice-president and general manager of the World Film Corporation, had charge of the meetings, and he was hard at work from morning until night, while the convention was in session. Mr. Drum had previously arranged an elaborate and simple system that covered every point in the salesmanship of the World's output. He had compiled two books for this purpose, one showing the advantages of the World and allied service, and the other containig a series of illustrations which conduct a salesman from his first step up to the position of division manager. The latter volume has been pronounced by a financial expert one of the best and most complete business books, in this respect, yet compiled.

The banquet given Tuesday evening, in the large dining-room of the La Salle, at which over fifty covers were laid, was pronounced one of the most enjoyable events of its kind by everyone present. The large hall was turned into a sea of floral coloring and the speech-making, which was of happy and appropriate character, was varied by music and specialties.

The proceedings were opened by the presentation of a magnificent gold-lined silver loving cup to Mr. Selznick from the members of his sales force. The presentation speech was made by W. W. Drum, of Chicago, in feeling and eloquent terms, and was received with prolonged applause. Mr. Selznick received the gift with becoming embarrassment, thanking the donors briefly and promising to address them at greater length later in the evening.

A few moments afterward, Joseph Klein, branch manager of New Orleans, arose and, on behalf of his associates, bestowed upon their leader, Harry Drum, a valuable gold watch in token of the very great service they all felt he had rendered them. Mr. Drum, who was considerably taken aback by the enthusiastic demonstration of good will that followed Mr. Klein's remarks, replied in well-chosen words, conveying his thanks and expressing his confidence that the selling force of the World Film Corporation would make far greater strides in the immediate future than in the past. This was considered one of the very best features of the evening.

Accompanying the service of good things upon the menu, there was a running fire of speech-making, interspersed with telegrams of congratulation and encouragement from prominent men associated directly and indirectly with the World Film Corporation and its allies. The branch managers spoke at some length, all in a spirit of loyalty to their organization and of personal affection for their chief and friend, Mr. Selznick.

Those who joined in these expressions of fidelity and good will were: C. W. Bunn, Washington; W. W. Drum, Chicago; S. E. Morris, Cleveland; E. W. Dustin, St. Louis; W. E. Knotts, San Francisco; Joseph Klein, New Orleans, and Charles K. Brehm, the latter holding the time record for service in the World Film Corporation's sales department.

Following these were brief and informal addresses by Harry Reichenbach, publicity representative of the Equitable, and by Leander Richardson, similarly engaged in the service of the World Film Corporation.

James Metzenbaum, a prominent attorney and political leader of Cleveland, who at the last minute was induced to act as toastmaster, then called on Arthur H. Spiegel, president of the Equitable Motion Pictures Corporation. Mr. Spiegel recited briefly his experience in organizing the Equitable and his going to New York to find a suitable outlet for its product. He said that no matter where his advice came from, or what the recommendations it contained, it was invariably accompanied by a warning that whatever else he did, he should avoid the World Film Corporation and steer clear of Mr. Selznick. Apparently, however, every knock was a boost; for Mr. Spiegel was not very long in deciding against all his advisors, and in hooking up with the World and Mr. Selznick. He concluded that there must be "something to" a man who could enlist the fear and jealousy of so many rivals. Mr. Spiegel went on to say that the Equitable was very well satisfied with the character and quality of its output up to date, and that it would surely make and market the very best pictures to be found anywhere in the country, in future.

Samuel J. Schaeffer, a Chicago attorney, then recalled many interesting experiences in his almost life-long relations of intimate friendship with Mr. Selznick, and proceeded to urge a united effort toward the enactment of a federal censorship law which would supersede, and do away with the annoyance and oppressions of State censorship.

M. J. Spiegel, when introduced by the toastmaster, told how his brother Arthur, had suggested to him the extreme advisability of going into the motion picture business, the gigantic strides of which had attracted his attention and aroused his ambition. M. J. Spiegel had not paid any particular attention to this great industry up to that time, but after a few consultations with his brother, he became equally enthusiastic on the subject, and so, in due course, the Equitable was formed. He felt that this organization was destined to play a very prominent part in the moving picture world, and gave renewed assurance that the product of the company would always be maintained at the very highest standard of quality.

Sydney M. Spiegel, the third of the Spiegel brothers, was next introduced, and he made a brief, humorous and enjoyable address. He stated that he had gone to New York with his brother, Arthur, to investigate the matter of distribution, and that up to the time he called upon Mr. Selznick and heard that gentleman say a good word about himself, he had never heard anybody refer to him except in terms of extreme opprobrium. This produced a roar of laughter, in which none joined more heartily than Mr. Selznick himself. Mr. Spiegel concluded his remarks by expressing the utmost confidence in the World Film and in its guiding genius, the guest of the evening.

Alfred Hamburger, director of a chain of moving picture theaters in Chicago, then delivered a witty and friendly speech around the personality and talent of Mr. Selznick, after which Toastmaster Metzenbaum, who had been saving Mr. Selznick for the last and most important feature of the program, related his association with the honored guest of the occasion, from the time when Mr. Selznick used to visit the Metzenbaum family in Cleveland—at which time the speaker was a boy of seven. Between the two, there had been formed at that early time an affectionate regard, which had grown and ripened by the passing years until they became the closest of friends. This tribute was so touchingly eloquent that when Mr. Selznick arose to respond, he had considerable difficulty in controlling his emotions.

Mr. Selznick's remarks were entirely informal, and as soon as his modest embarrassment has disappeared he told his "boys" that the present was the happiest moment of his life, because it had brought him into closer touch with those upon whom he relied to conduct the details of the great business that had been built up by the World Film. In simple narrative he recalled his experiences, stating that when his attention was first directed toward the motion picture business, he felt worried—not because so many men were making a great deal of money out of it, but for the reason that he had not been able to declare himself in. His friends and acquaintances, to whom he confided his views on the subject, one and all advised him that he had better keep away from the moving picture business; that it took brains of a very high order to master the details of this intricate occupation, and that he really ought to turn his attention to some other field of usefulness, if he hoped to win success.

He explained to those of the evening guests, who were in the employ of the World Film Corporation, that in the early and organizing days of that body, it had been necessary to engage and dismiss employees until a condition of very nearly 100 per cent. efficiency had been established. That situation having been attained, however, every employee might feel the utmost confidence that so long as he stuck to Selznick, Selznick would stick to him, and that nobody under any circumstances would be removed from the position he occupied without a thorough hearing and a careful and complete investigation.

Mr. Selznick's remarks turned to the utmost earnestness when he was outlining the future of his company, and when emphasizing the positive instruction that all the managers employed by the World Film Corporation should establish a basis of complete and absolute equality between that organization and the Equitable Motion Pictures Corporation.

Among those present at the banquet were: Lewis J. Selznick, vice-president and general manager of the World Film Corporation, and vice-president and advisory manager of the Equitable Motion Pictures Corporation; A. H. Spiegel, president of the Equitable, and M. J. Spiegel and Sydney M. Spiegel, associates in the Equitable; Leander Richardson, director of the World's publicity department; Harry Reichenbach, director of the Equitable's publicity department; Samuel J. Schaeffer, a Chicago attorney; James Metzenbaum, a prominent attorney and political leader of Cleveland; Ed. J. Mock, of Motography; Mr. Reynolds, of the Chicago American; Mr. Hollender, of the Chicago Daily News; Rapley Holmes, Chicgo; Harry A. Drum, A. M. Landau, Myron Selznick and G. J. Schaeffer of New York; C. W. Bunn, Washington; Ben S. Cohen, Buffalo; Denham Palmer and S. B. Morris, Cleveland; Clay K. Brehm, Cincinnati; W. A. Ratz, Indianapolis; I. H. Hirsch, Pittsburgh; W. W. Drum and I. L. Klasky, Chicago; E. W. Dustin, St. Louis; T. Y. Henry, Kansas City; P. Goldstone, Omaha; J. A. Salter, Minneapolis; W. E. Knotts and R. H. Clark, San Francisco; G. P. Endert, Seattle; Charles R. Gilmour, Denver; Hugh M. Rennie, Salt Lake; Joseph Klein and M. F. Barr, New Orleans; Mr. Goldberg, Atlanta; L. S. McHenry, Dallas; M. Rodriquez, Los Angeles, and F. H. Vine, Boston.

Film Men Will Aid Actors' Fund

Samuel Goldfish Appointed Chairman of Committee to Solicit Among Motion Picture Interests.

A MOST important step in the "Million Dollar Campaign" for the Actors' Fund of America has been consummated when the help of the motion picture interests of the United States was enlisted this week. It was announced at the headquarters of the committee in charge of the campaign, presided over by Dr. William C. O'Donnell and Mrs. Florence R. O'Neil, that Samuel Goldfish, executive head of the Lasky Feature Play Company, had accepted the chairmanship of a special committee restricted to the motion picture industry to assist in raising the million dollars to put the actors' home on a sure foundation and assure the permanency of this very worthy charity.

Mr. Goldfish will organize a general committee on which will be representatives of the leading producing and distributing organizations of the country. This committee will concentrate its energies towards showing the motion picture performers and those closely related to the profession the acute need of responding to the actors' fund. The headquarters of the committee will be in New York, but Jesse L. Lasky is expected to supplement the work by organizing the 10,000 motion picture players in and around Los Angeles.

The work of Mr. Goldfish and Mr. Lasky will be the easier for the fact that so many of the legitimate actors and actresses have gone into the films this season. Motion pictures have often been accused of having done more to make the actors' home a necessity than any other factor, but they appear to have evened the score by their present voluntary offer to help. It is expected a large sum will be realized for the fund through this method.

There are more than 20,000 motion picture theaters in the United States, according to the statistics, and about 88,000,000 persons regularly attend the shows, it has been figured by the experts. The theaters in all parts of the country will be addressed and special headquarters organized in every state to more readily keep in touch with these theaters.

MACKENZIE TO MAKE "THE WEAVERS" FOR PATHE.

Donald Mackenzie, having finished his Gold Rooster play, "Mary's Lamb," the Broadway success written by Richard Carle, has been given by Pathe Gilbert Parker's novel, "The Weavers," as his next picture. "The Weavers" has been remarkably successful as a novel and, in the opinion of competent judges, contains great material for a picture. Mr. Mackenzie is now selecting his cast and will probably begin active work within a day or two.

GEORGE LARKIN VISITING NEW YORK.

George Larkin, the photoplayer, known for many thrilling feats, and who for some time has been in Los Angeles, dropped in on New York last week. Mr. Larkin intimates he will remain at least long enough to get a good look at Broadway.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.

Raver Company Begins Work

Players Called for "The Other Girl," a Thomas Subject, to Be Ready December 15.

THE Raver Film Corporation has taken over the new W. Lindsay Gordon studios at Staten Island, New York, and began operations in its new home on the elaborate interior scenes of its first production, "The Other Girl." These studios have just been erected and are thoroughly modern to the minutest detail. Having both the advantages of daylight through glass and adequate artificial lighting equipment, scenes may be photographed at any hour of the day or night. Ample space has been provided for erecting five sets at one time.

Harry R. Raver, president of the Raver organization, is elated over the results of two weeks' organization work on the part of his producing staff to complete the huge cast of the first Raver-Thomas production. More than two hundred players were called by Percy Winter, the chief director of the Raver forces, before selecting the fourteen principal characters of the widely-known Thomas play. Among these characters, persons in many walks of life are represented. Ranging from children of four and five up to men and women of sixty and seventy years of age, the characters used to portray Mr. Thomas' "The Other Girl" include an ex-champion pugilist, a minister of the Gospel, an anaemic society fop, a celebrated health specialist, a judge of the Supreme Court, a corps of trainers of the cauliflower-eared type, a vivacious girl of eighteen possessing rare beauty, an unusual police captain, a sedate young woman of twenty-one, a butler who thinks himself guardian of an entire family, a wealthy banker with a heart, a cook who finds time to dabble in family affairs, a reporter with a keen sense of humor but a decent sort, a music hall dancer with a following, an intelligent dog, a chauffeur with a speed mania, together with types found in fashionable theater audiences, typical devotees of the prize ring, kids and kiddies of the country school and men and women about town.

Contrast in plenty is thus promised for the picture production of "The Other Girl." Of course, the question arises, "Who is the other girl and why is she?" Thousands who laughed and wept at the stage play in the heyday of its success already know the reason for the unusual title which Mr. Thomas gave to it, but to the new generation the picture production must tell its own story, as Mr. Raver believes in pleasant surprises as a tonic for the masses.

"The Other Girl" is the initial Raver offering and will be ready for distribution about December 15.

Baltimore Has Gertrude McCoy Theater

Leading Woman of the Plimpton Company, with Duncan McRae, Assists at the Opening.

THE Lord Calvert Theaters Company of Baltimore had a gala opening of their new and fourth theater, the "Gertrude McCoy," located at Fulton avenue and Baker street, on October 30. It is an exclusive photoplay theater, embodying the most modern, up-to-the-minute and distinctive requisites, and has a seating capacity of eight hundred.

Gertrude McCoy and Duncan McRae of the Plimpton Epic Pictures, Inc., journeyed to Baltimore to be present at the opening and were treated to real Southern hospitality as the guests of Frederick Baker, president of the company.

There was round after round of applause from the fans when Miss McCoy was introduced from the stage. After a brief address in which she expressed the deepest gratitude for so royal a reception and appreciation of her work on the screen, the lights were dimmed and "Through Turbulent Waters," written by herself, and in which she plays the leading role, was exhibited.

Miss McCoy was busily engaged after the performance in distributing mirror souvenirs which the management had supplied for the occasion.

OVERSEAS FOR ONE FILM PLAY.

Tom Terriss, president of the Terriss Film Corporation, has made arrangements with his famous sister, Ellaine Terriss, and her popular husband, Seymour Hicks, to come to this country and appear in the filmization of one of the their best known plays, "Bluebell in Fairyland," a class of work not before attempted in motion pictures. This is in all probability the first time two such well known stars have journeyed overseas for the production of a single photoplay. Mr. Terriss also has completed a contract with his sister and brother-in-law, whereby he has purchased the picture rights of all of their stage successes, some of which are very well known in this country.

Chicago News Letter

By JAS. S. McQUADE.

Moving Pictures to Aid in Teaching Reading and Writing and the Deaf to Speak.

IN THE University of Chicago's School of Education several professors are engaged in evolving means to improve the reading and penmanship of backward pupils, who have just the same advantages as others who surpass them.

This is a problem centuries old. In a school of 50 children, all may receive the same training in reading and writing, yet only a few learn to write rapidly and well, and only a few learn to read fluently and unhesitatingly. The problem to be solved may be put in the form of the question, Why is this?

John D. Rockefeller's general education board of New York City is financing the research work at the Midway school, where, under the general direction of Dr. Charles H. Judd, the research in reading is being conducted by Professor C. Truman Gray, and the research in writing by Frank N. Freeman, assistant professor of educational psychology. At the close of a year's experiments, Dr. Abraham Flexner, chief of the board already mentioned, will make a report of the results obtained.

Children from the grade schools of Chicago, ranging in age from six to twelve years, will be the subjects of the experiments.

Professor Gray has set up a sort of reading clinic. In his laboratory is a large tube-shaped piece of apparatus for taking moving pictures of the eye movements during reading. It ascertains how many times the reader's eyes move while reading a line, how many times they stop and at what part of the line they stop.

Alongside this is a delicate phonograph used to reproduce each syllable read. This enables Dr. Gray to study the reader's enunciation. There also is an "attention apparatus," a machine similar to a stereopticon, which projects the material to be read and snaps off the projection at will by means of a shutter.

The purpose of the apparatus is to determine how far ahead of the spoken word the mind is reading. For instance, if the last sentence were projected by the machine and the light had been snapped off when you were reading "apparatus," you would be able to speak a few more words—those which were in your mind. The greater the number of these words the more fluent the reader.

His general scheme of operation is: He selects pupils who are poor in reading. He has the pupil read orally and also silently from selections which are made gradually more difficult. He tests for power of reproduction and then uses the machines.

In addition, there will be dictagraph records of good and bad reading voices. And the general trend of all the experiments will be toward "teaching educators how to educate." Incidentally, there will be an effort to ascertain just what style and size of type are most readily legible.

Thus Dr. Gray is enabled to find out most of the causes for poor reading, and to make recommendations for correction.

Regarding good penmanship, the theory is that it is a question of the training of the hand. In order to learn exactly how to train the hand, motion pictures will be made. These will show the hand action of the best writers and of the worst.

By an analytical study of the films afterward, the professors hope to learn the secret of correct writing—to learn it so scientifically that it can be taught to every pupil whose hands are normal.

In connection with the foregoing researches, it will be interesting to learn that deaf persons will be taught in future to speak with as clear a tone quality as normal persons, a feat due to the discovery of scientists working in the laboratories of the University of Iowa.

The tonoscope, a musical instrument invented in the laboratory for the study of the pitch of the voice, is now said to be of so great service in teaching the deaf to speak that in a short time they will be able to converse freely and with a pleasing quality of speech, rather than the rasping sound formerly uttered.

The tonoscope furnishes a substitute for hearing. With it the deaf person can use the eye instead of the ear to find the correct pitch of his voice and may practice until he gets the muscular control that will enable him to gauge the voice in terms of muscular sensation.

The procedure is simple. The instructor stands in front of the tonoscope and speaks a sentence and the tonoscope shows a moving picture of the speech. The pupil then speaks until his voice makes the same moving picture as that of his instructor.

Having a definite model, he can practice until he has obtained an appreciation of pitch of the voice that becomes habitual and familiar in terms of the muscle sense, which, next to the ear, is of most value in giving information about the pitch of the voice in ordinary speech.

The school for the deaf in Milwaukee is now trying out this method with good success. It is considered assured that in time the deaf will be taught to speak clearly and plainly.

Wm. N. Selig Withdraws as Member of Chicago Board of Education.

Wm. N. Selig returned from a six weeks' trip to California, on Wednesday, November 3. During his absence he was paid the coveted honor of being appointed a member of the Chicago Board of Education by Mayor Wm. H. Thompson.

Owing to his complete absorption in his numerous business interests, Mr. Selig has been forced to decline to serve on the board, as the appended letter to Mayor Thompson shows:

Chicago, Nov. 5, 1915.

To the Honorable Wm. H. Thompson, Mayor,
City of Chicago.

Dear Sir: Kindly withdraw my name as a member on the Board of Education. My business interests elsewhere would not allow me to attend the meetings of the board regularly. I wish to thank you for honoring me and am sorry that I must decline.

Believe me to be,

Very truly yours,
WM. N. SELIG.

Chicago Film Brevities.

During my vacation of two weeks and one-half, spent in Mt. Clemens and Detroit, Mich., I was much impressed by the great popularity of moving pictures, as well as by the keen, critical intelligence of their patrons. In Mt. Clemens I was surprised to find a fine, modern theater, the Bijou, with a seating capacity of 1,000, devoted to photoplays every day of the week, except Sundays, when vaudeville is offered. **Mr. Peltier**, part owner and manager of this well-managed theater, has an interesting history, which I reserve for a special article in the next issue. In Detroit, the people are the most enthusiastic supporters of moving pictures that I have seen anywhere. The theaters are a credit to the city, and several of them will rival the best in New York or Chicago, or any other city. I was particularly gratified by the magnificent showing made by the Majestic theater, in a high-class residential district, on Woodward avenue, about two miles from the center of the city. In its construction it can be truthfully said that it was built with the screen as the main objective point, always. There is not a poor seat in the house, from the screen viewpoint. One is distinctly impressed, after entering, when the 1,800 seats are all occupied—as they customarily are, I understand—by the distinct prevalence of "class." Many are in evening dress, and the sea of faces, looking towards the screen from the seats on the great inclined plane back of the loges, had an exhilarating effect on me. There was "class" everywhere—in the great audience, in the program, in the projection, music, stage settings, vocal numbers, the neat, attractive uniforms of the ushers, and in the polite dignity of the brass-buttoned, colored colossus who tends to patrons as they arrive and depart in a seemingly endless line of taxies. My old friend, M. W. McGee, is managing director of the theater staff, assisted by R. von der Goltz, who is both artist and genius in the matter of stage settings.

* * *

Mark Vance, whom I met several years ago when he was on the staff of the old Show World, called at the office the other day, and informed me that he is now on the staff of Variety and that he had come on to Chicago from New York to take the position of Chicago representative for that publication.

* * *

I ran across Abe and H. M. Warner in the office of the Hotel La Salle, one day last week, while the World-Equitable convention was on. Abe informed me that he and his brother had formed a company for the purpose of taking over features of the World Film Corporation and allied companies, after they are through distributing them. A deal has just been closed with the World Film Corporation for all of its used product. Quarters have been rented by the Warner Brothers in Chicago, in the same building in which the World's Chicago office is located. Abe Warner also stated that offices of their company will be opened in all the leading cities of the country. The Warner company will be known as the New Film Corporation.

* * *

R. R. Nehls, general manager of the American Film Mfg. Co., has informed me that the office force in North Edgewater moved into the offices in the new building on Tuesday, November 2.

* * *

I regret to announce that Richard C. Travers, while playing the lead in "The Undertow," a forthcoming Essanay thriller, sustained severe injuries while taking the part of a tramp in that production. The part required him to board a freight train which was moving at a rapid rate. The accident occurred at Niles Center, Ill., on Thursday, October 28, when Mr. Travers attempted to "flip," or jump on, a train, on the car next to the engine. It appears that the engineer, who was much interested in Mr. Travers' feat, was looking out of the engine cab at the time. A sudden gust of wind blew his hat off and struck Dick full in the eyes, blinding him, and causing him to miss his hold on the freight car. As the result he fell and sustained many bruises and a long gash in one of his arms, also the fracture of a small bone in one of his hands. Mr. Travers was brought to Chicago immediately, in an auto, and his wounds dressed at his apartments by the company's surgeon. It has been given out that nothing serious will result and that Dare-Devil Dick will soon be back on the job to indulge in more hair-raising escapades.

* * *

E. E. Mandelbaum, of Cleveland, widely known in film circles throughout the country, in various capacities in the industry, and who is now one of the most substantial exhibitors in his home city, visited Chicago one day last week. He informed me that he is now building a large, modern theater that will seat 2,500 people, and which he expects to open about April 1, 1916. It will adjoin the Statler Hotel, on Euclid avenue. He stated that the cost of the new structure, not including the real estate, will be in the neighborhood of $300,000. Mr. Mandelbaum now controls the Knickerbocker theater, seating 1,200 people; the Metropolitan, seating 1,600; the Dome, seating 750; the Lakewood, seating 600; the Madison, seating 600, and the Virginia, with 500 seats, all in Cleveland. He reported very good business during the summer months, and stated that it still continues. He presented "Carmen" at the Metropolitan for a two weeks' run, and after a lapse of one week brought it back for one week more. The presentation was made with special stage settings, with a twenty-five piece symphony orchestra and prominent vocal soloists. The prices were 25, 50 and 75 cents and $1.00. The showing was made to capacity houses all the time and many were turned away nightly. For the week of November 7, Mr. Mandelbaum will put on Mary Pickford in "Madame Butterfly," on the same elaborate scale and at the same prices as in "Carmen." He is now negotiating with V-L-S-E for "The Battle Cry of Peace," for a run of not less than four weeks, at "Carmen" prices.

* * *

Wm. N. Selig, president of the Selig Polyscope Company, will be seen in one of his own photoplays, for the first time in his life, in the near future. He was sitting on a circus seat, in the Selig Zoo, at the time, talking to a friend. Unknown to him, the place in which he sat came in the range of the camera and was well filled by supers and others. The director rushed matters and caught Mr. Selig in the pictures before he became aware of the fact.

* * *

M. Engel, of Marseilles, Ill., writes that he has sold out his Star theater in that town to Bert Myers, who will conduct it in the future.

* * *

Recently, in conjunction with the Chicago Tribune, the Selig Polyscope Co. conducted a prize contest under the title, "The-Funniest-Thing-That-Ever-Happened-to-Me-in-My Life." As was stated in the last issue, in these columns, the first prize, of $175, was won by Peter Sherlock Gurwit, of Chicago. In a recent letter to the Selig company, Mr. Gurwit writes: "Allow me to express my thanks for your check for $175, the first prize awarded in 'The-Funniest-Thing-That-Ever-Happened-to-Me-in-My-Life' contest, and to further express my extreme pleasure at having won the capital prize." F. Burr Wiles, of Sayre, Pa., 313 South Elmer avenue, who has made written inquiries at this office concerning this contest, will please take notice.

* * *

Harold P. Brown, director of the Northwest Weekly, Minneapolis, called at the World office last week. He stated that he had taken moving pictures of the recent Illinois-Minnesota football game at Champaign, Ill., for the Weekly. He was accompanied by Wm. A. Lochren, president of the Weekly. Mr. Brown informed me that Mr. Davies, formerly in charge of the booking department of the Mutual, in this city, has joined the forces of the Northwest Weekly, in the same capacity.

* * *

Arthur H. Jacobs, president of the Triumph Film Corporation, New York City, attended the World-Equitable convention one day during the Chicago sessions. The product of the Triumph is released through the Equitable. I may state here that "The Master of the House," which I saw at the Majestic, Detroit, and which gave great satisfaction to the crowded audience, is a Triumph feature.

* * *

W. C. Clements, manager of the Harper theater, 53d street and Harper avenue, this city, is to be congratulated on the neat house program gotten out for his patrons. This program is handsomely printed and contains much valuable information for patrons. The back page of the program announces the film attractions for every day of the week, beginning Monday.

* * *

Two suits for $10,000 each have been filed against the Laemmle Film Service and the Universal Film Mfg. Co., in connection with the fire on a Burlington train, about a year ago, in which Henry S. Rich, Mayor of Berwyn, Ill., and Frank L. Poultney, were fatally burned. The plaintiffs are Harry H. Rich, administrator of the estate of Henry S. Rich and Mary E. Poultney, administratrix of the estate of Frank L. Poultney. It is charged that the films were negligently wrapped in paper, instead of being enclosed in a fire-proof box.

* * *

Chicago film circles have been much interested in the recent marriage of Kitty Kelly, photoplay editor of the Chicago Tribune, and Al. Chase, feature page editor of the same paper. "Kitty Kelly" is the non de plume employed by the clever little critic, as she is known in private circles as Audrie Alspaugh. Miss Alspaugh and Mr. Chase were united in holy matrimony at Glen Ellyn, Ill., on Oct. 30. She was an able reviewer of books on the Tribune before she joined the moving picture ranks, and is a graduate of the University of Iowa. The love making of the happy pair was conducted so cleverly that not one of the large force in the Tribune offices was aware of the fact that their marriage was impending. The bride and groom are spending their honeymoon in Los Angeles and vicinity, and "Kitty" has already furnished her paper with some interesting news from the big picture plants in that city.

* * *

The musical comedy, "The Girl of Tomorrow," will be closed at the La Salle Opera House, Saturday night, Nov. 6, to engage in a road tour. Jones, Linick & Schaefer will offer photoplay programs in the house until another stage attraction is secured. The first screen attraction will be "Pennington's Choice," a five-reel feature in which Francis X. Bushman and Beverly Bayne appear in the leads.

* * *

J. F. MacKenzie, manager of "It Pays to Advertise," now playing at Cohan's Grand Opera House, this city, has been appointed manager of the New Strand theater, Indianapolis.

one of the houses in the Triangle chain where "$2 programs" will be offered. Mr. MacKenzie will take charge in about a month.

* * *

A despatch from Seattle, Wash., states that many hundreds of miles of moving picture films have been shipped from that port, during the past year, to Japan, China and other Oriental countries. The pictures sent to Japan and China are chiefly educational, with popular comedy successes in addition. The best theaters in Japan and China are now being used for the presentation of pictures, at low prices. Everybody goes, as the result. In some of the large cities certain educational films are made a part of the high school course. The volume of exports has been so large that the trans-Pacific steamers are provided with fire-proof vaults for the storage of films.

* * *

A recent dispatch from Grand Junction, Colo., announces that the late attempt to close moving picture theaters on Sunday in that city was defeated by a decisive majority in the recent municipal election. Grand Junction operates under commission government and the preferential system of voting was retained at the election.

* * *

"Carmen" will close its three weeks' run at the Strand theater, this city, Sunday night, Nov. 7. Mary Pickford in "Madame Butterfly" will be the principal screen attraction for the ensuing week.

* * *

E. N. Newman, travelogue lecturer, will begin a five weeks' engagement at Orchestra Hall, Wednesday, Nov. 17th. The picture series will include the South American Republics, Argentina, Brazil, Chile, Uruguay, Peru, Bolivia and Ecuador, and the Central American Republics, Panama and Costa Rica, and the British possession, Jamaica.

* * *

The numerous friends of D. J. Chatkin, manager of the United Film Service, this city, will regret to learn of the sad accident in which his sister, Miss Bertha Chatkin, was killed and he himself badly bruised, but not seriously injured. The accident occurred Tuesday, Nov. 2nd, when a Chicago & Alton passenger train struck the automobile in which the Chatkin party was traveling, with the result stated. The staff of the Chicago office convey to Mr. Chatkin their deep sympathy and condolence.

* * *

A charge against W. C. Braun and A. Westergard, instructors in the Coyne National Trade School, and C. N. Calbeck, a graduate of the school, of conspiring to violate a city ordinance, was quashed Thursday, Nov. 4th, in the Chicago avenue court by Judge John J. Rooney, on motion of Attorney Beerley, who held that a criminal procedure could not be brought. The men were accused of conspiring to violate the city ordinance, which provides that an applicant for a license as a motion picture operator must have served for one year as an apprentice or have been an actual operator in some other town for six months.

* * *

The General Feature Film Co. arranged for a special presentation of "How Molly Made Good," a six-reel feature produced by the Photo Drama Co. (and the scenario by Burns Mantle, the New York critic of the Chicago Tribune), at the Ziegfeld theater, Thursday morning, Nov. 4th. Mae Tinee, editor of the feature page, "Right Off the Reel," in the Chicago Tribune, writes of the production as follows: "There is plenty of action in the play, no doubt of that, and if it isn't always good action the producer must be blamed. If he never worked on a newspaper he is not so much to be censured. If he did he should be ashamed of himself. It is to be regretted exceedingly, however, that he has not the opportunity of meeting real newspaper women. The way Miss Hilton acts, just isn't done, you know. The acting as a whole was good—though badly directed. But you'll like little Irish Molly. Couldn't help yourself.

* * *

A committee of the Chicago Moving Picture Machine Operators, Local No. 110, A. T. S. E., called on Mayor Thompson, Thursday, Nov. 4th, accompanied by the attorney of the union, Charles E. Erbstein, and urged him to veto the ordinance passed at the last council meeting, which permits moving pictures to be shown in clubs, schools and churches without the employment of licensed operators, if "slow-burning" films are used. Mr. Erbstein asked that the mayor veto the ordinance on the ground that the union had not been given an opportunity to be heard on the measure. He also informed the mayor that the ordinance permitted machines to be operated in churches and school houses by inexperienced operators, with great danger attached.

* * *

The Central Film Co., of this city, gave a private presentation at the La Salle theater, Friday morning, Nov. 5th, of Capt. H. J. Lewis' five-reel feature film which shows the life, customs and scenes in San Francisco's Chinatown and Barbary Coast. Captain Lewis is one of San Francisco's pioneer Chinatown guides.

* * *

During my stay in Detroit my attention was frequently attracted by the long lines of waiting people outside the Grand Circus theater, on Woodward avenue, where "Damaged Goods" was being shown. I learned that the house took in $8,000 during the first week's presentations of these remarkable pictures, and, judging from the great crowds in attendance during the second week, when I was there, the receipts should have easily reached, if they did not exceed, those of the first week. No minors were permitted to enter by the management.

FRANKLIN FILM COMPANY.

The Franklin Film Manufacturing Company has recently been incorporated under the laws of Delaware, as being of Philadelphia, for the purpose of conducting a general film business. The new concern has been capitalized at $200,000, the officers being Freeman Bernstein, formerly general manager of the Continental Photoplay Corporation, who is the president and general manager; Jacob Edelstein, well known real estate operator of the southern section of Philadelphia, treasurer; Alexander W. Weidenfeld, real estate broker, secretary; Maurice Rose, Esq., well known attorney at law of the Widner building, director together with other well known business men in Philadelphia. The new company have leased the studios of the Liberty Manufacturing corporation, 20-54 East Herman street, Germantown, and a farm at Barren Hill, comprising 251 acres, where every facility is provided for scenic and rural productions.

THE STAR, THE PRODUCER AND THE AUTHOR.

Here they are, Signal's famous triumvirate—Helen Holmes, star, J. P. McGowan, producer, and Frank Hamilton, author of "The Girl and the Game," the sensational and romantic novel now being screened as a special feature for Mutual and which will have its first release December 13. Mr. Spearman, recognized as one of the greatest American writers, has been paid the largest amount ever given an author to contribute his literary genius to the realm of motion pictures —$25,000.

Left to Right, J. P. McGowan, Producer; Helen Holmes Star; Frank H. Spearman, Author.

And Helen Holmes, dainty, charming, dare-devil that she is, has dared the author to do his worst in the matter of death-defying situations. In this, however, Mr. Spearman has the aid of the producer, Mr. McGowan, who in order to cascade the thrills and bring every ounce of fear-making energy to bear, built a regular railroad all his own, with engines and cars and all the appurtenances of a sure enough passenger and freight carrying line.

WELSH GOES TO KALEM.

Robert E. Welsh, for the past two years editor of the motion picture department of the Dramatic Mirror, leaves that publication this week to assist in the advertising and publicity work of the Kalem Company. Mr. Welsh entered the motion picture field as a trained newspaper man of varied experience, and since his connection with the Dramatic Mirror has won an enviable reputation as a writer on photoplay topics.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

CENSUS OF LOS ANGELES' PICTURE INDUSTRIES.

Los Angeles Has Over Sixty Motion Picture Studios and Producing Companies, States Industrial Bureau of Chamber of Commerce.

THE Industrial Bureau of the Chamber of Commerce of Los Angeles has recently made a census of the motion picture industry in the city of Los Angeles and surrounding district.

Through the publicity department of the bureau, advertisements have been placed in Eastern papers advertising the many advantages of the city as location for motion picture plants. The bureau states there are now sixty producing companies with studios in Los Angeles at the present time and has compiled a list of these enterprises as follows: Albuquerque Film Mfg. Co., 1745 Alessandro street; American-Europa Film Company, Alessandro street, southwest corner Modjeska; Bach Photographer, 546 South Los Angeles street; Balboa Amusement Company, Sixth street and Alamitos avenue, Long Beach; Banner Motion Picture Company, 355 South Broadway, room 719; Big U, Universal City; Biograph Company, west side Georgia street, near Twelfth; Bison, Universal City; Bostock Jungle and Film Company, 1919 South Main street; Bosworth, Inc., 201 North Occidental Boulevard; Broadway Feature, Universal City; Broncho Film Company, 1712 Alessandro street; Clune Film Producing Company, Melrose and Bronson avenue; Crown City Film Mfg. Company, 40 Mountain avenue, Pasadena; Daniels Dillwyn Company, 143 North Mariposa avenue; Deer Brand Film Company, 5821 Moneta avenue; E. & R. Jungle Film Company, 1720 North Soto street; Eclair, 1529 Gordon street; Educational Film Company, 357 South Hill street, room 922; Emess Film Company, 1712 Alessandro street; Equitable Motion Picture Corporation, 822 South Grand avenue; Essanay Film Mfg. Company, 651 Fairview avenue; Famous Players, Hollywood; Film Producers, Inc., eleventh floor Van Nuys Bldg.; Fine Arts Film Company, 4500 Sunset Boulevard; Gold Seal, Universal City; Griffith Feature, 4500 Sunset Boulevard; David Horsley, 1919 South Main street; Thomas H. Ince Film Company, 1712 Alessandro street; International Film and Producing Company, Santa Monica; International Pictures, Inc., 300 Ferguson Bldg.; Joker, Universal City; Kalem Company, Verdugo road, Glendale, and 1425 Fleming, Hollywood; Kay Bee Film Company, 1712 Alessandro street; Kellum Talking Picture Company, 518 C. Wesley Roberts Bldg.; Keystone Film Company, 1712 Alessandro street; Kolb & Dill Film Company, 1025 Lillian way; Komic, 4500 Sunset Boulevard; Laemmle, Universal City; Lasky Feature Play Company, 6284 Selma avenue; L-KO Moving Picture Company, 6100 Sunset Boulevard; Major Film Mfg. Company, Inc., 510 South Spring street, room 806; Malibu Motion Picture Company, Santa Monica; Masterpiece Film Mfg. Company, 1329 Gordon avenue; Matthews, H. C., Sunset Boulevard and Gower street; MinA Company, 1919 South Main street; Monrovia Feature Film Company, Monrovia, Cal.; Morosco, Oliver, Photoplay Company, 210 North Occidental Boulevard; Mutual Film Company, 4500 Sunset Boulevard; National Film Corporation, Gower street and Santa Monica Boulevard; Navajo Film Company, 355 South Broadway; Nestor, Universal City; New York Motion Picture Corporation, 1712 Alessandro street and Inceville, Cal.; Norbig Film Mfg. Co., 1745 Alessandro avenue; Pallas Pictures, Inc., 210 North Occidental Boulevard; Pathe News, 114 East Seventh street; Powers Photo Plays, Inc., Universal City; Quality Pictures, Sunset Boulevard and Gower street; Reliance Motion Picture Company, 4500 Sunset Boulevard; Rex, Universal City; Rolin Film Company, 1745 Alessandro street; Selig Polyscope Company, 1845 Alessandro street; Selig Zoo, 3800 Mission Road; Triangle Film Company, 1712 Alessandro street; Universal Film Mfg. Company, Universal City, Cahuenga canyon; Universal Special, Universal City; Victor, Universal City; Vitagraph Company of America, Talmadge and Prospect avenue; World Film Corporation, 822 South Grand avenue.

We might comment that this list needs a little bit of revising if the reader wants to use it for reference purpose. For instance, a number of subsidiary companies like various brands of Universal, etc., have been listed individually. Also a few of the concerns above mentioned are now out of business or not producing at present. However, the list is quite complete and gives an idea of the many moving picture enterprises in Los Angeles at the present time.

THOMAS A. EDISON AT UNIVERSAL CITY.

Great Inventor Lays Cornerstone of Big Electric Studio at San Fernando Valley Plant.

UNIVERSAL CITY is such an unusual attraction that it is an object not only for the millions of people who enjoy seeing moving pictures, but also for many of them who are actively engaged in the business of making them. Some weeks ago Siegmund Lubin, head of the moving picture manufacturing company which bears his name, was entertained at Universal City, and was shown all over its vast extent. He was tremendously impressed.

Thomas A. Edison has been attracted to Universal City. President Laemmle, who expected to be present at the laying of the cornerstone of the great electrical studio which is just being started at Universal City, asked Mr. Edison if he would do him the honor of laying this cornerstone, and Mr. Edison gladly accepted.

On Friday night, before an immense audience which cheered him repeatedly, Mr. Edison was handed a large copper plate bearing an inscription which chronicled the date, the building, the fact that Mr. Edison laid the cornerstone, and other important data.

Kneeling on the ground, Mr. Edison placed the copper plate upon the stone, and it was fastened there while the crowd cheered. The Klegel lights had been arranged in such a way that excellent moving pictures were taken of this interesting event. These will be shown in the Universal Animated Weekly.

After the ceremony Mr. Edison entered the beautiful Universal Theater and viewed moving pictures made of himself and party, which consisted of Mrs. Edison and her sister, at Santa Barbara, at one o'clock that same afternoon, by the Universal Animated Weekly cameraman.

"Speedy work," was Mr. Edison's comment after the film had been run.

ROTHAPFEL IN BIG COAST CITIES.

Talks to Exhibitors in Los Angeles and San Francisco and Carries His "Message of Success."

S. L. Rothapfel, who is covering the country on the Rothapfel-Mutual tour, is now in the far west visiting the coast cities. The tour is proving a progressively increasing success as it extends from city to city. Despatches from San Francisco and Los Angeles tell of the meetings in those cities.

Every city in this territory was represented at the Rothapfel-Mutual luncheon held here on November 2. There was an ovation at the conclusion of Mr. Rothapfel's address. The exhibitors declared it the biggest thing ever done for the exhibitors in the history of the industry and expressed their appreciation of this effort on the part of President Freuler of the Mutual Film Corporation.

Many of the exhibitors of Southern California turned out to the luncheon and met Mr. Rothapfel, who spent a part of his three-day stay here visiting the film studios and picture communities in the city and vicinity.

Among those present were: P. D. Gold, president National Drama Corporation, Los Angeles; B. E. Lober, manager Pathe Exchange, Los Angeles; J. M. Goertz, Bijou, Los Angeles; Seth D. Perkins, Garrick theater, Los Angeles; H. J. Siler, Family theater, Whittier; S. G. Crickmore, Photoplay, Pasadena; M. W. Swearingen, Ramona City, Los Angeles; S. U. Anderson, La Pictoria theater, Pomona; T. L. Tally, Tally's Broadway, Los Angeles; S. N. Robinson, manager Fox Film Corporation, Los Angeles; Fred A. Miller, Miller's theater, Los Angeles; J. G. Knapp, Lyric theater, Santa Ana;

Scene at the Luncheon Given to S. L. Rothapfel at Los Angeles.

C. E. Walker, Princess theater, Santa Ana; H. B. Breckwedel, Palace theater, Los Angeles; D. S. McCarty, Clune's Comedy theater, Los Angeles; Maitland Davies, publicity manager Quinn's Superba, Los Angeles; C. L. Theuerkauf, manager World Film Corporation, Los Angeles; Louis W. Thompson, Progressive Motion Picture Co., Los Angeles; M. H. Lewis, manager Progressive Motion Picture Co., Los Angeles; P. Kehrlein, Kinema theater, Fresno; G. H. Campbell, Banner theater, Los Angeles; T. J. Shirley, Portola theater, Los Angeles; Rod McDonald, Princess theater, Azusa; W. A. Gaston, San Dimas theater, San Dimas; M. Whitmoyer, Colonia theater, Uplands; S. McIntyre, Photoplay theater, Los Angeles; D. Bershon, manager California Film Exchange, Los Angeles; Edw. S. Holmes, Triangle Film Corporation, Los Angeles; A. F. Neely, Wigwam theater, Long Beach; C. J. Marley, manager L. A. Film Board Trade; R. W. Woodley, Woodley's theater, Los Angeles; R. M. Campbell, Banner theater, Los Angeles; Dr. Sam Atkinson, Quinn's Superba, Los Angeles; Harry Leonardt, manager Fox Film Co.; Edw. Mozart, Academy theater, Los Angeles; A. P. Tugwell, Globe, Los Angeles; F. J. Croxall, Apollo, Los Angeles; Henry W. Warner, Warner's Photo Plays, Pasadena; Jos. Moent, Gem theater, Los Angeles; R. W. McKinney, Lyric theater, Lakeland, Fla.; E. L. McCray, Crescent, Colton; P. T. Davidson, Electric theater, Los Angeles; C. W. Blake, Electric theater, Los Angeles; B. P. Spry, Paramount, Los Angeles; D. K. Reed, Paramount, Los Angeles; Geo. V. Martin, Paramount, Los Angeles; Mrs. C. J. Marley, Liberty theater, Los Angeles; J. A. Quinn, Quinn's Superba, Los Angeles; Al Cohn, L. A. Examiner; M. A. Morrison, L. A. Times; E. G. Denham, L. A. Express; L. M. Hughes, Liberty, Los Angeles; Clark Irvine, Moving Picture World, Los Angeles; Monroe Lathrop, dramatic editor, Tribune; T. W. Johns, branch manager, Mutual, Los Angeles; Mrs. T. W. Johns, Mutual, Los Angeles; C. E. Cochard, Mutual Film Corporation, Los Angeles; C. W. Slater, Mutual Film Corporation, Los Angeles.

San Francisco, Nov. 5.—The Rothapfel-Mutual tour banquet, held here last night, brought together a big gathering of motion picture men. Exhibitors and film men from all sections were present and took part.

Mr. Rothapfel, the guest of honor, spoke for two hours, holding his audience in close attention. He was followed by a number of other speakers, including Marcus Loew, of New York; Aaron Jones, of Jones, Linick & Schaefer, of Chicago; H. W. Mosby, commissioner of exposition for Australia; Irving Ackerman, president of the Hippodrome circuit; C. W. Midgely, of the Franklin Theater of Oakland; Jack Partington, of the Imperial Theater; E. B. Johnson, of the Turner-Dahnken Circuit, and Sidney Grauman, of the Empress Theater. Eugene H. Roth, of the Portola Theater, one of the biggest theaters on the coast, was toastmaster.

The speakers paid high tribute to the Mutual and Mr. Rothapfel for the enterprise of the tour in behalf of the motion picture theater business in general.

Among those in attendance were W. F. Hanell, Chester Roeder, A. M. Bowles, Louis G. Stang, R. H. Herbert, Joseph A. Huff, H. E. Schmidt, Emil Kerrlein, F. Habakoss, Joseph E. Levin, W. S. Bastar, Leon D. Netter, C. E. Thornton, Everett Howell, M. L. Markowitz, A. Markowitz, F. E. McCoy, A. S. Newburgh, Ben Michaels, William S. Webster, C. Mell Simmons, Fred W. Voight, Sol L. Lesser, D. D. Tompkins, F. S. Peachy, Herman Wobber, N. K. Herzog, E. B. Johnson, Louis R. Greenfield and Rex W. Midgely.

EIGHT BALBOANS NEAR DEATH.

Location Car Turtles on the Highway.

E. N. Walloch, one of Horkheimer's new directors at the Long Beach plant of the Balboa, has suffered hard luck since taking over a company at the beach studio. Saturday last he went out to a location in a big seven-passenger touring car with eight persons aboard. While on the way to the studio, after shooting many scenes, the car rounded a curve and before the driver could swerve either way a small car which was rushing along on the wrong side of the road, collided with the large car, causing it to turn turtle, spilling the passengers. Jack Abrams, the assistant director, suffered internal injuries. He was the most severely injured of the eight players in the car. Miss Joyce Moore and Robert Grey were also badly injured. The remainder of the travelers were only slightly bruised and shaken up. The car was a total wreck, and had to be dragged to the studio, where it will be completely rebuilt.

ANITA KING—PARAMOUNT GIRL INDEED.

Returns a Hero to the Lasky Studio—At Dinner Given by Screen Club Is Made Honorary Member.

The automobile industry and the motor fans of the country have their hats off to that girl of the pictures, Anita King, the Lasky-Paramount girl who piloted a touring car across the continent unaided and unescorted.

The fair actress who did the hazardous stunt arrived "home" safely and happily this week and was made an honorary member of the Scream Club and wined and dined at the largest hotel in the city on Sunday evening. The Screamers turned out stronger than ever and paid homage to the picture queen of the cars.

M. G. Jonas. of the Universal, when called on by Toastmaster McGaffey, Lasky's able publicist, said "Miss King is not only a good driver, and a good player; she is a true specimen of the good, plucky, sweet American girl."

Mr. Lasky said that Miss King would hereafter be featured along with the other big stars, and her first picture has already been planned and started.

The supper was punctuated with witty missives in the form of telegrams, apparently (we say apparently because they were so well timed in arriving and Kenneth McGaffey smiled as he read them), sent from different points of interest throughout the world.

The menu was in humorous style, with everything "a la' some city or town. The wording opposite was unique—one particular line appealed to certain persons. It said: "Lost articles MAY be found on the guests." But no Screamer lost anything, so no hard feelings.

The guests who enjoyed the royal dinner with the queenly King were: J. Frederick Ryan, Photoplayers' Weekly; J. C. Jessen, Moving Picture News; Grace Kingsley, Times; Jesse L. Lasky, Anita King, William C. De Mille, Mr. and Mrs. M. H. Lewis, Paramount Exchange; Clem Pope, Morning Telegraph; Doris Schroeder; Business Manager Fred Kley, Lasky; Joseph Murray, Keystone; Mr. and Mrs. H. O. Stechhan, Balboa; Clarke Irvine; Bennie Zeidman; Kenneth McGaffey, father of Mollie of the Movies, and Mr. and Mrs. M. G. Jonas.

After hearing short speeches from the prominent guests the delightful welcoming affair closed, and the intrepid autoist made her weary way homeward, to dream of her name appearing on posters, as big as the biggest star—and we hope she realizes the dream, for she certainly deserves it.

ROLIN FILM CO. PLANS ANNOUNCED.

Work Resumed at Studios and Bebe Daniels to Be Featured.

Work has been resumed at the studios of the Rolin Film Company in Edendale since the return to the west of Director Hal E. Roach, who was in the east for some weeks looking after the business interests of the film company which he represents. The Phunphilms turned out by this firm will be made better and more comical during the coming season. Dwight Whiting announces that Bebe Daniels is to be exclusively featured in forthcoming releases on the Rolin screen offerings.

Miss Daniels is perhaps one of the youngest of screen stars, exclusive of children, and has already made a name for herself in the hearts of the film world by her excellent work in Pathe comedies. She is a born actress and knows her work from study as well as practice. She first appeared in Kalem comedies two years ago and has been with the Vitagraph and other companies before signing with the Rolin people.

TRIANGLE OPENS EXCHANGE.

Handsome Offices, Under the Management of G. C. Parsons and Edwin S. Holmes, for the Big Three Film.

Anticipating an early demand for big pictures, the Triangle has opened luxurious new offices in this city, with G. C. Parsons as manager. He will be assisted by Edwin S. Holmes, who was formerly connected with the Mutual Exchange here, having charge of the feature department. Mr. Parsons arrived but a short time ago and has just opened the new booking office. Several towns have been closed and the prospects are quite favorable for a good run this season. Mr. Holmes will leave shortly for Arizona, to work upon that territory.

Mr. Parsons is a big man with a welcome smile, who hails from Buffalo, where he was manager of the Mutual office for a year and a half. Before that he was an exhibitor.

The new big three office is modern, situated downtown and in the center of the film exchanges. It is at 643 South Olive street, in the Knickerbocker building, and occupies half of one floor, which was formerly used as a would-be studio by some sort of stock selling studio firm which has now passed away, at least on that floor. The main offices are in the front, with plenty of light and air. The reception room is large, roomy and comfortable, as well as welcoming. The booking office is in front also. In the rear are the vault, which holds enough films for two years' bookings, the inspection room, paper racks, and everything else connected with the sending out of the screen offerings.

GIANT PEACE MEETING AND PICTURE AT INCEVILLE.

Inceville was crowded last Sunday.

There were close to 1,500 persons present at the mountain range ranch studio who were invited, transported, barbecued, and shot at by several cameras and worked into the big scenes for a picture which is now in the making.

The event was interesting to the film fans, as many of them had never seen a picture in the making. Nearly every one present wore a costume and the allegorical story was done with the multitude asking for peace. There were stars who played as Glory, Fear, Peace, Victory and other characters sympolic of the idea.

After the big scenes were made, the visitors were dined and then the several departments of the immense plant were thrown open for inspection, and it was well after dinner time in the evening that the last interested person had trekked across the road and homeward.

Los Angeles Film Brevities.

Jay Hunt, who left Ince's forces some time ago and who signed up and made several thousand feet of film for Horsley, has left that concern and is at work at the Universal, making big pictures under the ever watchful eye of Henry McRae, director general of the big Laemmle plant in the west. Mr. Hunt is too well known to talk about, and the Universal is to be congratulated upon landing so good a director.

Thomas Chatterton, who was another Ince man for a long time, but lately with the U, has deserted Los Angeles, and is now working for the Flying A releases in Santa Barbara. Tom is a well-known actor, a good director, and a real fellow, who will be missed by his many friends at the hub.

* * *

Henry Otto, at the Universal, has returned from a sea voyage out to the islands off this section of the coast, where he filmed many big scenes for the fairy story "Undine," which features Edna Maison and Douglas Gerrard. Ida Schnall, one of the most graceful and clever women swimmers of the coast, went along with the picture men and played the star part mostly under the water. A bevy of bathing beauties a quarter of a hundred strong accompanied the players and acted as mermaids. The story is to be told in five reels and is said to be entirely different from any other water picture.

* * *

Sunday, October 31, was Lubin Day at La Jolla, the picturesque little beach town twenty miles north of San Diego. Special trains on the funny little narrow gauge railroad brought Lubin players from the Coronado studios, not to mention a record crowd of natives and tourists from San Diego. A fish bake, on the beach, swimming contests, in which photoplayers participated, and other events had been arranged by the La Jolla Chamber of Commerce. Moving pictures were taken of the lively scenes, and the big crowds.

* * *

Henry Ford, the motor car manufacturer, was a distinguished visitor at Universal City this week. Like all other celebrities visiting the big celluloid plant, Mr. Ford had to pose in front of a wild and ferocious lion—and the Animated Weekly man turned the crank.

While bravely facing the lens and the raging beast (who might have had experiences with Fords) the famous automobile manufacturer spoke:

"Some people," he said, "say that I am constantly preaching peace because I don't think much of this fighting business; also that I lack courage. Bring on the lion." After which Mr. Ford stood at ease and without sign of discomfiture while the king of beasts was led out. The camera got him with a hand on the mane of the jungle monarch.

Mr. Ford also turned the crank of a camera and took a picture. "Turning the crank comes natural to me," he said as he kept the lens on a building that was being blown up.

Mr. Ford visited Universal City with Mrs. Ford, their son, Edsel Ford; Mrs. Flint, and D. Wilcox, of Providence, R. I.; B. L. Graves, Southern California distributor of Ford cars, and W. L. Highson, president of the Kissel Kar Company.

* * *

A fire suspected to be of incendiary origin destroyed one night last week a five thousand dollar western street set at Universal City.

The blaze attracted the attention of some of the cowboys at the ranch and they hurried to the scene. By the time they reached it, however, the fire had gained too much headway for any of the buildings to be saved and they turned their attention to the protection of the remaining buildings in the vicinity. The fire was especially inopportune in view of the fact that Jacques Jaccard and his company of western feature players had several scenes remaining to make in this street. The set is being rebuilt in duplicate of the original. This will take some time and the Jaccard production will be delayed for several days.

* * *

Paul Bourgois, the animal trainer, was severely, though not seriously, hurt this week when "Princess," the famous Sumatra tiger at Universal City, leaped on him, while Director McGregor was staging a scene in the production of "The Recalling Vengeance." That Princess fell short in her first jump saved the trainer, and gave him a chance to meet the second onslaught. As she made the second spring, Bourgois stepped backward and struck her twice on the nose. This is pretty painful punishment even for a man-eating tiger, so "Princess" was properly chastised, however, the battle had torn the clothing from Mr. Bourgois' back and the tiger's claws had inflicted some very nasty scratches which necessitated several stitches at the Universal Hospital.

* * *

Robert Leonard is making preparations for a trip to Arrowhead, Hot Springs, with his company of Rex players. The company will remain at the springs for several weeks while they stage exterior scenes for a coming Universal feature production.

Cleo Madison, director and leading lady in "A Man, a Maid and a Lion," a coming Universal feature, was severely injured this week in one of the scenes. She fell and cut her face so badly that she had to be removed to a hospital in Los Angeles.

* * *

Baby Doris Baker was a caller this week at the Los Angeles World office. Little Doris has been attracting considerable attention of late in her picture work at the Kolb & Dill studios. The local papers had quite a story about eleven-year-old Baby Doris and her picture in colors adorns the front page of the Los Angeles Examiner. Little Doris has played child parts in the pictures for several years and took the part of the little True Blue girl in the Tiffany production, "The Heart of Maryland." Incidentally, Doris Baker says she loves The Moving Picture World and never misses an issue. She came with her mother to renew her subscription to her favorite magazine.

* * *

Protests against allowing members of the police force to work as picture cops with the local film companies, while off duty, were recently filed with the City Council. It was said that some of the policemen who are on night duty work are working in the daytime at the picture studios and consequently are unfit to render efficient service to the department. Chief Snively stated that the members of the police force will not be permitted to work permanently in the motion picture studios, but that there would be no objection to their acting occasionally in a picture if they so desired.

* * *

Olga Printzlau Clark is no more. Miss Clark, the well-known writer of photo dramas, has dropped the last name and will hereafter be known only as Miss Olga Printzlau. She is at present with the Universal. Recently she sold to Griffith a script that will be made into a production of the first order, a feature, and a long one, too. It is a story, dealing with modern war problems, and called "Nante of the Marshes."

* * *

Pathe's news cameraman, J. H. Buffum, has been down at Douglas, Ariz., screening some scenes of the Mexican and American soldiers and the surrounding country in anticipation of a battle at Agua Prieta. Buffum shot "refugees," action, battle, firing, detraining of troops, drills, and lots of interesting things. He got about 4,000 feet, which include two negatives, one for the western edition and one for the eastern.

* * *

H. D. Naugle, branch manager for the Big Four in Los Angeles, has just installed a new projection room machine box. It is of steel and is very compact and portable. Mr. Naugle has a fine office in the Knickerbocker building, and is having a picture taken for the World which he will give to us in the near future.

* * *

A. W. Goff, coast division manager for the V-L-S-E, was in town this week visiting Mr. Naugle, having come down from San Francisco. He reports business as booming along the line and says the outlook is for a busy winter with the output of the quartette of picture producers.

* * *

It is indeed good to see Ham around again. The funny big boy of the Kalem films has been away for some time with a fractured leg and his smiling face at the studio has been missed. Ham's first picture since being at work again is a corker.

* * *

Balzac is being filmed!

But he is a Spanish character in "La Paloma," a production being finished at the Vitagraph studio. The story is by Daisy E. Smith. Otto Lederer is Balzac, the chair mender! Perhaps he can't even read, and if he did he never would have heard of his namesake, anyway, but—the story is a good one. Mary Anderson is the leading woman and plays the part of a charming Spanish girl. Billy Wolbert is handling the production. George Stanley is to be seen as a caballero. Stella is there, too—my, but this is a high-brow picture. She is the chair mender's daughter, and Corrienne Griffith is the portrayer of the girl.

* * *

Harry Leonhardt, the well-known special western representative of the Fox Film Corporation, who has just purchased a new machine, together with a driver and assistants, made a meteoric trip through the desert and down into the Imperial Valley to book towns for Fox films. When Mr. Leonhardt returned he looked as if he had been out on some desert isle of the South Pacific for about three months. He said that once they ran out of water while crossing one of the hottest parts of the sand sea and they thought they would nearly die of thirst. However, the trip was well worth while, for out of 20 towns, 18 were signed, and on a later trip 7 out of 9 towns were also booked for Fox pictures. Mr. Leonhardt made nearly a couple of thousand miles in about a week. He swears he would never do it again, even if he could book 25 towns out of 24.

* * *

In the list of names of those who attended the Rothapfel luncheon the other day we noticed that M. H. Lewis was listed as manager of the Aggressive M. P. Co. We though it good enough to pass along to you, when it is known that Lewis manages the Progressive M. P. Co., which handles Paramount films.

* * *

Studios, we fancied, possessed every department imaginable, but here is a new one that we discovered the other day while visiting E. D. Horkheimer, down at the Balboa studio in Long Beach, where they have just installed a blacksmith shop, and it is one of the handiest departments around the plant. When an automobile is wrecked it can be rebuilt at home now.

* * *

Mabel Condon, a local writer of the film business, made a trip to Santa Barbara this week to visit some film friends. She spent the week end at the Russel Ranch, as guest of the American. The party, made up of players, voyaged out into the Pacific to pay respects to Henry Otto, who was out there doing scenes for his water story. The Hallowe'en was spent merrily indeed. A barbecue and fish dinner was a feature of the affair.

Miss Condon reports that the Sunshine Films, Inc., has started operations for making features. The firm, according to the story, is backed by rich women of Riverside who wish to produce some of the old stories and legends of this state. They will establish a main studio in Los Angeles, but whereever the story calls for distant settings, a portable studio will be sent out to the location if several reels are to be made there. The company is incorporated for a hundred thousand dollars.

Gertrude Robinson in "The Concealed Truth"

THE Ivan Film Productions have just completed a five-reel drama, entitled "The Concealed Truth," featuring Gertrude Robinson, supported by James Cooley, Carrey Lee, Frank Whitson, Frank de Vernon, Sue Balfor, James McDuff and many other artists well known on the legitimate stage as well as on the screen.

The management say they are about to spring another strong sensational surprise on the exhibitors by portraying one of Ivan Abramson's stories that takes so well with the public.

Ivan Abramson, the president of the Ivan Film Productions, is also the author and director of "The Concealed Truth." He is one of the producers in the market today who write their own most powerful dramatic stories, and direct and produce them. His last five reel feature, "A Mother's Confession," has proven to be a strong box-office attraction. He is also the author and producer of "Sins of the Parents," "Should a Woman Divorce," and "The Unwelcome Wife."

Gertrude Robinson.

Mr. Abramson claims that his new production, "The Concealed Truth," is the best he has ever written. The story is of great interest, true to American life, full of gripping situations and dramatic climaxes.

Aside from the prominence of the star, Gertrude Robinson, the cast was carefully selected to fit the parts. The playing proves to be a symphony of characters. The feature will be released Nov. 10th.

The Motion Picture Exhibitor

BRONX EXHIBITORS HOLD ANNUAL BALL.

This Year's Jollification Transcends Those of Previous Dates and Presages Continued Prosperity for Organization—Loving Cup for Wittman.

THERE was rejoicing among the inhabitants of the Bronx when it was announced through the medium of the moving picture theaters in that borough that the third annual entertainment and ball of the Cinema Exhibitors Association of Bronx County, Inc., would be held at Hunt's Point Palace, Southern Boulevard and 163d street, Bronx, on Monday evening, November 1, the day before election. Those who were present at the two previous affairs of the Cinema Association recalled the pleasant times they had and the many different actresses and actors they saw and met in the flesh, and looked with enthusiasm to the night when the third annual gala event was to be held.

Election eve proved to be a favorable time for Bronxites for they came in big numbers. This is the third year that the Cinema Association has given its affair in Hunt's Point Palace, and if the attendance at this latest function can be interpreted as indicative of increasing attendance at subsequent functions, the association will have to look for bigger quarters. Each succeeding event of the Cinema Association eclipses in all ways its predecessor, and this year's ball was the best so far. Amusement purveyors themselves the members of the organization, know how to get up a good entertainment, and the result was that a most enjoyable time was passed by all.

The entertainment was scheduled to begin at 8.30 o'clock, but the crowds began to appear even before 8 o'clock and by the time the event was officially started there was a very large assemblage on hand. They were orderly, courteous and congenial, and the spirit of good fellowship prevailed throughout the entire festive period.

The feature of the evening was the presentation of a solid silver loving cup by the members of the Cinema Association to John J. Wittman, president of that body. The presentation speech was made by E. Pollock, Registrar of Bronx County. The event was kept in strict secrecy and was engineered by Moss Cohan, chairman of the Entertainment Committee and manager and owner of the Star theater, 1334 Southern Boulevard, Bronx. When all plans for presenting the cup were completed, Mr. Cohen with Mr. Pollock mounted the stage and announced that Mr. Wittman, who was somewhere on the floor, was wanted. When he appeared before the footlights the curtain was raised and revealed the beautiful loving cup standing on a quartered oak base with several of the members of the association nearby. Mr. Wittman was speechless for the moment, but quickly recovered himself and thanked all.

The entertainment was enjoyable and diversified. There were motion pictures, vaudeville sketches, musical and poetic recitations by prominent photoplayers. "Trilby" headed the bill. This was followed by a poetic recitation by Isolde Illian of the Thanhouser company, who demonstrated that she was a proficient reciter as well as a versatile actress. Then "Ladie," the Thanhouser dog, a canine with almost human intelligence, was the next on the program, and performed some really marvelous stunts under the guidance of its owner. Gordon Hollingshead and Billie Sullivan, also of the Thanhouser company, entertained with music and songs. Then there appeared for our enjoyment the famous Thanhouser twins, who, according to Leon J. Rubenstein, the genial director of Thanhouser publicity, who introduced them as well as the other Thanhouserites, appeared for the first time in public on the speaking stage. They recited a duplex monologue which was written by Ethel Cooke of the Thanhouser forces, that is both of them speaking the same piece simultaneously. A picture from the E. & R. Jungle Film Company, entitled "From Jungle to Stage," and songs by a representative of the Witmark Publishing Company contributed to the evening's fun. A most entertaining vaudeville sketch was given by W. Marron of the Elkwood theater, 172d street and Southern Boulevard, who was assisted by Pete LaMar, a professional entertainer garbed as a minstrel. Many a hearty laugh was enjoyed by these two, and as a matter of fact all numbers were well received.

Just before the entertainment was over many of the guests received a severe shock. Mr. Rubenstein and Mr. Moss rushed upon the stage and in a stentorian tone of voice Mr. Rubenstein announced that a wallet containing a very large roll had been lost and that $100 would be the reward of the finder. The almost deadly silence that followed was broken by the footfalls of a Thanhouser representative who, rushing toward the stage, said that he had found the lost article. When it was opened it was discovered that it contained a 55-foot streamer bearing the slogan "Found on the Wise Exhibitors Mutual Program Thanhouser Films and Falstaff Comedies. The Reward is a Full House. Some Reward, What?" The quests were relieved, but this only went to show that Ruby was there with the publicity stuff.

The grand march began shortly after midnight and many took part in it. There was a beautiful array of feminine attire in the march which was led by Clara Kimball Young of the World Film Company, and Earle Williams of the Vitagraph Company. They were followed by John J. Wittman, president of the Cinema Association, and Mrs. Wittman.

There were many prominent photoplayers present, among them being Clara Kimball Young, Earle Williams, Kate Price, Ben Wilson, the Thanhouser Twins, Gordon Hollingshead and Billie Sullivan. All of them made short speeches from the stage and each was accorded a round of applause. Those companies which were not represented by their acting forces had members of the business and executive staffs present. Some of the companies which had boxes were the Mutual, Universal, Pathe, Edison, Vitagraph, Kalem and World Film.

The hall was artistically decorated with banners, flags and bunting. Pennants and balloons bearing the Universal and World Film Company trademarks, respectively, were strung across the hall. These were later distributed to the crowd who scrambled to get them. Approximately 3,500 attended this year's function. A Power's 6A machine was used, and the projection surface was an Atmospheric screen, manufactured by the Atmospheric Screen Company of New York City. The screen was auctioned off and the proceeds handed to the Cinema Association which in turn will give the money to a charitable organization. Tickets were 50 cents, including wardrobe. A beautiful souvenir program was distributed which contained large halftone portraits of Clara Kimball Young, Earle Williams and others. A fine grade of coated paper was used and the program was bound in thick blue silk cord. Epitomizing the whole event, it can be said that this year's affair was a big success.

NEW KANSAS ASSOCIATION BUSY.

Executive Committee Meets to Outline Working Plans—Large Membership Reported.

THE first meeting of the executive committee of the new Amusement Association of Kansas, held in Kansas City October 27, demonstrated that the right idea has been hit upon for the fight against the Kansas state censorship as provided in the present law. The report was made that the membership of the Association is already more than 100, and that apparently the exhibitors, exchangemen and travelers are all eager to exert their efforts through the Association for the modifying of the regulations or the repeal of the law.

The sessions were held in the V-L-S-E exchange headquarters, E. R. Pearson, manager of the exchange, being chairman of the executive committee. Other members present were Lee Gunnison of Atchison, Harry A. Rogers of Marion, Carl Mensing of Leavenworth, Chas. W. Harden, manager of the Kansas City exchange of the Fox Film Corporation. Mr. Rogers is secretary of the executive committee. J. E. Foland, secretary of the Association, who will be the active man in the execution of the plans of the campaign, was also present.

Mr. Foland had the preliminary details already in hand for starting the Association work. The committee approved the first pieces of literature to be sent out, which explain the purposes of the organization, and provide the means of applying for membership. Offices will be opened in Kansas City shortly, in charge of Mr. Foland.

The present prospect is that the policy of the Association will be to inform the people of Kansas of the operations of the censorship, not with a tone of hostility to the persons doing the work, but with a desire to let the people know exactly what hardships are worked on the industry through the operation of the law. The Association will demonstrate where the censorship "gets off bad." This purpose will be accomplished through the distribution of short articles to be published in the local newspapers of Kansas, and later through the use of slides.

One of the significant statements made during the session, indicating the probable support that the Association may expect to receive, was that a minister in southern Kansas is using the Declaration of Principles of the Amusement Association in his sermons.

The executive committee will hold another session in Topeka, November 11.

PHILADELPHIA EXHIBITORS INDIFFERENT.

Officer of Local Organization Complains of Singular Lack of Interest.

WHEN one considers the greatness of Philadelphia and the number of moving picture theaters located within the city limits and is then confronted with the real facts regarding the indifference and lack of co-operation which predominates the affairs of the Exhibitors' League of Philadelphia, he is not only surprised but of necessity forms an opinion to the end that the exhibitors should be ashamed of having ever permitted such a situation to arise, much less allow it to continue in their association. The condition of affairs now existing with the local Exhibitors' League is far from what is desired by a number of the members, but they being in the minority have failed in endeavors to arouse the League's members sufficiently to make them realize their moral obligations as members, with the result that those otherwise most willing have given up the matter as a "bad job." To think that any intelligent body of American citizens would stand idly by and allow their organization to sink to such depths that it is an organization in name only, when they absolutely need the benefits to be thus obtained from concerted action, is almost incomprehensible.

For example: Twelve gentlemen, constituting a representation of a certain industry, meet and form an organization for the furthering of their common interests. Mr. Jones is merely a unit in this body of men, one of twelve, and must of necessity benefit both financially and morally from suggestions advanced at meetings by fellow members. If Mr. Jones is convinced that he knows of something that will prove of mutual benefit to his brother members, he forthwith discloses said knowledge at the next meeting and is in return open for similar suggestions from the other members of that organization. Now, Mr. Exhibitor, is it not true that you are not obtaining the best possible results from your organization?

It was only recently that the writer was visiting the headquarters of the Exhibitors' League, when he chanced upon an illuminating bit of oratory which clearly disclosed the condition of affairs now existing in that organization. One of the most prominent of Philadelphia's exhibitors was pacing to and fro from one end of the room to the other and sadly lamenting the fact that the League had gone to ruin and was merely a toy and a delusion and that the exhibitors should be ashamed to allow such conditions to continue. When he finally subsided, he was approached by the secretary very kindly to pay a small sum of several dollars due as part of his organization fees. Not he. He would not pay a red cent. The League had never benefited him to any extent and until it did he was not to be approached for any contributions. With that he left the room in disgust.

With such conditions prevailing as the exhibitor above denounced, it is time that all realized their positions in the matter and began an immediate movement for its correction. With such favorable conditions as exist in the moving picture industry in this city at the present time the exhibitors should come closer together and be the proud standard-bearers of an organization which would and should be the pride of the moving picture men throughout the entire state and country. As an officer of the League said: "It is time we got together and did something." The time-worn expression of "actions speak louder than words" exactly fits the situation as it is in this city at this time, and if the Exhibitors' League is to be the association of the exhibitors it is up to the members to come to their senses and do something; something real and beneficial to the interests they represent.

HERRINGTON ISSUES STATEMENT.

Says He Had Undoubted Right to Call Ohio Convention.

National President Herrington has issued the following statement to the motion picture exhibitors of America. In response to his request the statement is printed below:

"To the Motion Picture Exhibitors:

"Through the many misstatements and conflicting reports that have been sent broadcast throughout the country by letter and some of the trade papers in reference to my right to call the state convention of Ohio exhibitors, they questioned my authority as national president, saying that Ohio state branch, Motion Picture Exhibitors' League of America, was the only power that could do that through its state officers.

"The members of the executive board of the national league had informed me of my power and rights to call the Ohio convention, for many reasons: First, Mr. Wilson, who was elected national secretary at the national convention at Dayton, Ohio, July, 1914, was also state secretary of the Ohio branch, and he knew that his state had not paid any per capita tax to the national league during his term of office as the national secretary and the national treasurer, Mr. Jeup, had called his attention to the delinquency of his home state many times and got no response, and Cleveland local claimed that they had paid their per capita up to April 1, 1915, and would not pay any more until they knew that the per capita was paid to the national organization.

"Now, I would not have considered the attacks worthy of any consideration, only that my many friends said that in justice to the organization and myself I should make a statement, placing before the exhibitors of the country my position in the Ohio controversy. With the above conditions existing in the state, what would you do if you were in my position and wanted a united organization? The exhibitors of Ohio proved beyond all doubt that my action was right, as on October 19 and 20 there was the largest and best convention that Ohio has ever had.

"Yours in the cause for one united organization of exhibitors, I remain,
Yours truly,
"FRED HERRINGTON,
President M. P. E. L. of A."

BINDER TALKS TO EXHIBITORS.

Guest of Massachusetts League at Dinner at Quincy House, Boston, November 3.

JACOB W. BINDER, executive secretary of the Motion Picture Board of Trade of America, and Grenville S. MacFarland, editorial manager of the Boston American, were the guests of honor at a dinner given in the Quincy House, Boston, last Wednesday night, November 3, by the Motion Picture Exhibitors' League of Massachusetts.

In his address Mr. Binder assured the members of the league that his organization is ready to co-operate with them in any legislative or commercial difficulties that might arise. Mr. Binder talked on business conditions in general and informed the members of the league that the greatest menace to the business is censorship, which was proposed in thirteen states by persons, under the pretext of conserving the moral of the public. He related the general purpose of the board of trade and many of the league members assured him of their intention to join his organization.

The meeting was presided over by Ernest H. Horstmann, president of the league. During the night, President Horstmann informed the members that the annual election of officers will be held within a few weeks and that he did not intend to hold the executive office for another year.

Mr. Horstmann was the organizer of the present league and is serving his third term as its head. Under his leadership, a great deal has been accomplished and it is indeed to be regretted if pressure cannot be brought to bear upon him to head the organization for a least one more year.

It was through the untiring work of Mr. Horstmann, and at a great financial loss, that several inimical legislative measures were defeated in the Massachusetts legislature during the past three years. The famed "Five Minute" law, which compelled all exhibitors to have an intermission of five minutes between reels, was repealed through the work of the president of the league.

His greatest work was accomplished during the past year. A large number of bills, all of which were hostile to the industry, were proposed for enaction before the last session of the legislature. The most notable among these was the censorship bill which, if passed, would have compelled many of the small exhibitors throughout the state to close their theaters. This bill was backed by a large number of women's organizations throughout the state. The bill had successfully passed through all but the final committee, where it was killed. The members of the league would do well to urge Mr. Horstmann to become a presidential candidate for the next year.

This meeting was one of the largest that the league has had for some time.

Other speakers included J. A. Eslow, of the New England Universal Film Exchange; Bernard M. Corbett, of the New England Kriterion Exchange; George Balsdon, of the New England V-L-S-E Exchange; Frank J. Howard, of the Olympic Theatres, Inc.; Thomas Sprye, of the American Feature Film Company; Mrs. Alice Carroll; Leon Dadmun, of the Dadmun Moving Picture Company; Samuel Moscow, of the United Film Service of New England; Harry F. Campbell, of the Fox Film Corporation, and L. J. McEvoy, of the Phoenix Film Company.

CALL BY HERRINGTON.

Will Be in Baltimore for Organizing Purposes Next Week.

National President Fred J. Herrington has issued the following call to the exhibitors of Baltimore, Washington, Richmond and all surrounding towns:

"I will be in Baltimore, Md., Sunday, November 14th. I will arrange for a meeting, at the New Howard Hotel, for the purpose of forming an organization of exhibitors, and to affiliate the same with the National League, and I ask for and expect the assistance and co-operation of the exhibitors of the many states.

"To you exhibitors who are doing business in the districts surrounding the national capitol, I wish to say there are many things in the form of legislation affecting our business that will be taken up at the coming session of the National Congress, such as the war tax, the question of a national censor board of motion pictures. The question is what are we going to do? I will answer it in this way: Nothing, if we are not organized, and divided against our own interests, but if we were organized as we should be with the power that we command, we could do anything that would be just and right.

"Now, I appeal to you as business men to lay aside your little personal grievances and unite your forces to meet the common enemies, of which you have many. I appeal to you to organize and when conditions demand you can be called upon and meet these adverse conditions as men of intelligence. There was no time that we need an organization as we need it now, so do not fail to give me what assistance you can and make an effort to meet me at the Hotel New Howard, Baltimore, Md., Nov. 14, 1915.

"Waiting to have the pleasure of meeting you, and to receive your advice and counsel, I remain, yours truly,

"FRED J. HERRINGTON, PRES.,
Motion Picture Exhibitors League of America."

MOVING PICTURE WORLD COMMENDED.

Rochester, N. Y., Nov. 5, 1915.

The Moving Picture World, New York City:

At a regular meeting of the Rochester Exhibitors, Branch No. 5, held on Nov. 3rd, at Hotel Hayward, it was resolved that we most thoroughly appreciate and heartily approve the efforts put forth by the Moving Picture World in behalf of the exhibitors of this state during the political campaign just ended, and especially in sending W. Stephen Bush throughout the state speaking in motion picture theaters regarding the proposed state constitution.

We believe his efforts were especially instrumental in defeating the said constitution and that our thanks are due the Moving Picture World for its efforts and expense.

Yours truly,
THE MOTION PICTURE EXHIBITORS' LEAGUE,
W. E. Hubbard, Secretary.

MR. JAMES AND MISS HAWLEY AS CO-STARS.

Under arrangement with the Peerless Company Gladden James will appear in "The Country Girl," a Lederer production. Mr. James will be co-starred with Ormi Hawley. The subject, which is now being made at Grantwood, N. J., will be released on the World Film program.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"Madame Butterfly" at the Strand.

THE Strand Theater offers Mary Pickford in "Madame Butterfly," John Luther Long's classic, made famous as a grand opera, novel and drama. The great mass of admirers of Mary Pickford who have followed her throughout her motion picture career have been accustomed to see their favorite as a little blonde and will be astonished to find her a thorough Oriental. It is not a matter of make-up alone, but of real histrionic ability Cho-Cho-San is renowned as one of fiction's greatest examples of feminine fidelity. The story of "Madame Butterfly," which has the distinction of being the first work by an American author to form the basis of a grand opera, is so familiar that it scarcely needs mention here. Everyone will remember the pathetic little Cho-Cho-San who is married to Lieutenant Pinkerton, U. S. N., who sails away to America, assuring her that he will return when the robins nest again. He does come back to Japan, but with an American wife, and the grief stricken Oriental girl, blindfolding her baby that she may not see her mother's terrible deed, kills herself just as Pinkerton enters the house. The Topical Review contains interesting news pictures from this country and abroad, also a newly arrived lot of European war pictures. Travel pictures and scientific studies are also shown. The musical program is a varied and attractive one. The vocal soloists for the week are: Grace Hoffman, Julia Beverley, and John Hendricks.

Marguerite Clark at the Broadway.

Marguerite Clark in "Still Waters," the latest Famous Players release on the Paramount Program, is the leading attraction at the Broadway Theater this week. "Still Waters," which is a clever combination of pastoral romance, rural comedy and thrilling drama, was written especially for Miss Clark by Edith Barnard Delano, the well-known novelist. In it the diminutive star has one of the greatest opportunities of her screen career. Having established a reputation as a comedienne, Miss Clark merits unreserved recognition as an emotional actress in "Still Waters." The Paramount South American Travel Pictures, interesting Pathe News, selected comedies and cartoons, complete the program.

Triangle Films at the Knickerbocker.

The Triangle program at the Knickerbocker Theater consists of Lillian Gish and Rozsika Dolly in Griffith's five-reel feature, "The Lily and the Rose;" Willard Mack in an Ince five-reeler, "Aloha Oe;" Raymond Hitchcock in the shorter Keystone, "A Village Scandal," and Fred Mace in another Sennett comedy, "The Janitor's Wife's Temptation."

Wilfred Lucas plays the leading male role in "The Lily and the Rose," which shows Lillian Gish first as the ward of two spinster aunts in the country, and later as the wife of a rich city man. In "Aloha Oe" Willard Mack has the support of Enid Markey. The story deals with the love of an American and a princess of a tribe which inhabits an island in the Pacific Ocean. Flora Zabelle and Roscoe Arbuckle have prominent parts in the Hitchcock piece.

"The Birth of a Nation," at the Liberty Theater, and "The Battle Cry of Peace," at the Vitagraph Theater, continue their runs.

Canadian Exchangemen in Town

The Brothers Henry Fischer of Toronto and A. H. Fischer of Montreal, Organizing New Company, Look Over Field.

VISITING in New York for the past ten days have been the brothers Henry Fischer of Toronto, and A. H. Fischer of Montreal. The Messrs. Fischer have exchanges in their respective cities. They are doing business under the name of Warner's Features of Canada, Limited, but have handld the United Film Service. About two months ago they bought out the Canadian business of the United. Before associating with the Warner's they were connected with the Canadian Film Company, then handling the Universal and Famous Players services.

The Messrs. Fischer are now organizing the United Photoplays, Limited, a charter for which has been applied for. It is their intention ultimately to open offices all over Canada. They expect first to open offices in the provinces, where they have previously done business. They have not yet definitely decided whether they will represent one of the regular programs or whether they will make up one of their own. They will, however, continue and extend their regular rental business. The visit to New York has been for the purpose of looking over the field generally.

Music for the Picture

Conducted by CLARENCE E. SINN

IMPROVISING.

Part 1.

A LETTER signed "Miss Athern," who would rather not have her address given, says:

> Some time ago you gave us a few articles on improvising for the pictures which I found quite interesting and was much disappointed because they stopped so soon. I am in a small town where good teachers are not available, and though I should like to be able to improvise, it is impossible for me to go to a large city to study and learn how. If you could find time to continue the articles on improvising I am sure I should appreciate it and I believe so would others in my position.

All right, I will. I have received other communications from time to time regarding the articles which appeared on this page two or three years ago, but which were discontinued for the reason that they did not seem to awaken any interest at the time. It seems that I was mistaken in spite of the fact that my mail was principally about musical programs. Now if anybody cares for these articles on improvising, don't be afraid to say so. I believe I can offer a few practical hints provided anybody wants them, and the only way I have of finding out is for you to say so.

The most satisfactory way of studying the subject of improvising with a view to thoroughness is to place yourself under the personal direction of a competent teacher; one who can supervise and direct the progress of the individual student. Of course one may buy text books and try to teach ones self, but the subject, through weight of technicalities, is apt to grow uninteresting without an instructor to help and encourage one. Any attempt to give a thorough course of study in these pages would have to be practically a revamp of text books already on the market, and for this reason would not be worth while.

But there are many like the above correspondent who have not the opportunity or the inclination to make a study of improvisation, and who would be content, for a time at least, with skimming over the surface. For the benefit of these as well as Miss Athern I am going to offer a series of illustrated articles which, without going too deeply, will give a fair working idea as to improvising on old melodies and developing new ones.

Developing a new melody from a given theme (original or otherwise) is composition pure and simple, and requires both ingenuity and originality. Improvising upon a known melody is also composition in a certain degree, but is largely mechanical, requires less constructive ability and is easier to understand and apply. For these reasons I believe the average picture pianist would find it the more practical of the two for daily use, and would take a keener interest in it than he would in trying to originate new melodies entirely. We will therefore devote ourselves principally to this branch of the subject and touch upon the other later on.

Improvising Upon a Known Melody.

First, what is a melody?

Melody is defined as "a rational progression of single tones so arranged that its intervals and rhythm express a musical idea."

(This is in contrast to *harmony* which is a rational combination of *several* tones. Harmony occupies a place of its own apart from melody, and is a study entirely different from the subject now under discussion.)

According to the definition given above, the essential components of melody are intervals and rhythm.

An Interval is the difference in pitch between two tones.

The Rhythm is "The measured movement of similar tone groups; the effect produced by the systematic grouping of tones with reference to regularity both in their *accentuation* and in their *succession* as equal or unequal in time value. A rhythm is, therefore, a tone-group serving as a pattern for succeeding groups identical with it as regards the accentuation and duration of its tones." (Dr. Theo. Baker. Ph. D. Dictionary of Musical Terms.)

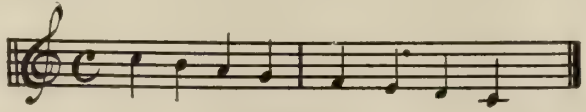
This, to my mind, is the most comprehensive definition of the word "rhythm" I have found, but I am afraid it might be a little confusing to the novice—the reader I am particularly addressing—because it necessarily embraces several things, i. e., "measured movement," "systematic grouping," "accentuation," and "time-duration." Now as the rhythm is influenced in a manner by the time-signature (or tempo), and as the "systematic grouping" and "time duration" of the tones are so important in themselves, I should like to substitute something else for the word "rhythm" in our definition of "melody." The word "figure" will describe the systematic grouping and time-duration, while the word "tempo" can include time measurement and the accentuation. I think I can make these articles plainer and easier to understand if we analyze our melody as including three essentials instead of two, viz:

1st. The Interval. (The difference in pitch between two tones).

2nd. The Figure. (A distinct group of notes; a motive).

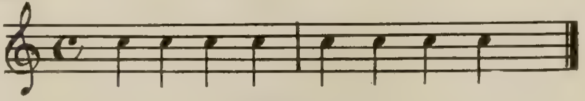
3rd. The Tempo. (The measure, the beat indicated by the time signature.)

The Interval (the difference in pitch between two tones) is well enough understood to need no further explaining. Every reader will comprehend, even if he has not learned it before now, that the difference in pitch between any note and the note following is an interval, no matter if the difference is half a tone or a dozen full tones. In the illustration (Example 1), the interval between the first two notes C and B is a half tone; from B to A is an interval of a whole tone, etc.



Ex. 1.

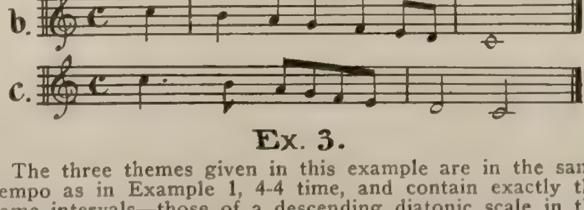
Example 1 is a descending diatonic scale in the key of C. It is divided into two measures each containing four quarter notes. The "Figure" of each group is identical, that is, the first measure shows us a group of four notes of a certain length, and this group furnishes a "pattern" for the next measure which is also a group of notes of the same length. In this respect the "Figure" shown in Ex. 2 is precisely the same:



Ex. 2.

The first measure shows a group of notes of a certain length and this form or "pattern" is repeated in the second measure—also a group of quarter notes.

To illustrate how greatly the idea of a theme may be modified by simply changing the figure without altering the intervals, let us look at Example 3.



Ex. 3.

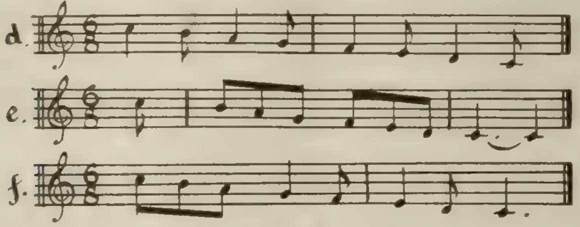
The three themes given in this example are in the same tempo as in Example 1, 4-4 time, and contain exactly the same intervals—those of a descending diatonic scale in the key of C. Yet the melody in each is entirely different by reason of the change in the Figure.

Example 1 contains the complete Figure ("pattern" or form) in the first measure, and merely repeats it in the second.

In Example 3 the first theme (a) requires two measures to give the complete Figure, which is also the case in the third theme (c).

The second theme in this example (b) requires a quarter of a measure and the two following measures to complete the full Figure or "pattern."

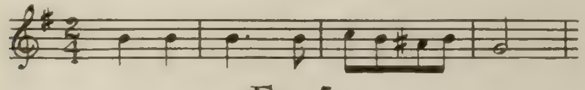
Now let us again take the same theme (Example 1) and change the tempo as well as the Figure.



Ex. 4.

Here we have three themes whose intervals are exactly the same as in Example 1, yet the melody is in no wise the same.

These examples may appear simple and trivial, but they illustrate a part of the basic principal upon which improvisations may be made as well as compositions. This matter of the Figure will be constantly referred to in these articles, and it is well that you should have a complete understanding of it in the beginning. To make it plainer I will give another illustration:



Ex. 5.

Here we have a figure including four measures in 2-4 time. Write it out, then repeat the same figure three notes higher, beginning in the note "D." Now write the same figure in the original position (beginning on "B" as at first) and we have almost the complete melody of the old song, "A Hot Time in the Old Town Tonight." Having got thus far, all the composer had to do was add a few measures for a finish—tie a knot in the string, so to speak, and the tune was made. The important thing in the first place was to get the theme—which is found in Example 5.

One of the commonest forms of altering the figure and tempo of a melody is to simply play a 4-4 or 2-4 movement in 3-4 time or vice versa. This is exemplified by the dance orchestra when it plays "Home, Sweet Home" as a waltz, two-step, gallop, trot, etc., at the end of the program. The moving picture pianist will frequently find it expedient to alter the form of the theme he is using without destroying the melodic idea, as well as to change it to an idea entirely different by way of variety. Examples of both will be given in the articles to follow.

As the Dramatic Critic Sees Us

Heywood Broun of the Tribune Admits He Likes Picture Plays by Picture Players.

CHARLIE CHAPLIN was not the first to realize the dramatic value of custard pie, but he has developed it. Certainly, no one will deny that he wears plastic pastry to more humorous advantage than any other living actor. It is a bit of a shock, then, to find that in "Shanghaied," the latest Essanay comedy, the art of Chaplin has retrograded, prandially speaking. The man of the minute has substituted soup for pie. Fortunately his comic touch is just as firm in the softer medium.

Mr. Chaplin also has discovered that it is more amusing to kick a man off a ship than to kick him downstairs. Not only is the fall longer, but the splash alone is worth the difference in cost between a staircase and a schooner. In addition to messing about in soup and impelling persons overboard with either foot, Chaplin in his new picture deals in the effects which pork is calculated to produce upon travellers at sea. The vulgarity of the Chaplin pictures cannot be denied. They are altogether lacking in subtlety and their appeal must be directed toward a low order of intelligence. They are a scathing indictment of public taste, these Chaplin pictures, and that is why we blush for shame in confessing that we laugh our head off whenever we see one.

To see Mary Pickford at the Broadway theater this week in the Famous Players' film, "A Girl of Yesterday," is to appreciate the fact that there is such a thing as film technique. Picture producers who profess to find great artistic possibilities in "movies" belie their own words, we think, by their policy of taking stars from the legitimate stage and putting them into pictures without any preliminary training.

If Tom, Dick and Harry from the theater can make a picture actor at a minute's notice, there is no art in "movie" making. As a matter of fact, Tom, Dick and Harry are gambles in the picture world. Now and again an actor—as, for instance, Douglas Fairbanks, in "The Lamb"—makes a big success in his first picture play, but for every Fairbanks there are ten other stars of the theater who have failed to achieve anything like the best possibilities of the moving picture play.

A good actor, of course, has had some of the training necessary for pictures, but we contend that only in rare instances can he hope to equal the work of the man who has made a business of playing before the camera.

The best comedy work we have ever seen in moving pictures was done by Sidney Drew in a film by Richard Harding Davis, called "Playing Dead." Francis X. Bushman is much better equipped to play romantic roles for the screen than any actor of the regular stage, no matter how great his reputation may be, and, in our opinion, no comedienne untrained in picture work could hope to realize anything like the possibilities which Mary Pickford makes actualities in "A Girl of Yesterday."

Not a few stars come before the camera with the belief that there is no subtlety in moving pictures. They play only for big effects. We confess to a belief that shading is even more essential for the screen than the stage. Mary Pickford is able, for instance, to amuse you simply by the way she takes off her hat, because she has devoted herself to a study of the eloquence of gesture. Actors who have relied on the voice for effects can't begin to realize how much can be said with an eye, or an arm, or a shoulder. For our part, we like picture plays by picture people.

Foreign Trade Opportunities

Trade Messengers from Nations Gathering in United States —Government Department Helping.

MORE than twenty nations are represented by visitors to the United States who are now making their headquarters at the branch office of the Bureau of Foreign and Domestic Commerce, Department of Commerce, Washington, D. C., and who are seeking new trade relations.

Many of these men are members of foreign firms that are preparing to make purchases here. Others are representatives of big commercial houses and offer unusual facilities for our manufacturers to establish agencies abroad. Their earnest efforts to meet us halfway in producing a greater volume of trade with their respective countries are making easier the progress of American commerce in this year of opportunity. There is a wide variety in the classes of goods sought.

WEST POINTERS AT NEW YORK STRAND.

A party of West Point officers attended a performance at the Strand theater last week and were so impressed with the military discipline maintained in the house that they visited the office of the resident manager, R. Alfred Jones, and complimented him on the way the Strand uniformed staff conducted itself. The officers invited Mr. Jones to West Point where they promised to show him real military discipline and give him some pointers.

When Moe Mark, vice-president of the Mark Strand Theater Company, who is building a new theater in Lynn, Mass., heard of the invitation, he arranged to have the manager of the new Strand theater in Lynn, Alfred Newhall, accompany Mr. Jones. The two managers visited the Military Academy last Friday, and their hosts showed them through the different departments and explained to them things that they thought would be of special value to them.

OVEY'S NEW LEADING WOMAN.

Miss St. Aubour is now George Ovey's leading woman in David Horsley's Cub Comedies, taking the place of Goldie Colwell, who was recently transferred to Mr. Horsley's company, producing two-reel Centaur features, after appearing in the comedian's support in over twenty releases. Miss St. Aubour makes her first appearance in "The Double Cross," to be released November 12 on the Mutual program, while Miss Colwell makes her initial bow in the Centaur feature on November 4, when the two-reel drama, "When Avarice Rules," is released.

Spokes from the Hub

By Marion Howard.

YES, the Hub is still here, though the spokes seem to have disappeared. I would like a hundred pages to speak of the impressions made upon us over here by the wonderful and varied pictures seen during the past month. Personally, I have viewed them all, and passed the word along; but only a score or so stand out prominently to live in memory. It is too late to speak even of these in any worthy manner. The Pathe pictures are of great educational value, and I have sent hundreds to see them for the sake of their historical character to the young. Rarely have we seen anything to compare with those of Belgium and France—countries many of us have explored before the devastation. "The Waterways of Bruges," exquisitely colored, was worth seeing twice or more; also "Geithorn, the Rustic Venice," and dozens equally fine. I claim that these sort of films should be seen in the schools all over the land, as well as good "See America First" ones.

* * *

We have had some Biograph films with Henry B. Walthall, showing his versatility, and we are on the qui vive over his coming in "The Raven," which ought to be a winner. If there is such a thing as a film matinee idol, Mr. Walthall is "it" around here, because of the general intelligence displayed and for his work as "The Little Colonel." Of course, the young things swear by Francis X. Bushman or handsome "Bob" Warwick—so there you are!

* * *

Among the gripping films were "Not a Lamb Shall Stray"; "The Hand of God," with Bobby Connelly and that splendid soldier, Col. Draper, in the cast; "A Mother's Atonement," featuring that sterling actress, Cleo Madison; "Inheritance," with Bryant Washburn and Ruth Stonehouse—a film which showed the police matron rightly placed; "Alas and Alack," with its remarkable story, closing with a huge bunch of asters with babies' faces shining through; "A Cameo Ring"; and "By These Deeds." "Tillie's Tomato Surprise" furnished one good feature—the ape. Miss Dressler all through was a female Chaplin—nuf sed!

* * *

So "The Writing on the Wall" is being filmed! Good, for it has a big lesson. Well do I recall Olga Nethersole in the play over in New York and the tremendous sensation created, and the aftermath of it all, when Trinity landowners sat up and took notice and proceeded to do things on their own property downtown. The film will tell the awful story, taking one to the scene of the holocaust, where the son of the rich owner happened to be at a Christmas tree gathering of the poor, and lost his life. Olga Nethersole's denunciation of her husband in the play was one long to be remembered. Bobby Connelly, our pet boy of the films, is in the cast and that versatile man, Joseph Kilgour. Virginia Pearson ought to fill the eye and make a hit.

* * *

I was a guest of genial George Balsdon at the V-L-S-E runoff, the other night, and enjoyed thoroughly "The Crimson Wing," a most pretentious film, full of vitality, and superbly done by a capable company including Beverly Bayne, Ruth Stonehouse, Bryant Washburn and, best of all, E. H. Calvert, who directed it and whose military experience enables him to defy criticism. It is spectacular and serves to illustrate the opening of the European War, the sending out of the Uhlans into French territory and the dreaded Zeppelins. Many society people are in the cast, like Edward S. Moore, a Chicago banker, who acts as chauffeur in military dress and manipulating his $14,000 car. Hobart C. Chatfield-Taylor is the author, and many of the scenes are taken on the grounds of his mansion, while the foreign ones are on the borderline between France and Germany.

* * *

"The Battle Cry of Peace" has made a tremendous hit here, the home of Congressman A. P. Gardiner, who sounded the first note for preparedness, now everywhere in the air of the nation.

* * *

Hats off to W. Stephen Bush for his article on "Watch Your Titles" in a recent issue of this publication! Judging from what I notice day by day at the leading motion picture houses, he did not go far enough. When a film is released throughout the country with simple words misspelled, it shows indifference, and worse. There should be a paid censor or critic on English, spelling and grammar at runoffs. Within a week I have seen a dozen errors, such as "sensasional" (on a Paramount release at that), "forrest," etc. "Alright" and "already" used wrongly show illiteracy, for the veriest school child knows better.

* * *

"What a pity that dear boy has to grow up, for he is such a little artist," said a society woman on seeing Bobby Connelly in "Old Good For Nothing," a Vitagraph gem. Bobby always makes good; he does more, he stirs the emotions of the most case-hardened theatergoer. We are mighty glad that the Massa' blue law cannot touch the children in the films, as they do on the speaking stage, for no kid under fourteen can act here—more's the pity! We are having, therefore, treats galore in the babies and tots continually before our eyes which are frequently moistened by their silent appeals; and don't they behave well!

* * *

In "The Millionaire Engineer" the Universal Company is giving genuine pleasure, aside from King Baggot's splendid work in settings different from any I have seen him in. The outdoor night scenes with the mob make a great contrast to the glitter of the palatial interior, and the story is so well told, to say nothing of the stunts done by the hero and fiancee during a forest fire. A Harvard professor sat next to me at the Boston theater where the Sunday evening audience has fifty per cent. men in it. Said he: "What a fine thing to release and save all those school children who might have been cremated!" You see he caught the spirit of the thing and did not hesitate to speak of it to a stranger.

* * *

The Exeter theater has introduced something new for motion picture houses, following the example of Belasco and our Plymouth theater here, in signaling the opening of the film show by melodious bells. Before the long reel goes on, there is an intermission for conversation or change in sittings, the bells calling all "to order." There is a long line of private autos at this theater for the evening entertainment and the soloist is always a professional. Mr. Jocelyn renders appropriate music, never intrusive or loud. Among Back Bay patrons are Governor Walsh, Mr. and Mrs. J. Anthony Remick and family, Miss Annie Warren, Mr. and Mrs. H. Staples Potter, Mr. and Mrs. Reginald Bolles, Miss Bertha Wesselhoeft Swift and other members of the Vincent Club, Mrs. Josiah Hayden, Dr. Eliza B. Cahill, Mrs. John Ritchie and scores who go regularly, feeling assured of something high class like the Pathe features, Paramount, V-L-S-E and Universal films. Then, too, we are sure to have Sidney Drew and George Ade's fables for real comedy.

* * *

Rose Coghlan has joined the Film Club and was presented with roses during the week that she celebrated her fiftieth anniversary on the stage in the "Trilby" all-star cast at the Shubert theater. She presented the president, Miss Brazier, with a portrait of herself dressed as Lady Teazle when Wallack's closed in May last. Howell Hansel is the latest New York member to join. The club will give a breakfast to the stars who come here for the ball December 1. It will be at the Hotel Brunswick the following day, arranged by Samuel Grant, a member, who is chairman of the ball at our big Arena.

* * *

"An Enemy to Society" was liked immensely for the work done by Hamilton Revelle and H. Cooper Cliffe, recalled for his "Nobody" in "Everywoman." Mr. Cliffe was robbed of the final "e" in his name on the title.

* * *

At the World Film runoff I saw Hilda Spong in "Divorced," and it is some film. "Emmy of the Stork's Nest" made a hit here, as did "The Woman in the Box," a daring film. "Brutality," with Mae Marsh and Lionel Barrymore, had a strikingly good finale, a play within a play (Oliver Twist murder scene, introduced to work upon what little soul the brutal husband had). Barrymore's face was a study in expression and there was a big lesson for naughty husbands in front.

* * *

We are having "Carmen" here again, but this time at the Park and Exeter at twenty-five cents a seat. Some strong films are billed, and all our theaters are doing excellent business, the patronage increasing. Particularly noticeable is the large number of business men and society people who only last year were shrugging their shoulders at motion pictures. With all this I have a word to say: "Watch your titles," or have an expert do it before releasing. "Already" is an adverb; "all ready," a noun. One play has gone out with "Idyl" spelled with two l's, which I tried to correct in vain.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

FENRAY THEATER, MARTIN'S FERRY, OHIO.

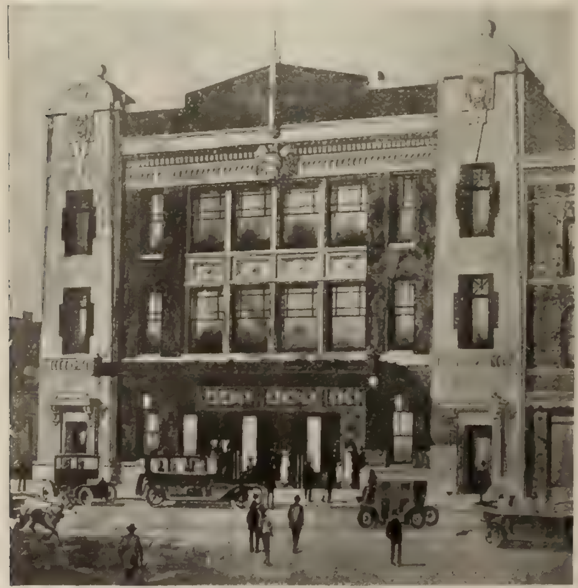
Handsome Photoplay House to Cost $40,000—Has 1,200 Seating Capacity.

THE accompanying illustration is an architect's wash drawing of the Fenray theater of Martin's Ferry, Ohio, being built by the Fenray Photoplay Company of that city. The theater is scheduled for opening during the month of December and represents an investment of $40,000. The officers of the company are A. W. Eick, president; C. F. Neugart, vice-president; Louis Eick, treasurer, A. J. Fallen, secretary. The manager of the new theater will be Ray L. Griffin. These men are experienced business men and good students of human nature. With this knowledge of humanity, coupled with their commercial ability, the owners will administrate the Fenray along lines which presage a long and profitable career for the new photoplay house.

Ray L. Griffin.

The erection of the theater as it progresses is being photographed by the motion picture camera and the completed picture will be projected upon the screen of the Fenray when it is opened to the public. By this method the managers will be able to show to those who have not witnessed the actual building of the theater the fireproof material that was used. It will also bear testimony to the fact that "safety first" was always uppermost in the minds of the builders, and will establish one of the strongest advertising arguments in regard to the stability of the theater.

The structure will occupy a plot of ground measuring 50 x 114 feet, and is located in a prominent section of Martin's Ferry. The auditorium will have a seating capacity of 1,200 persons, and the seats are to be so arranged that perfect sight lines will be obtained from any seat in the house. There will be three wide longitudinal aisles and a large number of exits. A balcony and a number of boxes will also be built into the Fenray. It is the aim of the company to provide for the people of Martin's Ferry a metropolitan photoplay house which will be comparable with picture theaters in larger cities. The interior and exterior will be beautifully decorated in old ivory and gold, and greenery will be placed in different parts of the auditorium which will enhance the attractiveness.



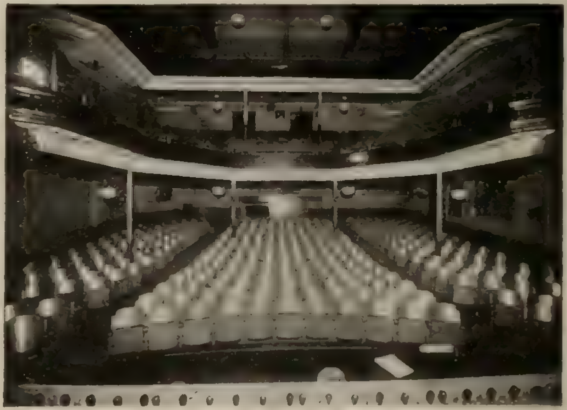
View showing How the Fenray Theater Being Built by the Fenray Photoplay Company at Martin's Ferry, Ohio, Will Look When it is Completed.

The front of the building will be finished in terra cotta and tapestry brick, and a beautiful canopy will extend across the sidewalk. It will be illuminated with a large number of incandescent and arc lights. The name of the house will be emblazoned in a big electric sign which will be seen from a considerable distance. As any other up-to-date picture house, the Fenray will contain all the latest improvements and conveniences for the patrons. There will be a woman's rest room with a maid in constant attendance. Provisions have been made for the checking of parcels, and telephone booths will be placed throughout the auditorium. The owners are having a confectionery store built on one side of the lobby with an entrance leading into the lobby and one leading into the street. This obviates the necessity for those in the auditorium from going into the street in order to get to the store. Drinking fountains with sanitary cups will be found in convenient locations throughout the house and a smoking room for men will be provided.

A great deal of attention has been given to the matter of ventilation. Fresh air will be taken through ducts from above the roof and forced into a compartment where water spray is continually circulated. The air in passing through the water is cooled and the particles of dirt that may be in it are removed when it passes through the water. The air is then forced through ducts into the theater and is drawn out by big exhaust fans. This method of ventilation insures absolutely pure and clarified air being sent into the house at all times. The operating room is practically fireproof. Two Baird projection machines are to be used, and a Gold Fibre Screen will be installed. Epitomizing all the features of the Fenray, it can be said of the house that it is a valuable addition to Martin's Ferry.

NEW THEATER, SALINA, KANSAS.

The accompanying illustration is a view of the interior of the New Theater, Salina, Kan. With its two balconies and the orchestra floor the house seats 780 persons. A five piece orchestra is employed. Two Power's 6A projection machines are used. During the winter months nothing but features are shown. Archie W. Blue is the manager.



Interior of New Theater, Salina, Kan.

NEW THEATER FOR MORENCI.

M. L. Gay, owner of the Gem Theater, Morenci, Mich., has begun the erection of a 400 seating capacity photoplay house in that city. It will be two stories in height and 20 by 120 in dimensions. It will be equipped with all modern conveniences.

There will be a large lobby and the stairway to the operating room will lead into it. Nothing known and desirable in a first class theater will be omitted in the construction and when completed it will be one of the handsomest structures in Morenci.

SANS-SOUCI THEATER, WATERVLIET, N. Y.

Big Weekly Profit by Showing an All-Feature Program—J. L. Maurache, Manager.

ADVERTISED as the "Home of Pictorial Novelty" is the Sans-Souci theater, of 110 Sixteenth street, Watervliet, N. Y. This city has a population of 17,000, and is known as the Arsenal City, for the reason that Uncle Sam manufactures his big gun armament in that place. Watervliet is a three-minute walk from Troy, which is just across the Hudson River, and a six-mile ride from Albany, the capital of the state. The theater is owned by Kyran A. Fisher and Maurice F. Sullivan, and is managed by J. L. Maurache. The Sans-Souci has to compete with four other picture houses, but it is the only theater in that city which is devoted exclusively to the exploitation of feature productions.

Sans-Souci Theater, Watervliet, N. Y.

The exterior dimensions of the structure are 30 by 120 feet. The throw is 95 feet, and the size of the screen is 15 by 17 feet. Perfect ventilation is secured by five big ventilators in the ceiling, and the large number of windows with which the auditorium is fitted. The house seats 400; this includes the balcony, where the manager's office is located. The operating booth, which complies in every way with the city laws, is built of fire-resisting material, and is 14 by 14 feet in size. A Mason & Hamlin piano is used.

Two shows each evening are given. These consist of five or more reels and a song. The program is changed every day. The manager has set aside each Thursday as a special feature day. The Sans-Souci is not open on Sundays. Adjoining the theater is an airdome which is operated during the summer months. It seats 350 persons. The careful administration of the Sans-Souci is netting the owners a big profit each week.

NEWSOME BUILDING BIG THEATER.

H. M. Newsome, of Birmingham, Ala., will have his $25,000 picture house ready for business on December 1 next. The new house will be located at 1923 Third avenue that city, on the site of the old Bonita theater. According to the plans the new theater will be 140 feet deep and 30 feet wide. As to the interior decorations, they will be of a quiet tempo and the indirect lighting system will be used. The floor of the theater is planned to be of Tennessee marble.

This grade of marble will also be used in the foyer, and the grand stairway, which will lead to the balcony from the main entrance. As to the ventilation, it is planned to use two six-foot blowers to bring in fresh air from the top of the building. The foul air will be drawn out by big exhaust fans which will be located in scientifically correct places in the auditorium. As to the name of the new theater, Mr. Newsome will conduct a contest and the fortunate young lady who offers a suitable name will be given a prize.

PLANS $50,000 THEATER.

O. L. Meister, proprietor of the Vaudette theater, Milwaukee, Wis., is having plans drawn for a moving picture theater which he is to build at 155 Third street, that city. It will be of brick and reinforced concrete construction, 45 by 150 feet. It is calculated that its seating capacity will be about 1,500, including the balcony. The cost will be about $50,000.

NATIONAL THEATER, PHARR, TEXAS.

Despite Mexican War Scare, This Photoplay House Does Excellent Business—Announces Week's Program in Page Advertisement.

DOWN on the borders of the Rio Grande in the Brownsville district of Pharr, Texas, W. E. Cage opened the National theater on last July first. The structure is owned and operated by Mr. Cage and has a seating capacity of 500. It is open seven days a week and uses pictures from all programs. The operating room of the National is equipped with a Power's 6A motor-driven machine and a Mercury arc rectifier. A 10 by 14-foot Gold Fiber screen has been installed, and the seats are of the folded opera chair type. Music is furnished by an automatic piano.

National Theater, Pharr, Texas.

Notwithstanding the Mexican war scare in the vicinity of Pharr, the business at the National has been, since the house was opened, all that could be expected. Besides being the owner and manager of the National, Mr. Cage is also postmaster of Pharr and the proprietor of a newspaper in that place. A full-page advertisement is carried each week in the local paper. This announcement gives the entire bill of the week at the National and a full synopsis of each feature picture, together with a critical comment of each day's program.

Spacious Interior of American Theater, Salt Lake City, Utah.

BRITISH NOTES

AFTER providing a fortnight's food for serious thought the recently imposed film duty, now in force, has been to some an incentive to precipitate action. One or two American agencies have given their customers formal notice of a slight increase in the price of open market prints; generally it works out at a farthing per foot (half a cent) upon film previously sold at four-pence per foot. Now that the government impost has been finally fixed on the definite and concrete basis of a cent per foot for raw stock, two cents upon positives and sixteen cents per foot upon negatives in preference, and as an afterthought to the original statement in Parliament by Chancellor McKenna, who declared for the "ad valorem" system, it is possible to analyze and dissect its effects and results upon the different types of films. Leaving out of consideration for the moment the majority of improved films there are two particular varieties, well in the minority it is admitted, but nevertheless upon the market, that to my mind will be adversely and unfairly hampered. These are the artificially colored or stencilled picture (some very fine specimens of which come from the U. S. A. under the Pathe pseudonym "A. K.") and the films classified under the elastic term of "interest," scenic or travel. The former type are often produced at a dead loss to the manufacturer and released solely to maintain a note of variety in his program. The maker of the artificially colored film never knows what it is going to cost until it is an accomplished thing. The laborious and intricate task of cutting seven or eight stencils for a twin-reel picture which frequently may require improvement or modification under process baffles the keenest estimation. Yet this film when finished is sold at a fraction over the cost of a monochrome print and will presumably be assessed for taxation on the profit-making basis of the ordinary positive. For the past twelve months the issue of colored pictures could almost be counted on the fingers; the scarcity of the refined anilines, I am informed, has some bearing upon it, but with the price of these still soaring and the penny per foot tax over and above the ordinary cost of the production the only indication to the future of the popular "colored" is one that points to its absolute extermination.

* * *

The others we can perhaps better define as educational subjects. They are often important as a pure speculation. Many come into the country undeveloped, but still the duty has to be paid whether the film turns out a success or failure. It is thought in many quarters that this will act as a serious deterrent to travelers and explorers returning with miles of unfinished negatives.

* * *

Mme. Sarah Bernhardt has been setting forth to the trans-Atlantic people her reasons for enjoying film acting, which she has been doing for them assiduously of late. Her chief argument is that she finds it a distinct help to act with real scenery. In "Jeanne Dore," a pulsating tragedy, just completed by the European branch of the Universal, she has occasion to appear at a window, and it is a real window. On the stage, she says, she would only be able to act with a property window and the unstable nature of the property one makes all the difference to the sincerity of her acting. If when playing for the film she has to go shopping she enters a real shop and buys real articles. Mme. Bernhardt considers this element of realism one of the greatest assets of the moving picture.

* * *

In London and the chief provincial cities Nov. 9 has been fixed as a special "Kinema Day" by a resolution passed at a recent mass meeting of the trade in the Metropolis. Upon this day—which is the anniversary of the late King Edward's birthday—a large number of exhibitors throughout the country have promised to devote whole or part of their takings to the trade fund for providing a motor ambulance convoy.

* * *

When war was declared over fourteen months ago Fredk. Burlingham, the man who went down Vesuvius, was halfway up Mount Blanc on his second attempt to film a complete ascent. His guides returned, and not until last spring was he able to make an ascent satisfactory to his moving picture camera. The fruits of his endeavors have been shown to the trade this week and present a remarkably interesting spectacle of the roof of the earth. Moving picture views of the famous mountain were on exhibition ten years ago or more, but it seems to have occurred to Burlingham alone to secure records of Mount Blanc in the dangerous season. The precarious nature of the undertaking is brought home to the spectator as he watches a real, unarranged, avalanche of thousands of tons of dispersing snow thunder down the mountain side. Another point which makes the film of extraordinary interest is a technical one, the use of a graded light filter for the rendition of true tone values much along the lines of the panchromatic process in ordinary photography. Of this I may have more to report later.

London Trade Topics.

As intimated a few months ago, D. W. Russell is fostering David Horsley's agencies in this country. He has taken a suite of offices in the new Selig building and present indications point to satisfactory business with the 1,000 feet issues of the Cub and MinA brands.

* * *

The Hepworth Company is starting this week another "yellow poster" campaign, the xanthine attribute being, of course, confined to the shade of the paper. Throughout the summer at every underground or railroad depot, on almost every hoarding in the London area, in motor omnibuses, electric lifts and a dozen different places where one or two gather together the aggressive Hepworth yellow poster, just a plain yellow sheet with never more than a single sentence, was there in conspicuousity. The new poster will be on similar lines, but instead of the convincing little homilies on picture personalities we are to be reminded by the Hepworth Company that it is our duty (if not our desire) to see only British films.

* * *

The second film featuring Lupino Lane, the comedian, who is still appearing at the Empire theater, was recently shown by Davison's Agency and is entitled "The Nipper's Busy Holiday," from the studio of the John Bull Film Company. Lane is a comedian who will yet be heard of and is even now considering an offer from the Trans-Atlantic Company.

* * *

J. Smith, of the Barker Motion Photoplay Company, and Reg. Warde of Harma & Company, renters of London, will be among early visitors to the States. The former is on a short business tour, but Mr. Warde is taking a permanent appointment in New York.

* * *

That honored and old established monument to British film production, the Clarendon Film Company, has at last become incorporated under the limited liability companies acts and was last week registered as the Clarendon Film Company, Ltd., with an increased capital of £15,000. The same directors (Messrs. Stow & Sharp) will direct the policy of the new company, which will utilize its old factory and plant on the southern outskirts of the city. The recent protracted dormancy of one of the oldest home-producing concerns has occasioned much criticism in the trade. Perhaps its internal reconstruction is the first indication of a new and promising vitality.

* * *

The first of a regular series of British comedies to be exploited by the Trans-Atlantic Company has been unspooled to the trade. Number one introduces the principal comedian of the series rejoicing under the sobriquet "Poor Clem," which is also the title of the subject under notice. In private life the impecunious Clem is William Page, who displays no mean talents as a knockabout humorist. He is the discovery of the well known Oxford street house, and while realizing little out of the ordinary in his debut promises much in the way of original absurdities.

* * *

A private company is under formation to take over the motion picture undertakings of the late Sir Hubert von Herkomer, the celebrated artist who only a year before his death started to apply his artistic attainments to the kine camera. He fitted out a modern studio—the American producer would call it a small one—but what it lacked in size it gained in completeness of equipment and situation. The Herkomer studio at Bushey, Hertfordshire, was visited by many American directors and manufacturers, and but for the untimely death of its founder would have been a familiar name on the silent stage of to-day.

J. B. SUTCLIFFE.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

A DRAMATIC critic of one of the leading newspapers of this city says that "no perceptible rise in the quotations of shares in the fast multiplying film corporations has followed William A. Brady's admission that motion pictures have reached a point in their triumphal development where they are threatening the life of the spoken drama." It matters little whether there was a rise or fall in stock quotations so far as the statement made by Mr. Brady is concerned. It was made in a speech at a dinner recently given in his honor and was intended to show that the continued increasing popularity of the photoplays is eating into the vitals of the spoken drama. Despite the fact that the stock market did not act in conformity with the views the dramatic critic based upon Mr. Brady's remarks we find in another column of the same paper this news item: "Two plays folded their tents last evening and silently stole away." One of the plays struggled along at the Princess theater for eleven days and the other kept afloat at the Fulton for five. These are the straws that demonstrate in the strongest manner the pulse of the amusement public. It is the play itself that counts and the patrons of the screen, other than actual investors, do not care a rap how the stock of the companies producing the plays stand in the stock market. The great success attending the photoplays was well established long before producers thought of floating their stock. It is but a few years ago that a suggestion to float motion picture stock on the public market was ridiculed and several initial attempts to do so failed utterly, many of the promoters scorching their fingers so badly that they could not be drawn into the business again with steam power. In looking over the list of successful producers of the past and present we find that the greater number of them never placed a share of stock on the market. The veterans in the business attained success solely on the merits and continued improvement in the standard of their products. It was not the financial backing behind it that attracted the numerous investors that have since entered the motion picture producing and exhibiting field, but the great possibilities which the patience, industry and skill of the veterans brought into focus.

* * *

The motion picture business has proved to be one of the most remarkable commercial ventures on record. It deceived the most experienced and enterprising men in the theatrical business, as well as thousands of the most astute financiers in search of investments. It is but a few years ago that scores of these people were invited, even implored, to lend their assistance to development of motion pictures; to get in on the ground floor, grow with them and share in the big returns which the veterans claimed patience and judicious management were bound to bring, but they could not see any merit in the prospectus. To a majority of the theatrical managers, moving pictures were a short-life novelty. Many looked upon them as a joke—foolish stuff trying to break into the regular theatrical business, as some of them put it. In those days the pictures were used in the vaudeville houses to close the programs and their popularity declined to such an extent that the greater part of the audiences walked out when the screens were dropped for projection of the pictures. There were some good pictures in those days, but on the whole the audiences could not be blamed for walking out. The situation became so serious that some of the producers went out of the business and some who are now foremost in it were tempted to do likewise. But the latter had an insight to the possibilities of the motion picture camera that many, supposed to be, more shrewd men called a mania or bug. It was in these gloomy days that the loyal ones offered the golden opportunities, but were left to their own resources. Vaudeville performers have at times been credited with a perception of motion picture possibilities. But few, if any, of them differed from the rest of the doubting ones. What serious thought they gave to the pictures was not born of fear of competition, but of revulsion due to current effect. Whenever vaudeville houses booked the pictures it cut out a regular vaudeville act and managers generally made the booking because they saved money in booking them. This naturally caused hostility on the part of the performers that did not tend to benefit the pictures. The newspapers sided with the opposition and eventually the several municipal departments in all the cities and larger towns took a strangle hold on the pictures. The building, electrical, fire, health and every other department that could dig up a possible excuse got into the game. Those were the good old days of graft and, with the comparatively small financial backing they had, it is surprising that the motion pictures lived through the ordeal. The nickelodeons were sprouting up then and, to add to the troubles, the theatrical managers decided not to book pictures any more because they were being shown at the "store shows," as they called them, in the vicinity of the regular house and had become absolutely valueless as an attraction for regular theaters.

* * *

Very few people in the business to-day really know what revived life in motion pictures. What knowledge of it most people have was derived from the veterans who have handed down tales of their bitter experience. Just when the clouds were the heaviest and even the most faithful were about to give up G. Melies, a producer in Paris, France, placed upon the market a spectacle in motion pictures which he called "A Trip to the Moon." It was a story picture of about 900 feet in length and the then American Vitagraph Company launched it in this country under the title of "A Trip to the Moon." It was a revelation and a big success. Shortly after the Edison Company produced "The Great Train Robbery" with even greater success. It was the advent of big story pictures and the public caught on to the possibilities of motion picture work so effectually that the regular theater people were forced to again book the pictures. This revival then led to the launching of traveling motion picture shows and the doors of the regular theaters were thrown open to them on the 50-50 basis. But even at that time investors remained skeptical. They recognized the revival, but looked upon it as only temporary and said it was marked by the same novelty that attached to the earlier pictures and the result would be the same. What followed is current history.

* * *

To-day we find the critic referred to in the opening of this article declaring that the larger number of regular theaters both in this city and all over the country have been absorbed "by the vastly popular shadow drama." "It has opened a new way for people in search of entertainment," says Mr. Louis V. De Foe in the Sunday World, "to avoid spoken and acted plays that should never have been produced at all." He adds that a positive advantage would accrue to the acted drama if 25 per cent. more of the theaters all over the country were surrendered to the screens.

* * *

In the face of this frank statement, where can the people who are continually crying for more strict censorship find justification for their claims? Motion pictures are a blessing in disguise because they are now advocated as a purifier of the stage. It is entirely logical to contend that as such they should be accorded equal privileges with the stage and their usefulness should not be allowed by any authority to be curtailed through nonsensical and unjust censorship, or any other regulations that do not apply with equal effect to the regular theaters. This is all the motion picture producers and exhibitors have asked for and their standing in the amusement world justifies their demand for equal recognition and treatment. During the first two months of the present season the failures in the regular theaters in this city have almost aggregated two dozen and most of these plays have been condemned by the ablest critics for bad taste and false philosophy; yet in not one instance has an attempt been made by the authorities or censor cranks to condemn them. There are police regulations adaptable to all productions whether upon the stage or upon the screen, yet the former are reviewed only on rare occasions and the screen is a constant victim of discrimination. Even the regular theatrical people are crying out against certain stage productions while the "guardians of public morals" remain absolutely mute. Such a condition of affairs cannot go on indefinitely, and if the producers and exhibitors will judiciously yet determindedly exercise the influence and strength represented by their number they must eventually win their struggle for just and equal recognition. It has long since been demonstrated that this cannot be accomplished by persuasion. Such methods fall upon the hypocrite and the politicians under their influence like water upon a duck's back. The one agency through which the motion picture people can secure what they are entitled to is the political arena. All the motion picture people must stand together at the polls and in the lobbies of the legislatures and Congress and fight the unjust influences that use the same methods. Other elections are coming and many evils require extermination, and whether the elections to come are a week, month or a year hence the motion picture people should continue their work incessantly and be ready when the time comes to act.

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT**

An Example.

FILM FACTS, the organ of the Metro exchange in Boston, is one of the liveliest exchange issues that comes to our desk. W. E. Furber, who edits the organ, gets hold of real meat for every issue, but this is particularly good:

> When C. A. Riva first opened his Pastime theater, Tilton, N. H., the town looked upon the theater as a peril to be avoided. It was pretty tough sledding for a while, but Mr. Riva used his gray matter. He looked up the studies of the high school students and, when possible, secured special pictures that dealt with them. Later he prevailed upon one of the ministers of the town to lecture on a biblical subject, and in various other ways slowly wormed his way into the hearts and graces of the people of Tilton. He has won to the extent that no other theater license is allowed in the town, and he acts as his own censor. Just now he is making arrangements with the town to admit the children to special matinees for 3 cents each, the town paying him the other 2 cents for each and every child who attends. What do you think of that? Hats off to Mgr. Riva; he has shown us how to handle a prejudiced community.

The man who can do that is a manager, but any man of tact can do it.

Going On.

There is always something doing around the Third Street, Easton, Pa. The management writes:

> It may be of interest to you that a company of Famous Players are now in this city and vicinity taking scenes for their picture, "Still Waters." The company is headed by Marguerite Clark, with J. Searle Dawley as director. Mr. Dawley is highly pleased with our water and mountain scenes. He required canal scenes of a special nature and after traveling several hundred miles seeing different canals he decided that we had the prettiest and promptly brought his company here. Miss Clark also is very much pleased with the country and expressed her desire to stay here for some time.
>
> The roof of our theater is so that it could be easily arranged to build a studio on it. It measures 90 feet square and is perfectly level. The matter of locating a company of players here temporarily is now under consideration by the Famous Players Co.

It is rather late in the season for field companies so far north, but it is pretty country around here and with a good stage space so conveniently located it would be ideal for next summer and then the Third Street could say it was the only picture theater with its own studio.

A Newspaper Advertisement.

D. Filizola, of the Theaterette, Fort Scott, Kan., sends in proof of a newspaper advertisement and wants to know what we think of it. Since he adds that it brought him money, we think it must be all right, but the display, while good, is not elaborate and the rule border is badly locked up and you can count the pieces—evidently linotype slugs. The advertisement announces the taking over of the Broadway Features, and so must run pretty full, but ordinarily there would be too much type for the space taken. Evidently the job room is not "long" on display type, for Mr. Filizola explains the use of two type faces in the border by saying that there was not enough to set all caps as he wanted. That is one of the things the exhibitor cannot well help, but for the current releases the amount of reading matter should be cut down, that each announcement may get proper display.

A Polyglot Program.

Ben Michaels, of the Verdi, San Francisco, writes:

> Under separate cover I am mailing you my first attempt in the way of a house organ.
>
> Contrary to custom, I have christened it after the district in which my theater is located, instead of calling it "The Verdi Herald," etc.
>
> I believe, or rather think, that in making my house organ a district paper, and dedicating it to the district it will be more widely read and its value be increased as an advertising medium. As yet, the merchants have not been solicited for advertising space. In my second edition, I intend to get closer to that subject. I am going to try to create a demand for space. I intend to have the merchants (and there are a great many of them here) call me up, or come to see me regarding same. At least, when my representative does call he will be received with open arms.
>
> Subscription blanks are printed in each edition, one year's subscription of one dollar entitles subscriber to twelve tickets, saving twenty cents; six months' subscription, six tickets, and three months' subscription, three tickets. I have a young lady in the lobby with a table and cash register, having a very loud bell (that is the register, not the young lady) and signs in various languages (I am in a cosmopolitan district), shouting out the fact that they can save money by purchasing tickets from her instead of our regular cashier and pay box. I have to have the assistance of several interpreters to explain to them how they can save money. By the way, my paper will contain one-half page Spanish matter, the other half French and an entire page Italian. Later on I hope to include a Chinese section. Some clientele—what? Have just formed a strong combination with competing houses regulating conditions. I have a house seating 1,200, costing $60,000, which I opened of course, with an admission of ten cents, but my friends, my competitors, got together and began to fight me. At a meeting of the Local League, I voiced my complaints regarding the tactics which they adopted and advocated unity of action. I was laughed at by them, and when I realized that they wanted a scrap I gave it to them. Brass bands, eight, nine and sometimes ten reels for a nickel, a set of silver-ware every night, money to the kids from the top of the house—in fact, I used every weapon that I could think of, fair or foul, to accomplish my purpose. I issued pamphlets and circulars, some of which were severely criticised, by James S. McQuade and others. At that time, not desiring to rush into print, I laid low and never even replied, forgiving my critics because they knew not what I was up against.
>
> After whipping my competitors into line by giving them, first of all, all the fight they wanted, then as victor I sent emissaries to the vanquished, not in a dictatorial manner, but in a conciliating one, asked for a meeting and organized one of the most efficient and beneficent arrangements to film exchange and exhibitor alike ever formed.

The paper is still in its formative stages and will be better as it grows. It can be made into a real power in the district with an aggressive personality behind it—and we believe that Mr. Michaels possesses that personality. This is merely by way of an introduction as the letter is more interesting than the issue is at present.

Made an Exhibit.

A. W. Ballenger, of the Dean, York, Neb., who used to come in more often than he does now, sends in some postcard pictures of an exhibit the house had at a local display known as a Fall Festival. It was largely a county fair in miniature and the idea of a picture theater making an exhibit was a novelty that interested the visitors and won a five-inch comment in the daily paper in which it spoke of pictures as now being an established business; the sort of attitude the papers have been so slow to accept. It is rather too late to suggest that other houses get in their display in fairs and expositions, but it will be a good thing for next season. This display consisted of photographs and printed matter, but a spare machine, samples of film between two plates of glass and similar exhibits would add to the interest. We regret that the post cards will not reproduce.

Free Tickets.

A midwest correspondent sends in the circular of a competitor in which the offer is made of free tickets for subsequent nights for those who attend the performance advertised. The writer styles the competition unfair and wants to know how to combat it. Not knowing the facts, we do not feel convinced that the competition is unfair, but the remedy is obvious. Make it plain that your own show is good enough to be worth the full money and that you do not have to give two six-reel shows for the price of one. Get the patrons—the other man's patrons—thinking along those lines and two tickets for the price of one will not seem so attractive. There are times when it helps matinee business to give a matinee ticket with night admissions just to get them coming, but two night shows for a five and ten cent scale suggests that the performances are so poor that they are not even worth half price, and this fact, if emphasized, should do the work.

A Slip.

Dave Udell slipped up when he got out a card with a deep mourning border announcing the death of "I. M. Gloomy" due to the shows at his house. The suggestion of death should always be avoided in amusement advertising. The shock overcomes the supposed novelty of the idea.

Fine!

Charles Decker, of the Majestic, Grand Junction, Colo., has a four-page weekly paper, The Movie News, that he gets out for the house. In a recent issue he inaugurated a department to promote an intelligent appreciation of the Sunday opening question. He does not rant and rave. He presents *facts* succinctly and makes his appeal to reason and not to emotion. The first issue gives a report of the Church Film Circuit, of Elgin, Ill., and advances that organization as a text for the sermon that pictures are not the things of evil the bigots suppose them to be. It is a move that other periodical publishers might well follow. If you have a house organ, give some space each week to the dignity of the pictures. Advertise them as a business and you'll not have to worry much about Sunday openings.

A Coupon, But—

The Crawford theater, Wichita, Kan., has gone to the coupon stunt, but it uses the best newspaper coupon we have seen yet. We print it for the guidance of others:

> **This Coupon Entitles Holder to a Hundred Thrills a Hundred Sensations.**
> **Theda Bara, Jean Sothern and WM. E. SHAY in**
> The Two Orphans
> **Bearer May Claim a 10c. Seat for Ten Cents.**

It would be better still if the words "this coupon" were given a line to themselves and a larger display.

Two souvenir programs are sent in. One is a fine lemon stock, two pages and a fold over; a very artistic bit of printing, bar some Old English type, but it covers a shockingly poor half-tone of Charles Chaplin. Much better in effect is one of Miss Clara Kimball Young in which the program is pasted for half an inch to the back of the card and then folded over the face. It costs less but is much more effective.

Series Booklets.

James A. Morrison, of the Star, Meaford, Ontario, is getting out a booklet for the fifteen installments of "The Road o' Strife." A twelve-page book carries the stories of the complete film. We think it would be better to run stories of the fourteen and leave the fifteenth to be seen in the theater. A booklet for a series is helpful in aiding the fans to refer back to previous stories and it might help to run some such line as:

> KEEP THIS BOOKLET.
>
> You are bound to become interested in "The Road o' Strife" and it will be handy to have this to refer back to as the series progresses.

This will ensure the holding of a greater proportion of the first issue and keep down the demand for duplicates. Mr. Morrison seems to like the series idea, for he runs four each week.

The book is simply but neatly gotten out. No cuts are used, but this is an advantage on the paper employed. We do not notice any reference to course tickets for the series. We wonder if Mr. Morrison has tried selling tickets by course.

Opposition.

The Famous Players Film Co., of Boston, is getting out a condensed opposition to picture theater advertising in the shape of a four-page folder of hints on house management. It is house management in a nutshell. It is good enough to copy, so we shall.

> Get a Paramount Franchise. There is quality and consistency in the service. It stimulates and builds up.
>
> Always advertise. Use a house organ each week telling your story. Bill your front and lobby as impressively as you can, but don't plaster it. Use a mailing list. Make your house the representative one of your city or town.
>
> "THE PARAMOUNT HOUSE."
> "THE HOME OF PARAMOUNT."
>
> Cleanliness is next to godliness. Have a clean and comfortable house. Not too cold or warm.
>
> Have your attaches polite, agreeable and well dressed.
>
> Be sure your projection is good, screen good, booth clean, lenses and machines same way. Test your voltage and rheostat. If not up to standard your picture is not good.
>
> Have a personal acquaintance with as many patrons as possible.
>
> Never consider you have competition.
>
> Good music is essential. Give it attention.
>
> Watch your program. Don't have resemblance. Diversity is the keynote of a satisfactory program.
>
> Don't have a dark house. Try to light it, when showing a picture. Use amber at your entrance, green on the sides, red at exits and in the boxes. This combination generally is good.
>
> In advertising, don't do it once, keep it up, week in and out. Advertising attains its best results with persistency.

If you'll do just that and no more, you'll be the real manager of a real house.

Big Four Stunts.

The alert press department of the V-L-S-E sends in a set of stunts employed by exhibitors using their offerings. They are still good for others and suggest how other titles may be adapted to display or mail work.

When "The House of a Thousand Candles" was shown at the Orpheum theater, Franklin, Pa., the exhibitor engaged a show window, which he filled completely with candles of all sizes—some in candlesticks, some unsupported and others carelessly thrown around.

At night those in the holders were lighted and made an unusual contrast to other electrically lighted windows in the vicinity. A small card bearing the name of the theater where the feature was engaged satisfied the curiosity of the large number of people attracted by the display.

This same exhibitor used hundreds of candles to illuminate his lobby and his box office each night while showing this feature. The effect of the soft, mellow light was quite unusual, and attracted capacity business. Passersby thought that maybe the city light plant had broken down, until after closer investigation, the real reason for this odd illumination was apparent to them.

Three weeks before the exhibition date of another of this company's features, "Mortmain," the Grand Opera House, in Titusville, Pa., sent out an imprint of the human hand on a plain sheet of paper to each of the "leading lights" of the town.

The imprint was made with carbon dust, giving it a very ghastly appearance. One week later, a second notice was sent to the same people. The third week, one day before the exhibition, the same imprint was sent again, but the sheet carried full information as to what it all meant.

The two first notices created a vast amount of comment and received a large amount of newspaper publicity.

The Lubin theater of Cincinnati, when showing "The District Attorney," got up an especially attractive mailing piece in the form of a legal size envelope on which was printed in red type, "A Warning From the District Attorney." The enclosure consisted of a herald and a red circular bearing a short synopsis of the story and the day of showing at the theater. This proved a very profitable advertising stunt.

A Portland exhibitor ran a big three-quarter page ad. in the Portland papers announcing the capture of "Crooky." This followed an advertising of the preceding days, offering a $2,000 reward, for Crooky's capture.

From Philadelphia.

Jay Emanuel, of the Exhibitor's League and the Ridge Avenue theater, sends in one of his brief one-sheet programs and dolls it all up in green ink. Green and black, a rather dark green, makes an effective combination on white paper, but it also makes two printings and the program is so neat in appearance that we do not think it needs that assistance. One color will do. He might take the trouble to date his days, but he seems to think that one little ten-point date at the top is enough. It isn't. He is now using the back page for underlined features and making the program work double.

Dateless days seems to be a common failing in Philadelphia, for the program of the Hamilton is still worse. This is a six-page vest pocket folder. The program is on one side and you have to turn to the other and look all over the minute first page to see what week the program is for. The layout is good, but this slight addition would help a lot. The two spare pages are given to the house talk. This is very well done.

Tells It All.

The Marguerite Clark theater, St. Louis, has been taken over by a new management and renamed the Congress. The announcement sent cut is more than usually full and tells about all the patron wants to know. It not only gives the hours of performance and the prices, but it tells about the program, the lighting, heating, decorations, promises a weekly program and gives a form to be filled in for the mailing list and tells of a carriage man to see to the parking of cars. You read the circular and feel that a management so exact and informative must know how to run a house properly. The circular is accompanied by an invitation card backed up by two tickets for the opening. We hope they will send along the weekly program when it is ready. If it is as good as the circular it will be interesting. One announcement of interest is that an intermission of a couple of minutes will break the run of film. Two hours without stop is rather too long, but some houses run longer.

Crude—But Read.

"How to get rid of worms," used as an outside page attractor may not be in the best of taste, but it probably will be read. The inside of the card shows the picture of a man fishing. It goes on to explain that he is fishing for live attractions for the Victoria, Rochester, N. Y. It would have been better had some other line been used. The reflex on a card like that is not in favor of the house that appeals to a good class of trade. A card announces the distribution of one thousand Chaplin balloons from the roof of the theater, each being good for an admission by "showing the balloon to the ticket taker with the Chaplin trade mark at the door." Wish the house would send a photo of that remarkable ticket taker. Never saw one quite like that. Seriously, the house appeals to the best trade and such careless English is apt to impress unfavorably the persons it is most desired to reach.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid*, $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

BUILDING up what Hermann A. Blackman had to say recently about "charm," charm also means the absence of mechanics. Most of the stories submitted are too horribly mechanical. The workmanship shows, there is an ever-present sense of labored development and painstaking but evident effort. It is just as though the ballet dancer should show by her labored breathing and look of pain the effort her work costs her. When she darts out on the stage, light as thistledown, and seems fairly to float about, only the professionals know that the toes upon which she seems to rest so lightly are painfully swathed in packings with perhaps the toenails split to the quick. Only they know that her throat is dry and parched through her efforts to breathe through the lips spread in the fixed smile. Only those who have been through the mill can know how keen the torture is. Now and then a dancer comes who cannot hide her torment and she is voted clumsy and incompetent. She dances as well as the others, perhaps, but she shows that it is work, and she does not please.

It is precisely this way with stories. The work should be there, but every appearance of effort should be hidden. Stories come to the reader's desk that never should have been permitted outside of the workshop of the writer. They are not bad stories, perhaps, in their formation. The technical work is well done, and there is plenty of strong incident, but, as you read along, you can almost *feel* the effort that has been put into the script. You can see how laboriously the author has built up to the climax, how painstakingly the minor incidents have been worked out, how strenuously the author has sought for a punch. The result is a story, but a story that does not please, because its creation was not a labor of love, but a matter of business—and bad business in that no story should be sent out that does not completely mask work with charm.

In your practise work this labor is necessary, because it is the means through which you gain the technical and mechanical proficiency that enables you to do your work when you have passed the point of absolute labor. It is by means of these practice stories that you will eventually arrive at the point where you can write instead of manufacture plots. This work must be done, but it is a mistake to send out the clumsy work merely because you hope to sell. You cannot sell and you may gain a reputation that later you cannot well live down.

The constant plotting and writing of photoplays will bring you to a point of development where you can write plays with a certain freedom from conscious effort that will prevent the effort from being apparent in your work. After that you can sell. Before that you stand a small chance of making even an occasional sale, and these sales may be harmful in their effect in persuading you that you have advanced to the point where you can cease your effort.

For a comparison turn to the magazines, where the author's own effort is reflected. You will find many stories that please. You read them with genuine enjoyment and regret the approach of the climax. Again you may find a big theme mechanically developed. Even the novice can perceive the workings of the author's mind. You can see even without close study, how painstakingly he has built up his structure. You can see the care with which he has added this complication and that crisis. You can almost hear him say, "Now I'll bring in Black Tom to kidnap the girl so that Jack can come along and rescue her. I'll bet that will make them sit up." It does not make them sit up, because the moment the abduction is performed we know that it is done for no other reason then to afford the hero another opportunity to get solid with the readers through the performance of another noble action. There is no other excuse for the introduction of the incident, but having been introduced, there seems to be no good reason why it should not add to the effect. There seems to be no reason, but there is. The mechanics of plot construction are too apparent. As a study in technique it might interest, but the author has striven to replace inspiration with workmanship alone and the inspiration should be the reason for the story having been written. In magazine work this is referred to as hack stuff; the work of a man under contract to turn out a given quantity of product within certain periods. Now and then he has an inspiration, but more often he simply manufactures a story instead of writing one, and the result shows.

This same thing holds good in photoplay, though on the screen an able director can cover up some of the defects, though the best director living cannot replace the want of inspiration in a story unless he recreates the idea and himself supplies the inspiration.

If you have been pegging away and find that you can always reach a certain grade of product, do not rest content with that fact. You are now fully qualified to write good stories, but the mechanical qualifications must merely serve as a means whereby the inspiration can be transmitted to the director.

This department probably would be a lot more popular and appeal to to a larger class of readers did it not always preach the gospel of hard work, but it is through hard work, and hard work alone, that proficiency can be gained, but do not let the hard work show in your writing. Use the facility you gain from hard work to permit you to get your idea down in the best technique with the least effort, but do not parade the work but the effects of that work.

The beginner is occupied almost wholly with questions of technique and construction. He spends his time wondering whether this should be a leader or a cut-in. He wonders whether he has one scene or two. He puzzles about cutting back and continuity and all that. Consciously or otherwise, he is engrossed in technique to the exclusion of idea. But as he gains sureness in construction he progresses in idea. No longer does he have to worry over the division of scenes or their numbering. Automatically he decides as to whether he shall lead or cut in. Instinctively he knows the best line of action. Now he has only to think of the plot and develop this to the best of his ability. But here, as in technique, he must plan and practise and experiment before he can write with assurance. Until then he must feel his way, and nine times out of ten this labor will show in the development of the script, and it will not interest others than himself. To the author the work may seem good, but to all others the result is not acceptable.

In our theatrical days we noted the rise of more than one of the present-day stars. We caught them first in the burlesque shows or the small four and six-a-day houses. They worked hard, much harder than they do today, and generally to little effect. Their work was labored and ineffective in spite of their efforts, or rather because of the effort. As they gained in sureness they gained in advancement, and we have seen more than one monologue man hold his audience for half an hour where once he could not "get by" with a ten-minute turn in a museum show. In the museum days they thought they were good. Now they know they were not, but they had to get so far above that they could look down upon their former estate, and it is precisely the same with photoplay writing. You cannot know how poor you are at present, good as you "know" yourself to be, until your advancement brings you to a realization of the fact that you were a poor writer at a time you cheered yourself with the reflection that you were writing better stories than were being produced.

Try and convince yourself that this is so. Try and realize that you must pass your apprenticeship and do not demand immediate sales. Wait and work. Do not send out any scripts and you'll sell just as many as though you sent out all you write. Wait until you can write, not because you want to earn the money, but because you have made a writer of yourself and *must* write the ideas that crowd into your mind.

We would rather kiss a pretty girl than kiss the photograph of one. Almost anyone can take a photograph in these kodak days, but pretty girls are scarcer than their photographs. In your stories offer flesh and blood and not photography. Cut out the mechanics of reproduction, or, rather, make them subservient to creation.

An Avocation.

In spite of the fact that we have repeatedly said that at the present time photoplaywriting is an avocation and not a regular job unless one gets with a company on staff, many writers send in to announce their determination to center their efforts on photoplaywriting after a little run of luck. To back up what we have already said, read this from a man who knows:

> This is the second time I have written you and I wish to take the opportunity to thank you for the assistance and the sane advice which you gave me in reply to my first letter, about a year ago. At that time you advised me to "stick to my job," and not to let the fact of having sold five scripts in a row make me believe that I could, therefore, make a steady income in that way. Since that time the accumulation of a choice assortment of rejection slips has pretty well taken the conceit out of me. But I have most certainly learned more from the rejections than from the five sales. I can now even wonder how on earth I ever managed to "get by" with those first five. They certainly were a wobbly lot! Meanwhile, thanks to you, I have been able to eat three square meals per day—the reward of a rather prosaic sort of job—instead of attempting to dine on Hope, sprinkled with white, green and yellow slips of paper. Needless to say, I am very grateful to you for puncturing my balloon as you did.

It's fine to be able to chuck the old job and go down to the office about eleven o'clock some morning and give the other fellows the laugh, but the mirth all goes out of things a little later when the bubble bursts. Think it over twice, and if that does not suffice, think some more.

The Lubin Market.

Daniel Ellis, of the Lubin Company, writes that Lubin is not in the market for any one-reel dramas whatever. They can use one-reel comedies and three-reel dramas—which is about all they do need at present. Please make note and save trouble.

Back In.

T. E. Letendre, who wrote the first book on photoplay technique and who founded The Photoplay Author, is back with the films after an absence of several years. He has joined the press department of the Universal.

"Better Than —."

Only one day last week did we fail to hear from some writer who knew that his or her stories were better than those on the screen. But listen. Don't judge the story on the screen. In some cities you must make allowance for the excisions of stupid censors. Then, too, you must make allowance for other clips. Perhaps an operator rips the sprocket holes out of one side of a piece of film. He simply cuts out the damaged part. You see only what is left. You cannot judge of the story that was bought from what you see on the screen. Down our way is a house running film 60 to 90 days old. The other day we caught a Universal story. The hero telephoned his father-in-law-to-be that if he could get a carload more of explosives, he would have a railroad spur done in contract time. The car was sent and it was set afire by the villians. Evidently after that something happened to the film, for the next we got was a leader that said the line was completed, and then one scene showing the inspection train rolling over the new construcion. The real story had been completely eliminated through some damage to the film long after it had left the factory. Surely the picture on the screen is not the standard by which to judge, even on first run stuff.

Quick Finishes.

Recently we saw a story in which the author waited, after the story was all done, to perform an operation that restored the eyesight of one of the leads. Blindness had been introduced into the play to add to its dramatic value, but it was felt that the story would be better were the blindness cured, so after the story was all over the surgeons came and fixed the damaged hero up.

It is fatal to delay the story long after the climax. The story that ends with the climax is best. Now and then a reasonable amount of falling action is permissible, but this should be the resolution of important points and not the bare clean-up of the muss made in an endeavor to heighten the interest. If Jim, the brave fireman, breaks an arm while rescuing the heiress, let him win the lady and her millions, but do not tag on a couple of scenes to show that his arm healed. He's got the girl, and that is all we care about. Our interest ceases before the story stops.

An Unusual Experience.

A western woman writes very interestingly of her experiences in selling as well as her experience with brokers. She says:

> Four years ago I took a scenario written in pencil on a scratch pad and without even a synopsis to Lannier Bartlett of the Selig. He read half of it, explained that I should have numbered the scenes and requested that I leave the play. A few days later I got it back with a letter explaining the reason. The plot was real—too real to take with the average audience. I was discouraged but about two years ago I decided to try again. I went to a man who advertised to sell scripts as well as teach the proper form. In return for my money I received a big heap of paper in which I found nothing a five year old child would not know. A sample complete play was enclosed which contained fifteen scenes. After waiting weeks for a scenario, which he had sent to a studio where he claimed he had a pull, I went to the studio, found the scenario editor was away and also learned that a play should have about fifty scenes and that the man who had advertised was not known at the studio. I then took up the scenario Mr. Bartlett had returned to me, used some imagination, added four more reels to it and sold it along with several other plays of two, three and four reel length, all at one sale to one company, which goes to show that the amateur writer has a chance. Since then I have devoted my time to shorter plays and have given my thoughts to imagination, development of plot, continuity, together with care in writing the synopsis. My last sale brought me thirty-five dollars for a one reel play I had spent five hours in the writing. I had spent two weeks plotting in my mind but could not find the right solution until I read your explanation of the difference between heart interest and love story.
>
> A good production of a play I have written is my biggest encouragement; the money is a substantial proof of success, but success cannot be obtained by the writer, or rather "would be" writer, who has stronger imagination concerning the check than the plot he or she should be developing. While in Los Angeles a woman about fifty years old (I am twenty-four) called on me. She stated that she was going to write motion picture plays to help out a sister in financial difficulties. She was going to give her sister half of all her sales and requested that I help her with her spelling and send in her scripts with mine. She seldom attended a picture show but her inspiration (?) had come from the fact that a company had taken a scene in her church. I told her I had heard that one sale in six months was good for a beginner, that I had no pull with scenario editors, but if she or any amateur sent in a play worth while it would sell. I gave her several back numbers of The Moving Picture World referring her to your articles. She thought an "idea" was all that was necessary and was in a daze when she left. I pitied the woman but felt I had saved some hard working editor a pathetic letter of the sister's financial condition. Another type of writer I have met is the kind that expects to furnish the idea, have you write the continuity and submit the play with both your name and theirs. I tried it once but my friend couldn't wait for the check and wrote in a very few days to hurry up the editor (so he couldn't steal it) and, of course, any chance the script might have had was gone. My friend then decided that photoplay writing was too slow and I decided I had learned a lesson.

This correspondent appears to have had unusual luck in her lump sale, but another writer, this time from Connecticut, made her first sale of two scripts sent in the same envelope to one of the most difficult companies to land—but she did it after two years of hard work and discouragement. It only goes to show that as Mrs. Parsons says in her book, there is a market for scripts if you can write them.

The class of persons who want to give you ideas is almost as large as the number of persons who think they are writers. We get about every three months a lead pencil request to collaborate with a Jersey genius who has a twenty-four part story. All we have to do is to whip the stuff into shape, type it, sell it and give him half the money. It is too easy.

Padding.

Asking about another point, an inquirer remarked that he has a certain swing of scenes. He is afraid his story is too long and in such a case he can drop about half of these scenes and substitute a five-foot leader. He wants to know if this should be done. Most assuredly. Those extra scenes never should have been written. It is a very poor drama that will not run at least a full reel, and padding will not help that sort of drama in the least. Now and then it is considered allowable to open with a few atmosphere scenes, but to deliberately pad is the worst possible practice. Tell your story compactly. Avoid the unnecessary. You'll get more footage for the essential scenes. The director will do the padding if he wants to.

Book Rights.

Some readers of this department show a disposition to go in for book rights and are asking all sorts of questions that show their absolute lack of any knowledge of this phase of the business.

It is six months too late to go in for this end of the work, for adaptations are on the wane and there never was even a look in for other than real literary agents who could offer fifty or a hundred titles for a choice. Keep away from this end unless your intimate knowledge of books and authors and your personal acquaintance with large publishers enables you to swing a good market.

Scenes.

A scene is all of the action that takes place in one spot at one time. That definition is so simple that it seems absurd to get all sorts of inquiries as to just what a scene is, and yet a lot of correspondents seem to be in all sorts of trouble. For instance, one man writes that he has action happening in the same set but broken by a time leader. He cannot go to some other scene, so he must hold the players in the set, though one must be differently dressed. He wants to know if that is two scenes or one, and if the second section should be numbered or "back to scene."

The idea of the scene number is to give each piece of negative an identity in the joining and cutting rooms. Here are two definite phases of action, participated in by the same persons in the same setting, but since one of the characters has had to change costume, it stands to reason that the action is not continuous, and if the action is not continuous it is not one scene, but two. Even without a change costume, the fact that the action is not continuous makes it two scenes and each scene must have a number. They will probably be taken on the same strip of film and then cut apart, but this has nothing to do with the matter. The point is that the action stops. Therefore the scene stops.

Another author wants to know if the two parts of a scene cut into by a leader should not be two numbers. It is not two scenes because the action is continuous. The cut in leader is not a break. It is a part of the action; something said by someone in the scene, therefore it is a part of the action and not a break to that action and but one scene number is used.

There need be no hesitation as to scenes if only the author stops to consider whether or not the action is continuous.

Your Pets.

The other day a man wanted to know in how many reels he should write a certain story. He thought that there was no end to the possibilities of the plot. And he didn't know that the theme was bad and hardly worth half a reel. And mind you, he was not foolish. He turned the idea out between two other perfectly good ideas and thought this by far the best of the three. It was simply that it appealed with unusual force to himself. He could see a wonderful five-reel comedy in the idea where the dispassionate appraisal put it into the half reel class.

Every writer of any real experience knows that now and then he is bound to hit one of those ideas that are utterly worthless and that they presently come to know to be utterly worthless, but which, in the first blush of enthusiasm seems to be masterpieces. Write them—and forget them. It is the only way.

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Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 111.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What do you understand by "undercut" sprocket teeth? By hooked teeth? What do you understand by the inertia of the intermittent movement? By momentum? What effect have these two on projector construction? What are the effects of undercut and hooked intermittent sprocket teeth?

Roll of Honor on Question No. 105.

The Roll of Honor on question 105 consists of Joseph H. M. Smith, Forth Worth, Texas; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York, and M. Nosti, Tampa, Florida.

I have selected the reply of Brother Solar for publication.

Reply to Question No. 105.

By John Solar, Watertown, N. Y.

The Question:

What are the supposed advantages of the meniscus-bi-convex condenser system as against the plano-convex? Can you use a meniscus lens in front with a plano or bi-convex next the arc? What is the E. F. of a lens? What is its B. F.? What effect on the E. F. of a condenser has altering the distance between its factors?

The Answer:

The meniscus-bi-convex combination when properly matched will produce less spherical aberration, collect more light from the arc and there would be less reflected light than with a plano-convex system. The principal advantage in the use of the meniscus-bi-convex is, however, in cases where the operator is unable to keep other conditions right and keep his arc near enough to the lens.

The meniscus lens could not be used at the front. With a 6½ plano next the arc and a 6½ meniscus in front with the arc 3 inches of the condenser the rays would be diverging, and consequently would not focus.

The E. F. of a lens is the distance from its optical center to a point where parallel rays will focus an object. The B. F. I consider to be the focal length of the back combination of a lens, though Brother Richardson considers it to be the back surface of the lens to the film aperture. If he is right then the lens would have no fixed B. F., as the distance is variable with the distance between the condenser and aperture; also with the distance between the arc and condenser. (Yes, and also most largely with the distance from screen to lens.—Ed.) In order to explain the effect of changing the distance between the condensing lenses I would have to prepare several drawings. With light projected from a point near the center, the factors of any condenser combination may be separated from ⅛ of an inch to 6 inches and not change the point at which the arc is focused. As we move the point from which the light is projected toward the border the distance between the face of the condenser and the point at which the arc will focus will gradually increase with a decrease in separation of the condensers. As used in practice it is impossible to have a fixed E. F. of the condenser combination. With a 6½ and a 7½ combination, the arc about 3 inches from the back surface of the condenser, light projected from a point ¼ inch from the center of the condenser would focus about 33½ inches from its face, whereas if projected from a point ⅞ inch from the center it would focus at 27½ inches, and if projected from a point 1½ inches it would focus at 18 inches. If at 1¾ inches it would focus at 14½ inches from the face of the condenser. In this case we have a range of 19 inches in which light from some point of the condenser will focus the arc. So far as I can see the B. F. of this combination is of no value or use. The essential point is the E. F., which will give the best light at the spot, in this case 14½ inches from the front of the condenser to the aperture.

[I cannot agree with Brother Solar in the last part of his reply, but I have published it just as written.

As to the B. F. of the objective, why in my judgment it is a variable quantity as applied to combination lenses. A given lens will focus a picture perfectly with a screen placed 20 feet, 50 feet or 150 feet away, but the B. F. will be very different in each case. It is customary, however, to consider the B. F. of the lens as being the distance at which it will focus parallel rays of light, and viewed in this light, of course, Friend Solar is right.

I also don't agree with Solar that it is impossible to use a meniscus in front. It is not *impossible*, but is nevertheless impractical. The result would not be at all satisfactory. One of the main effects of the separation of condenser lenses Brother Solar has entirely overlooked, viz., loss of light. The altering of the distance between the condensers alters the E. F. of the combination. I do not think there is any doubt about that particular proposition.—Ed.]

Trouble for Chicago "Schools."

I am informed that City Prosecutor Harry Miller has begun the prosecution of the officers of "schools" which prepare applicants to pass the city examination for motion picture operators. Mr. Miller is quoted as saying:

"Evidence in hand shows perjury to have been employed in getting licenses for the 'students,' and that applicants have been furnished by the schools with letters purporting to show experience in other towns, these letters being false."

I do not know as to the truth of all this, but sincerely hope that the prosecution is a fact. This department and its editor believe firmly and absolutely in the education of the operator and the manager in both the technical and practical end of projection. He believes that the department and the Handbook have done as much, or perhaps more than any other one thing to bring the motion picture industry to its present high plane, and secure its perpetuation, this statement being based on the fact that it is only through excellence in projection that the splendid work of the producer can be appreciated by the public, and it is only through the education of the operator and manager that excellence in projection can be attained.

This department and its editor is, however, absolutely opposed to fake instruction—cramming for examination. We believe there are more than enough operators right now, and would welcome a law, such as Massachusetts has, which compels the applicant for a license to have *passed an apprenticeship in a theater operating room.* These schools for the most part do not give any genuine instruction in practical projection. It is true that some of them, in fact, most of them use my Handbook in preparing their "students" for examination. This is to be regretted, still there is no way of preventing it. If the union would expend the same energy expended in fighting the schools, and the promulgation of knowledge, in securing the passage of laws compelling one or two years' apprenticeship, with the privilege of applying for a second class license at the end of six months or a year, and a first class license at the completion of the apprenticeship term, it would, in my judgment, accomplish far more and greater good.

Organized labor is very strong in Chicago. The Chicago union, if it would expend its energy in the right direction and work consistently to that end, could, I believe, secure the passage of a law compelling a suitable apprenticeship, modeled perhaps after the Massachusetts section of the law dealing with that subject.

The Chicago union has been organized something like seven years, but unfortunately, due largely to poor leadership, has expended about four-fifths of its energy along the lines of greatest resistance. The editor of this department has many friends in the Chicago local; also there are many who are not friends, but he would ask friends and enemies alike to sit down for a moment and think over the record of the past seven years—or is it eight since the organization of the local?

Are you proud of the record? Completely reorganized twice, and even the number of the union changed once. *Have you ever secured one single thing except by "main strength and awkwardness"?* Has that hugely valuable asset "diplomacy" entered into your negotiations with the managers one single time at any stage of the game? Have you not, time after time, antagonized the Chicago managers without any reason on earth except just sheer, pure, unadulterated knock-'em-down-and-drag-'em-outedness?

Jack Miller, who was your business agent for a long time, and I presume is yet (at least I do not remember having heard of his removal), was honest. He *meant* all right, but *Jack Miller only knew one thing, and could only see one thing and that was force.* He ought to have made a good prize fighter, but no local under his leadership would ever in this world secure anything except through main strength, and its boon companion, awkwardness. Any fool can be honest, but it requires an able man to be a really successful leader of labor, or of anything else. He must, first of all, be a diplomat—to some extent at least.

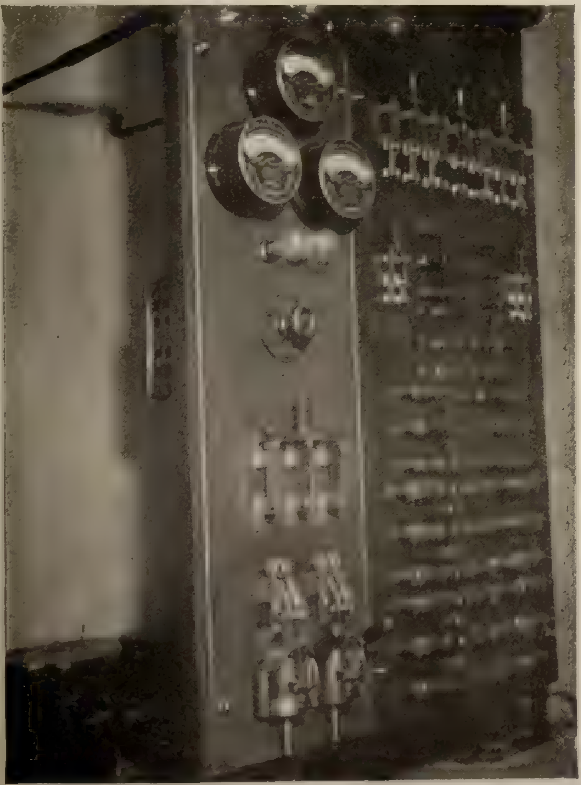
Very likely the Chicago local does not want, and won't value my advice, but nevertheless here it is: "Get busy and secure the enactment of a really effective apprenticeship law, and then you won't need to worry about the schools or the spread of knowledge."

Operator Handles 2,200 Volts.

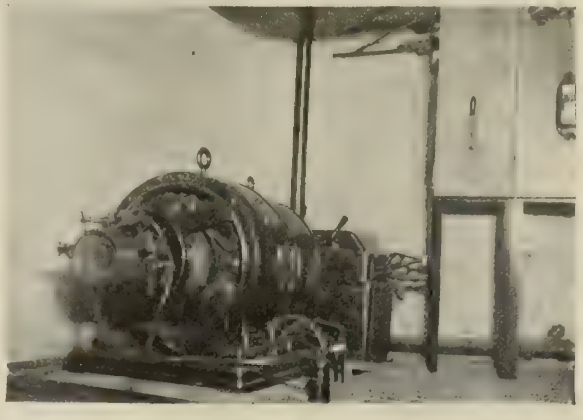
A. J. Mason, Imperial Theater, St. Johns, N. B., contributes the following description of his plant. I wonder what some of our operators who assume a know-it-all air, and don't feel at all called upon to study, would do with this kind of a proposition—probably get killed, if they dared tackle it at all.

In looking over that single and polyphase article by C. A. Dann, Toronto, I think he has got the wrong idea of the real action of polyphase current. In considering a three-phase current we must, in order to get the right idea, look at it just as though it were produced by three generators. Now a three-phase motor, taking current from a three-phase circuit, would take, for instance, 3 amperes per phase, total 9 amperes, although it could not be figured that way, because in fusing for 3 amperes per phase you would not install over a 5-ampere fuse in each leg to give the proper protection; the cycle would be the same of course. Now in considering three-phase systems: Where the same number of amperes from each phase is being used, the system is "balanced," but where a system is unbalanced the current would vary in amperes per phase, according to the load. For example: Systems supplying current to several separate, distinct, and unrelated circuits as, for instance, a group of lamps, transformers, or single-phase motors. Now consider a single-phase motor taking current from a three-phase circuit, the motor being of the same power as the three-ampere-per-phase, three phase motor. The single-phase motor would not require the combined number of amperes (nine) to operate it, but 1.73 times the combined (nine amperes) (1.73 being the square root of three). In figures it would then take 1.73 × 3 = 5.2 amperes to operate the single-phase motor.

Of course, while I would prefer a three-phase to a single-phase motor, not because the single-phase motor has any more wearing parts, or because the single-phase motor has to have a commutator and clutch to bring it to speed (because the wear and tear on the single-phase motor would, in my estimation, not be any more than on the three-phase motor), but in case you should have one phase go bad, it would be possible to run the motor on single-phase for at least a few hours, providing your fuses were heavy enough to carry the current the single-phase motor would pull; also that the motor was already up to speed. If not, and the machine is a very large one, you could not very well start it. But if the machine was small (three or four K. W.) you could bring it up to speed by cutting in a small resistance in multiple, thus causing sufficient lag in current to give it a second impulse, and there is a chance to get by with a three-phase on single-phase current for a makeshift.



Another thing to be taken into consideration: Suppose you wanted to use a three-phase motor on single-phase, cutting in resistance to bring it up to speed: the current taken by the motor from the single-phase circuit would be in excess of the combined amperes the motor would take from a three-phase circuit, the reason being that the field would not have the copper windings to produce the necessary flux to pull the motor without taking extra amperes from the line, and under this condition, if the motor is doing more work than it should do, being itself overloaded, it would not take many days to burn out the winding. The cost of a three-phase motor would be less than the cost of a single-phase motor, although the single-phase motor would give just as good satisfaction as the three-phase article. I might say in reading a three-phase circuit, it is only necessary to take a reading from one phase, providing the system is balanced.



Several nights ago, while the show was in progress, out went the house lights. My plant consists of a direct connected set, the motor being a 50-H. P., 2,200-volt, three-wire, three-phase, induction, pulling a 35 K. W., three-wire D. C. interpole compound-wound generator, supplying current for the whole house. First the lights went dim, but came up immediately for a second or two, and then away she went altogether, and also away went Yours Truly down to the basement. The boys say I hit the steps about twice going down. Well, maybe, but there was ample reason to move quickly. We have a separate line coming in to the switchboard, so that all I had to do was to throw over from the generator to the power company's mains (three-wire, 110-220-volt single-phase circuit), and we finished the show with A. C. "and some difference in the picture." After the performance was over I went looking for trouble, but first let me tell you the reason for my haste to get to the generator room. As you doubtless know, a machine like ours could not be started with the full voltage without injuring it or the insulation, which would be a serious matter with such a high voltage, therefore, starters, sometimes called auto-transformers, or compensators, are always used. These starters cut the voltage down to any desired percentage, merely by changing the taps on the coils. Mine gives 65 per cent. for starting. As a rule they are equipped with a no voltage release to protect the motor in case the current goes off, and comes on again when the motor is stopped. I had to take mine off because the power company have two sets of bus-bars, and throw over several times a day. Then, too, as it is now, if the power company cut off the supply for a short time the motor will slow down very quickly with a load on, the result is, I try to get down as soon as possible, so as to cut off the starter from full volt control. And now for the trouble: The motor feeds are protected by a 15-ampere fuse for each leg, the motor taking 12 amperes per phase. I took out two of the fuse plugs and found the neutral and one outside gone, the other fuse being good. After placing fuses I tried to start the motor, but while the current would sing, it would not move the armature. I made sure the fuses were all O. K. and came to the conclusion the motor was only getting one phase. I tested out the motor and found it O. K., and then looked for a broken connection in the transformer, but everything was O. K. I was satisfied it was not in my outfit. The next morning I telephoned the power company to send a man to look at their fuses on the pole. He found that the lug connecting the copper cap of one of the fuses had worked loose and burned off (you can guess how long a loose terminal would last on 2,200 volts). When that fuse blew my lights dimmed a little, and then almost immediately came bright, and then went out, which proves that, for that instant, until the fuses in the generator room blew, the motor started to work on the single-phase, but the fuses, being only 15 amperes capacity, did not last very long.

Enclosed you will find two photos, one of the generator set and the other of the switchboard, with the double-throw switches, which, as you will see, are on the generator side of the board, except the second one down, which is always left on the A. C. side, and which supplies the exits, so that if the generater goes to the bad the exits remain lighted. There is another double-throw switch in the box office, so that in case one side of the A. C. goes, the exits can be switched over on the generator. The two choke coils at the back of the board are the equalizers I spoke of in my article June 20, 1914, which are connected to the collector rings on the generator. They

> also constitute the neutral for the house distribution. The two circuit breakers are connected to the commutator brushes. You will notice that with a three-wire system of this kind there are two ammeters, one for each outside leg, and the voltmeter on the top. Below are the ground lamps and field rheostat, with the regulating knob on the front below the ground lamps. In the other photo you will notice the four largest pole pieces with the shunt windings next the frame, and the series winding next the armature. There are also four interpoles between the main poles. These poles are in series with the two outsides (as per my diagram, June, 1914), thus keeping the flux in commutating position, irrespective of the load or speed, without moving the commutator brushes, these being fixed in the commutating point at the factory, and clamped in that position. You also see the A. C. rings, which are connected to the choke coils back of the switchboard; also you see the starter, which is on the full voltage point, as the machine was running when I took these snaps; also note the 2,200-volt switch on the high tension board, which makes and breaks in oil; also the three-phase wattmeter, and two of the 15-ampere, 2,200-volt fuse plugs on the top above the meter. If you look closely at the ammeters you will notice the one nearest to you indicating almost double the amperes registered by the other one; one of the machine arcs is on the one nearest you. Had I thought, I would have taken them more clearly, however, I have had the system overbalanced one hundred per cent. and no sparking at all. I took one photo of the operating room, but it turned out poor. However, I think these pictures will make my diagram and explanation in June 20, 1914, issue more clear.

The letter is very long, but I have given it in full because it sets forth some things which will be of interest to operators who are in charge of three-phase motors; also details of an operating room plant receiving 2,200 volts, which, I think, will prove interesting. Seems to me that it would be entirely practical and safer to run some sort of wire control, so that in case of current failure you could cut off the motor without racing clear down stairs. With 2,200 volts you might be too late to prevent damage, no matter how fast you moved, should the current come on again. Certainly a three-phase motor will run on one phase for a time, but will it pull its normal load? Frankly, I don't know, but I doubt it—that is, if it is working at anything like its capacity.

I Don't Know.

W. A. Carpenter, Abilene, Texas, says:

> Pardon my nerve for butting in. This is my first offense in about two years. Will you kindly answer the following in your department? (a) What is longitudinal spherical aberration in a lens? (b) Give definition of (1) principal axis; (2) secondary axis, and their relation to each other? If I understand correctly all different color waves have different focal lengths, which is overcome by combining flint and crown glass. What methods are employed to accomplish this? In closing, I wish to thank you for your wonderful assistance through the department.

Brother Carpenter, it does not require any "nerve" whatever to ask questions of this department, but I seriously object to you calling it "my" department. It is not. It is "our" department. Please don't forget that. I am simply its editor, put here to conduct the department, read the mail and decide which letters are best worthy of receiving space, or, in other words, which letters it will serve the best purpose, everything considered, to publish, and to answer your questions as best I may.

(a) I don't know. A lens may have such a thing as longitudinal aberration, but if so I think it has no direct bearing on projection. Axial spherical aberration is that quality of a lens which tends to focus rays near the outer diameter of a lens closer to the lens than rays passing through nearer its center. (b) First: The principal axis of a lens is a line passing directly through the center of the lens perpendicular to its surface at that point, meaning by this that it would be at right angles to a line drawn on the plane of the surface at that point; second: the secondary axis is a little more difficult to explain without a drawing, and I have not time to make a drawing now. Every light ray which passes through the optic center of a lens (the optic center of a lens is a point at its principal axis, and at a distance from its two surfaces depending upon the focal length of the lens, and the refractive index of the glass) forms an axis. That light ray which passes through the optic center of the lens perpendicular (at right angles) thereto is the "principal axis," and all rays passing through the optic center from some other point forms a "secondary axis." For instance: suppose you hold a silver half dollar up in front of the lens so that the center of the coin would be on the principal axis of the lens, then the ray refracted from the center of the half dollar would pass through the optic center of the lens perpendicular to, or at right angles to it, and therefore would be the "principal axis." Now if you moved the coin up, down or to either side, say one-half inch, then you would still get an image on the other side of the lens, but the image would be away from, and on the opposite of the principal axis the same distance that the half dollar is away from it, and the light ray from the center of the half dollar passing through the optic center of the lens would be a "secondary axis." I think that is about as clear an explanation as I can give you. If you will write again in a couple of months when the book is finished, I will be glad to make drawings illustrating the matter, but just now it is out of the question. Yes, different colors have different length of waves, and this fact creates what is known as "chromatic aberration," or the splitting up of the light into its component colors. Chromatic aberration is corrected by the use of two different kinds of glass, known as "crown" and "flint" glass, each having a different index of refraction. These lenses are given certain, carefully calculated curves, both negative and positive. I do not remember at the moment whether the negative and positive end of it has to do entirely with the correction of spherical aberration, or whether it also has an effect on chromatic.

As to thanking me for the assistance the department has been to you, why, my brother, that is exactly what I am here for, and, incidentally, that is what the Chalmers Publishing Company is paying me for. But aside from the fact that it is a very real pleasure to know that through my humble efforts others receive aid. Come again when the spirit moves.

Easy to Answer.

Pocatello, Idaho, sends in several film faults cut from "The Secret Orchard," a Lasky production, and asks whether or not the fault lies in the printing machine. Also he says:

> Why is that, when an operator has a good light and a beautiful, clear picture the dear public will say: "What a dandy picture!" and when he has a bad reel they say: "What a rotten operator!"

Answering your last question first, Pocatello (incidentally I might say that my father ran the Oregon short line track laying engine into Pocatello and through in 1883, and I myself fired an engine out of there when there was nothing in Pocatello but a box car depot, a water tank and a coal shed, with a round-house in process of building), when the operator has a beautiful picture the audience figures that it is getting what it paid the money to get, and does not feel called upon to wax particularly enthusiastic. It is pleased. But, after all, I think, you will agree that the audience has a perfect right to *expect* a good picture; in other words, to expect to receive that which it pays for. On the other hand when it pays to see a good picture, and for any reason does not see it, the fault is very likely to be laid to the operator. The audience does not know and cannot be expected to know that it is not always the operator's fault. It simply knows that the picture it has paid to see put on the screen *right,* is not being put on right, and the operator is the convenient goat. It is a good deal like you and I when we get angry with the street car conductor over a transfer, or because the car is delayed, the only difference being that the audience don't know it is not the operator's fault, and we probably do know it is not the conductor's fault. But the conductor is, nevertheless, the only man representing the company whom we can readily get at, therefore we ease our feelings by explaining to him, with much wealth of detail, and more or less lurid language, our opinion of railroads in general, and of his company in particular.

As to the film fault, yes, the trouble seems to have been in the printing machine. I have sent the film to the general manager of the Paramount Pictures Corporation with suggestion that the guilty party be looked up and properly dealt with.

Continuous Show With One Machine.

Clarence J. Koetting, Ste. Genevieve, Missouri, asks:

> Is there any way of running a continuous show with one projector, or is there some mechanism on the market by means of which a no-stop show can be run on one machine? Am using a 2,000 foot reel on a Powers' SixA machine, but find a continuous show would help out a great deal.

There is not. The American Standard Motion Picture Machine Company puts out a magazine with their machine, or at least did put one out, which carries 3,000 feet of film. This, however, would only make a three-reel continuous show. I have never, myself, believed in the use of such large reels. The only thing you can do is to either put in a second projector, or go back to the old threadbare stunt of using a song, illustrated or otherwise, at change time. If you did the latter it would not take long to eat up the price of the second projector in singer's salary, therefore the second machine plan is the best.

First Annual Banquet and Ball.

Manuel Nosti, Tampa, Florida, says:

> Not long ago, if you will remember, I wrote you saying that the Kinodrome theater of this city was employing non-union men. However, they have given up the ghost and sold out to the Montgomery Amusement Company. The Kinodrome is now employing two union men, which is another victory for 321. We are at present preparing for our first annual banquet and ball, and believe me, Old Top, we will not forget the "Father of perfect Projection," and the first invitation will go to you.

The spirit in which you write is appreciated Brother Nosti, but I am afraid there are too many miles of sandy road between here and Tampa for me to accept. Of course, a mere matter of a mere thousand miles or so would not matter so much to Mr. Go D—but the sand—the sand, my boy! Hope, however, you have a rip-roaring time, and that the ball is a success from any and every point of view.

Hard Proposition.

W. D. Coburn, Tillamook, Oregon, orders the two question booklets and says:

> Have your Handbook and would not be without it. Could you advise me as to good books on lenses?

No, Brother Coburn, I could not. There are plenty of "good books on lenses," but the trouble is that in ninety-nine cases out of one hundred those books are written in such technical language that they would be of very little value to you. I believe the light ray articles now appearing in the department will come nearer to supplying you with what you want than anything else.

Another Reason Why the Operator's Work Is Important.

During the past five years the editor of this department has, upon many occasions, called attention of managers, producers, and others to the importance of the work of the operator. There is now rapidly looming into prominence still another reason why the work of the operator is of extreme importance.

There have, in the past, been literally hundreds of "Broadway successes" which have played to capacity along that classic thoroughfare for weeks, months and even for a whole year—yes, and in a few isolated cases much more than a year. "Madame X," for instance, for fully a year had capacity audiences in tears, and "Seven Days" had them in screams of laughter twice every day. Now out in one of the smaller cities, in a beautiful opera house with a complete, well appointed good sized stage, the writer witnessed a performance of "Madame X." In New York it was so gripping that to sit through the performance was an experience long to be remembered. Strong men sat with tears streaming down their cheeks, which had been strangers to that sort of thing for lo these many years. Out in the small city, although the play was itself precisely the same, and the appointments of the stage and the beauty of the opera house superior to that of the Broadway theater in which it was shown in New York, the play was just "good." There was nothing extraordinary about it. It moved few, if any, to tears, and I heard one man remark in a tone of contempt, as we passed out: "Huh! So that is what New York's been raving over!" Why was this, do you ask? The answer is easy. In New York the production was put on by actors who were real artists, but the road company which played it out in the small city was composed of actors to whom one could, by no stretch of the imagination, apply the term artist. They were just "actors," and there is a gulf as deep as the Grand Canyon and as wide as the Pacific ocean between the "actor" and the "artist actor."

And now here is where the operator comes in. The original performance from which the negative of the silent drama may be made may be by some of the best talent in the world, and *when it is sent out on the road the talent which produces it there is precisely the same as that which Broadway "raved over."* There is no change in any single item of the play. Centerville, Iowa, sees the same "Caberia" which was shown for months at 42d Street and Broadway, and *provided the operator be high class and able to bring out the action of the film the same as it was brought out in New York City,* Centerville will see "Caberia" precisely as it was shown here. But, on the other hand, if the operator in Centerville be either incompetent or of mediocre ability, then the "Caberia" shown in Centerville may be a very different "Caberia" from that shown in New York, notwithstanding the fact that the play itself is precisely the same.

The answer may be made that, even supposing the operator at Centerville be equally as proficient as the operator in New York City, still he may not have the equipment, or may not be allowed to use sufficient current, or may be compelled to overspeed. Quite true. But those very circumstances would make the proficient man even more valuable, because he would be able to utilize to the very best advantage such current as he was allowed to use, and make the most possible out of inferior equipment. The incompetent operator would probably put "Caberia" on as a shadowy, jumping travesty on projection. The competent operator, even though hampered by lack of sufficient current, would have a clear screen, though possibly a comparatively dim one, and would have his machine adjusted and his revolving shutter adjusted to the point of highest efficiency possible under the conditions.

Now that big plays and heavy features are becoming more and more common, viewed from this standpoint the work of the operator becomes of increasing importance, and will be of still greater importance as the years go by. The really high class, thoroughly competent operator, who understands the technical end of his profession, and has the necessary energy to apply the knowledge in his possession, can take an old style, somewhat worn projector, and comparatively low amperage, and get quite creditable results on the screen. On the other hand, if the incompetent operator be given the best equipment in the world, and as much current as he wishes to use, he cannot put on and maintain really high class projection.

The operator has, in the past, taken very little pains to convince the big producers and the theater managers of the importance of his work. The statement that this department is directly responsible for four-fifths of the standing the moving picture operator enjoys today cannot be successfully contradicted; in fact I believe most of the really good men will freely admit that to be the fact. Can you name any other thing which has in any considerable degree operated to impress upon managers and producers the importance of the work of the operator? If you can I would like to have you do so. If the operators would back up the work this department has been trying to do in this direction he would be the gainer. Those correspondents who have, from time to time, sent in articles dealing with the higher points involved in the profession have, perhaps without intending it that way, done the very thing which is calculated to raise the operator in the opinion of the big people—the producers, exchange men, and big managers. Don't worry, gentlemen, they all read the department, and prior to the war (I do not know if it is being done now) the board which corresponds in Paris to our Board of Moving Picture Operators' Examiners had the entire projection department translated into French every week. I have myself been astonished to find, in talking to some of the really big men connected with the industry, that they read the department at least with a considerable degree of regularity.

I want to see the time come when the moving picture operator will be accorded that respect and standing which is his due, and to that end I again ask the co-operation of all operators.

To show you that the operator is *beginning* to receive real consideration, I will tell you something that happened today. There is now being formed a Board of Trade which is being actively pushed and supported by some of the largest film producers in the country. A preliminary meeting had been held and the organization formed. Today, September 16th, there was to be a meeting to elect a board of ten directors, two from the producers, two from exchanges and six others representing various interests, among them "miscellaneous." The editor of this department was asked to join the organization as representing the projection interest, this being absolutely the *first* time that interest has received any consideration of this kind from the big interests. He accepted, and at the meeting today was nominated as member of the board of directors, the person making the nomination making it very plain that it was intended that he should represent the *moving picture operator* on the board.

Now I did not want the office, because it would take up time which I could not very well spare, but I did not decline for the simple reason that I wanted to see how many in that august assembly would *vote for the operator*. There were eight nominees, and, much to my surprise, the operator end of things came within three votes of election, all of which, I believe, shows that the projection end of things is really begining to receive very serious consideration by the big interests.

Alternating Current.

E. H. Hill, Aledo, Illinois, is puzzled with the following:

> Our lighting system was recently changed from D. C. to A. C., and I am having trouble with my light. Before the change I had a good picture, but now cannot get a clear spot at the aperture; also there is a loud humming noise at the arc, and I break condensers as fast as I can put them in. Use a 6½ inch lens next the arc, with a 7½ inch in front. Have a Fort Wayne compensarc (new) and project a 12-foot 4-inch picture at 75 feet. The picture is not as bright as it was before the change. I use 40 amperes—or that is where I have the compensarc control lever set.

To one who has always used D. C. the hum of the alternating current is very annoying. It is possible, however, that you have your compensarc set close to sheet metal of some kind. If you have, that will aggravate the trouble. If your operating room is iron lined the compensarc should not set closer than 18 inches to the iron. If it does, vibration will be set up in the metal which will cause a loud humming sound, but in any event alternating current arc is noisy compared to D. C. For a 12-foot picture you ought to use 60 amperes. The ⅝ inch carbons are all right, and they should be set as per Fig. 101, page 211 of the Handbook, or, if you prefer it, as per Fig. 99, page 210, though I prefer the Fig. 101 set to anything else. As to condenser breakage, I would suggest that you order an Elbert or Preddy condenser holder. You should not break lenses with 40 amperes A. C. What is the distance from the crater to the lens? The A. C. spot will not look anything like the D. C. spot, but as long as you get a clear screen you are all right. Watch the light ray dope and I think when it is finished you will be able to line things up as they ought to be, so far as lenses are concerned.

Absolutely No.

Hannibal, Missouri, says:

> Not long ago the International Brotherhood of Electrical Workers, casting about for new worlds to conquer, discovered three stray operators roaming around. They promptly decided to rope them in, and succeeded with two, but the third, your Humble Servant, refused to be annexed, claiming thet the I. B. E. W. has no authority over operators. They claim that a card in the I. B. E. W. will be recognized by the I. A. T. S. E., and that I can work anywhere with it, and if I don't join they will put our house on the unfair list. What I want to know is: have they the authority to demand ten dollars of my money for initiation fee; and thirteen dollars per year dues? Their meetings are always out before we operators are released from duty. Do you think it fair to us that they force us into their local, and then conduct our affairs, without our presence, to suit themselves?

Most emphatically I do not. Moreover, if the I. B. E. W. of Hannibal, Mo., says that the I. B. E. W. card will be recognized by the I. A. T. S. E., and you will be allowed to operate a moving picture within I. A. jurisdiction on the strength of their card, the I. B. E. W. of Hannibal, Mo., is not only taking liberties with the truth, but is deliberately throwing the truth out of a tenth story window, having first beat it into unrecognizable pulp with a base ball bat or some other convenient weapon. The I. A. T. S. E. does not, never has and probably never will, recognize an I. B. E. W. card as covering the work of a moving picture machine operator. To hold you up for ten dollars initiation by making false statements is a pretty raw piece of business, particularly when backed by threats of injury in case of non compliance with their demand. It savors of obtaining money by false pretense, provided, of course, the statements were made as you have set them forth.

I am referring this matter to International President Shay. I don't know what can de done to protect you, but if you can get a written statement from the I. B. E. W. that the I. A. T. S. E. will recognize your card and allow you to work in their jurisdiction as a moving picture operator, get it, and send it to me.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Motion Picture Photography*

Conducted by **CARL LOUIS GREGORY**

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Prices of Raw Stock.

IN SPITE of the increasing prices of practically every substance used in the manufacture of raw stock as well as all photographic products, the prices have remained the same as before the war.

Great Britain has lately ordered the restriction of the exportation of film stock and many manufacturers who were using foreign stock will now have to revert to domestic manufactured film. Since this closes the available film supply of the entire world down to the only firm manufacturing film on a commercial scale in this country, it makes the recent decision of the U. S. Court look like a joke as far as motion picture film is concerned.

Prices of all chemicals used in the manufacture of celluloid have gone soaring on account of the demand for the same chemicals in the production of high explosives for the Allied Armies, and photo-gelatine used in emulsion making was, at the last quotation, nearly twenty times what it was before the war. Other chemicals used in the preparation of emulsion have advanced simultaneously and many of them are almost impossible to be had at even the high prices demanded.

Film laboratories are seriously handicapped to obtain sufficient reliable chemicals at any price.

We have in the past depended altogether upon Germany for a large number of our most important chemicals and while it is to be hoped that we have learned our lesson and will ultimately produce all these products in American factories, present indications are that we will have to pay still higher prices and, in many cases, resort to other expedients before a normal supply can be re-established.

Camera Questions.

An anonymous inquirer from Waco, Texas, asks a number of questions and signs himself "Motion Picture World Reader." It is not usual to answer anonymous questions, but as this is the first one received by the department it is overlooked as it is evident that the questioner merely shrunk from publicity. Don't refrain from writing letters if you are modest, boys, we will not print your name if you wish to emulate the violet.

These are the questions:

(1) How far does the cameraman stand from the players?

(2) When taking pictures of train, horses, or anything that is moving very fast, is the cameraman in front of the object on some kind of a runabout, or does the cameraman stand on the ground?

(3) Are the Zeiss Tessar lens used on most cameras for close scenes?

(4) What kind of a lens can be used for a far away scene?

(5) Does a cloudy day affect the camera in any way for a light picture?

(1) The distance between the camera and players depends on the size of the figure required on the screen and the focal length of the lens used in taking the picture. The focal length commonly used is about two inches, which makes the field of the picture just half as wide as the distance to the camera. Two persons standing close together talking at eight feet from the camera would show a small margin of background on either side and be included from the top of their heads to about their waist line. A six-foot figure included from head to foot would be about sixteen feet from the camera and would have an eight-foot foreground on which to work. The following simple ratios give the basis for calculating the distance from any desired figure:

Width of object; distance from camera; width of frame (one inch); focal length of lens.

Height of object; distance from camera; height of frame (¾ inch); focal length of lens.

(2) When the landscape rushes past the principal objects on the screen which are in motion, but which maintain practically the same relative position on the screen, the camera is on a moving truck, train, auto, or other traveling device. When the landscape is stationary and moving objects pass by the field of view, the camera is stationary. When the landscape slides past without any of the objects in it appearing to approach or depart from the camera, it is being "panoramed," that is, slowly turned about on the tripod head thus bringing other objects into range of the lens.

(3) Any photographic lens may be used for taking close-ups or for distant views. Close-ups are generally taken by moving the camera up close to the object, although some cameras are fitted with quickly interchangeable sets of lenses and a close-up may be taken without moving the camera by substituting a longer focus lens. Zeiss Tessar type lenses are used more commonly for cinematograph objectives than any other although there are several other good types on the market such as Voightlaender, Dallmeyer, Goerz, etc.

(4) Any lens may be used for a far away scene. The shorter the focal length of the lens the farther away it will appear, and the longer the focal length the nearer it will appear, and if the distant object cannot be approached to get a large view a telephoto lens is used to bring it closer. Telephoto lenses are very useful to war photographers and African lion hunt cinematographers.

(5) Often a slightly cloudy day is much to be preferred to brilliant sunshine as the light is better diffused and much softer, but when the clouds are thick and dark, the pictures taken lack depth and detail.

Motion Picture School.

E. R. G., West Lake, La., wants to know about going to college to learn camera operating:

> I am thinking about taking up Motion Picture Photography at a College of Photography in Illinois. I have about six years' experience taking ordinary pictures of scenes, etc., also have taken some real good motion pictures of out-door scenes, but lack a good deal from being a cameraman.
>
> My idea is to take a complete course in photography as I am aware of the fact that the Motion Picture field is overrun, and I understand that they get their cameramen from film factories, etc.
>
> I have about $1,000 in cash and an income of $100 a month for two years which I figure on running me until I can get a job worth having.
>
> Let me know what you think of my idea. Don't be a bit backward in stating your idea as I don't know and you do, so I am always willing to receive information from someone who knows.

From what you quote in your letter in regard to your previous experience, I am not inclined to believe that it is at all necessary for you to spend anything like two years in an academic or purely technical study of the work in any college. What I mean by this is that it seems to me that it will be of much greater benefit to spend a good part of this time in actual experience as an assistant cameraman in some one of the studios of a moving picture manufacturer. Anyone who has had six years' experience in photography and dark-room work should have already acquired a pretty fair knowledge of the capabilities of a camera, etc.

The money that you would spend at college would take you well along toward getting a practical position as cameraman in some studio.

Go to Los Angeles, New York, or Chicago and get a job in one of the studios there and work your way up. I refer you to the article "Getting a Job as Cameraman," published by this department under date of October 23, which reads in part:

"The limited nature of the calling practically makes it impossible for any school or college to provide any course in cinematography which would give an adequate training. There are a few, a very few schools, only two, in fact, known to this department who advertise to teach motion picture camera operating and they are commercial propositions pure and simple. They teach you just what they advertise—to operate a motion picture camera, but they do not teach anyone to become a cameraman. That can only be learned by actual experience in the studio and in the field."

Exposure With Different Lenses.

E. E. H., Los Angeles, Cal., asks:

> Will you kindly tell me through your department if same stops are used for exposure on the 3-inch lenses as would be used on 2-inch lenses under same light conditions (Zeiss type lenses)? What stops are used on telephoto lens as compared with Zeiss F 3.5 light conditions the same?
>
> What stops would be used on Heliar F. 4.5 lenses as compared with Zeiss F 3.5 lenses under same light conditions?

All lenses with whatever focal length that are marked with the F system are calculated to give the same relative exposure when stoppd at the same F number.

DIAPHRAGM NUMBERS.

Equivalent F/ — and Uniform System Numbers.

Rel. Exposure Required..........	1	2	4	8	16	32	64	128
F Nos..............................	4	5–6	8	11–3	16	22–6	32	45–2
U. S. Nos...........................	1	2	4	8	16	82	64	128

NOTE.—Most lenses are now marked with the f/ numbers, although the U. S. numbers are used on Kodak lenses. Also the actual diameter of the diaphragm aperture in millimeters is marked on Zeiss lenses, such as the "Convertible."

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Comments on the Films

General Film Company.

THE SHERIFF'S TRAP (Biograph), Oct. 30.—The action of this one-reel drama is vigorous and springs from natural motives. The scenes are western and the local color is excellent. Isabel Rea, Jack Mulhall and Hector V. Sarno meet the requirements of their several roles with ease. George Morgan directed the picture.

NIAGARA FALLS (Edison), Oct. 30.—The eight hundred feet of this reel devoted to views at Niagara is an unbroken panorama of beauty and grandeur. Horeshoe Falls, the American Falls, Goat Island and the Whirlpool Rapids are shown in their winter dress of snow and ice. A two-hundred foot comic educational, Yardville Folks, is on the same reel.

RESCUE OF THE BRAKEMAN'S CHILDREN (Episode No. 51 of the "Hazards of Helen" Railroad Series) (Kalem), Oct. 30.—A new element is brought into this number of the Helen Series by the introduction of two children. The pair of youngsters do perilous stunts as well as Helen Gibson, and the picture is full of action and interest. The scenario is by a new author, W. H. Baugh.

HIS BODY GUARD (Lubin), Oct. 30.—Billie Reeves is the gentleman designated in the title, but, after he meets his employer's wife, it is safe to assume that he will not vote in favor of Woman's Suffrage. The reel is an excellent example of an Epes W. Sargent "comic," and the star has the able assistance of Mae Hotely and Wallie Helston.

WHEN CALIFORNIA WAS WILD (Selig Jungle-Zoo drama), Oct. 30.—A pitfall and a large bear figure in the climax of this one-reel drama. The danger and excitement of pioneer life is entertainingly set forth in the picture, with the aid of a good cast and the animal actors.

THE SACRED BRACELET (Lubin), Nov. 1.—The bracelet in question is stolen by a Filipino from the arm of an image of the Virgin Mary. Wilbert Melville, the author of this one-reel drama, has woven an interesting story around the theft of the bracelet. The local color is well preserved. L. C. Shumway, Melvin Mayo and Ada Gleason carry the weight of the acting with ease.

HEARST'-SEILG NEWS PICTORIAL, NO. 87, 1915 (Selig), Nov. 1.—The number opens with a view of the U. S. S. Nevada leaving Quincy, Mass., and is followed with the battleship passing under Brooklyn Bridge. Other items: Knights Templar Conclave, Chicago; Liberty Bell on Education Day, Panama-Pacific Exposition; fall styles in golf coats; sham battle, Boston, pajama rally, University of California; game farm, Haywood, Cal.; Robert Fay and Walter Schultz arrested, New Jersey; Volunteer Training Corps, London; on the Austrian-Serbian front.

BETWEEN TWO FIRES (Vitagraph), Nov. 1.—The fires in this one-reel comedy are started by the God of Love in the hearts of two maiden ladies, by a bachelor named Finley Jones, Flora Finch, Kate Price and William Shea impersonate the three characters and the reel is a merry one. W. A. Tremayne wrote the scenario.

DIANA OF THE FARM (Kalem), Nov. 2.—Ethel Teare has the title role in this burlesque comedy, which is a take-off on the popular drama of a past generation. The reel is filled with good-natured fun. Bud Duncan has a hand in nearly everything that's going on.

UP AGAINST IT (Lubin), Nov. 2.—The fortunes of a small time vaudeville team are amusingly set forth in this one-reel comedy. One of the men passes himself off as a lady manicurist when the team open a barber shop. The situations are broadly farcical. D. L. Don and George Egan are the leading fun-makers.

ATHLETIC AMBITIONS (Selig), Nov. 2.—Tom Mix gives a fine exhibition of his prowess as a sprinter in this one-reel comedy. As usual, a woman is the incentive for Tom's burst of speed. The reel is full of breezy western humor.

THE PARSON'S BUTTON-MATCHER (Edison), Nov. 3.—Raymond McKee is again seen as Algernon the tramp, in this one-reel comedy by Will Louis. The plot is original, and abounds in wholesome humor. Julian Reed, Bob Walker, Charles McGee and John Sturgeon contribute clearly defined character types.

THE FABLE OF "THE ESCAPE OF ARTHUR AND THE SALVATION OF HERBERT" (Essanay), Nov. 3.—The plot of this George Ade fable is strictly a family affair. Arthur's wife is the head of the family and Herbert is his infant son. Arthur's wife tries to bring up the boy according to her system. The result is told in the moral: "As the Father is Bent the Child is Inclined." Up to the Ade mark. Charles J. Shine and Camille D'Arcy play their roles in the proper spirit.

A FAMILY PICNIC (Vitagraph), Nov. 3.—The humor of this one-reel comedy is of the homely, every-day sort that human existence supplies so plentifully. Jones and his family start off on a picnic, and the pup belonging to young Jimmie Jones proves the life, if not the joy, of the party. An amusing comedy, written by Frederic Chapin, well acted by Donald MacBride, Kate Price and Paul Kelly.

THE FALSE HAIR (MinA), Nov. 4.——The biggest comedy feature in this one-reel photoplay is the amount of unction put in it by Russ Powell. The plot isn't particularly funny itself, but Mr. Powell's make-up as a lost child and his acting are sure to provoke laughter. Constance Johnson is an effective assistant.

HEARST-SELIG NEWS PICTORIAL, NO. 88, 1915 (Selig), Nov. 4.—Thomas A. Edison and Luther Burbank at Santa Rosa, Cal., is the first news item. Other happenings: British Recruiting Brigade, London, brick laying contest, San Francisco; Fall styles; football match between Michigan and Oregon; milking contest, Panama-Pacific Exposition; lion cubs, Central Park, New York; school fire, Peabody, Mass.; Italian-Austrian front.

THE EBONY CASKET (Vitagraph), Nov. 4.—Elsie Robertson, the author of this one-reel comedy, has succeeded in devising a lot of fresh material for the picture. An Angora cat is an important link in the plot. The story is entertaining. William Duncan, Myrtle Gonzalez, Annie Schaeffer, Alfred Vosburgh and George Kunkel have the important allotments.

THE URCHIN (Lubin), Nov. 5.—An appealing little one-reel drama, this picture owes much of its success to the remarkable acting of Master Brooks McCloskey. This little fellow is surprisingly good as the waif whose one possession is his violin. The story has a firm human touch. Other meritorious members of the cast are Francis Joyner, Edith Ritchie, Eleanor Dun nand Richard Wangemann.

BEAUTIFUL THOUGHTS (Vitagraph), Nov. 5.—Mrs. Sidney Drew is the thinker of the beautiful thoughts in this one-reel comedy, but Mr. Sidney Drew's thoughts run in a different channel and the result, for an audience, is a succession of broad grins. Eva and Stanley Dark wrote the scenario. Florence Natol is also a member of the cast.

THE PASSING STORM (Biograph), Nov. 4.—The oft-told tale of the discontented wife who runs away from home to go upon the stage is repeated in this one-reel drama. The local color is particularly good, and the acting of Claire McDowell, Alan Hale, Vola Smith and little Zoe Bech is of excellent quality. The business of having the wife steal out of bed should not have been repeated. The first time it is impressive, the second time quite the reverse.

BRONCHO BILLY'S MEXICAN WIFE (Essanay), Nov. 5.—The action of this drama runs for one reel, but during that time swift vengeance overtakes Broncho Billy's faithless wife and her Mexican lover. The story is similar to one of those brief tragedies played in this country by Italian actors a few years ago. G. M. Anderson and his supporting company make the performance realistic.

THE ROGUE SYNDICATE ("The Adventures of Marguerite") (Kalem). Nov. 5.—Getting herself into trouble while getting other people out of it is the principal business of Marguerite in this one-reel drama. Although an heiress, she cannot be said to belong to the idle rich, and her activities in behalf of the oppressed must be a sure cure for ennui. Miss Courtot is an attractive little heroine, and Richard Purdon is convincing as the family lawyer.

WAIFS OF THE SEA (Edison), Nov. 6.—The atmosphere of this one-reel drama is impregnated with the salt of the sea. The story reveals a stirring bit of romance, feelingly acted by Richard Tucker, Grace Williams, James Harris, John Sturgeon, William Wadsworth, Charles Sutton and Florence Stover. Frank McGlynn directed the reel.

DANGER AHEAD (Episode No. 52 of the "Hazards of Helen" Railroad Series) (Kalem), Nov. 6.—Life on the rail continues to be one "leap for life" after the other for Helen. In this one-reel installment of her strenuous career, Helen foils two desperate crooks, leaps from an automobile to a moving train, and keeps her old record up to the mark.

THE CELLAR SPY (Lubin), Nov. 6.—Bill again takes unto himself a wife in this one-reel comedy. At least, Epes Winthrop Sargent bestows one on him. Bill becomes jealous of a bill collector, tries spying on his wife from the cellar with the aid of a periscope, has his worst fears more than realized, and learns later that he has been made a victim of a practical joke. Mr. Sargent's material is up to date, and Billy Reeves, Mae Hotely and the rest of the cast give a spirited performance of the same.

THE LOST MESSENGER (Selig), Nov. 6.—The animals of the Selig Jungle-Zoo are again shown to advantage in this one-reel drama. The photoplay in which they are cast is interesting in itself and tells of the adventures of a young American while collecting wild beasts for a circus.

General Film Company Specials.

THE DESTROYER (Essanay), Oct. 25.—A very compact and obsorbing three-reel photoplay, written by Edward T. Lowe, Jr., is "The Destroyer." It keeps close to the essential material, and is a vivid presentation of a strong, up-to-date theme. Lawrence Windom has directed it skilfully, and it is equally well played by Nell Craig, Edmund F. Cobb, and John A. Lorenz.

THE LIGHTHOUSE BY THE SEA (Essanay), Oct. 30.—Joseph Byron Totten wrote and directed this three-reel drama, which is a moving tale of a man's unselfish love and devotion. The story is skilfully told and is laid in picturesque surroundings. Darwin Karr is manly and convincing as the hero, and Betty Brown gives an appealing portrayal of the heroine. Richardson Cotton is exceptionally good in a character role, and Harry English is satisfactory as the Portuguese trader.

THE SHABBIES (Vitagraph), Oct. 30.—The relation of this two-reel comedy-drama to fact may not be very close, but the spirit of it makes for enjoyment and teaches cheerfulness under adverse circumstances. The part played by Lillian Walker is that of a female Mark Tapely; it fits her like her improvised ball gown. Karin Norman, Paul Kelly, Louise Beaudet, Evert Overton and Billie Billings complete the cast. Agnes C. Johnston wrote the scenario, and Wilfrid North made the production.

THE FLASHLIGHT (Selig), Nov. 1.—Edward J. Peil is the hero of this two-reel drama of life in India, written by James Oliver Curwood. Bessie Eyton and Richard Morris are also members of the cast. The romantic qualities of the plot are in Mr. Curwood's best vein, and the heroine is rescued in the traditionally thrilling manner. The Selig herd of elephants are cleverly utilized in the picture.

BETWEEN FATHER AND SON (Biograph), Nov. 2.—This two-reel drama is a skilful blending of modern political and social life. The story holds the interest from start to finish and gives a large cast excellent opportunities to portray well-defined types. The picture was directed by Travers Vale. Jack Drumeir, Franklin Ritchie, Louise Vale, Herbert Barrington and Gretchen Hartman have the leading parts.

DESPAIR (Essanay), Nov. 2.—Portions of this three-reel photoplay resemble the style of plays in which Lotta was wont to charm her audiences, and Edna Mayo's work, during which she assumes several disguises, will stand comparison with the creator of "The Little Detective." The story is melodramatic all through, and has been well directed by the author, J. Charles Haydon. Bryant Washburn plays the hero in his usual effective manner, and Frank Hamilton and William V. Burns make strong impressions as a pair of crooks.

DORA THORNE (Biograph), Nov. 3.—A four-part adaptation of an old English novel by Bertha M. Clay. The picture is artistically produced and carries a strong appeal to the sympathies, as acted by William Russell, Lionel Barrymore, Millicent Evans, Thomas Jefferson and others. In developing the plot the author has made the relationship of the many characters perfectly clear and the dramatic situations in the story appear plausible. Altogether an offering of merit.

THE SIGN OF THE BROKEN SHACKLES (Kalem), Nov. 3.—A melodrama of rather old style situations. It can not be called an artistic picture; but is clear in its construction and is the kind of picture that is apt to satisfy a good many. Those who like the old romantic, exaggerated melodrama will like it. The photography is poor for Kalem work.

A WESTERN GOVERNOR'S HUMANITY (Lubin), Nov. 3.—A review of this picture appears on page 1317 of this issue.

WHEN WAR THREATENED (Lubin), Nov. 4.—High Government officials and the Secret Service take part in this two-reel drama, written by Julian Louis Lamothe. The theme is not new, but the author has worked it out by the aid of a number of novel incidents and all intensely dramatic. L. C. Shumway, Sidney Hayes, Robert Gray, George Routh, Melvin Mayo, Velma Whitman and Neva Gerber form a satisfactory cast.

THEIR SINFUL INFLUENCE (Selig), Nov. 4.—Society, with a capital S, is tried and convicted of many grievous faults in this three-reel drama. The author has handled his subject skilfully and introduced a number of strongly contrasting scenes. The daughter of a minister, played by Bessie Eyton, is the leading character. Miss Eyton's impersonation is human and appealing. Good work is also done by Virginia Kirtley, Richard Morris, Edward J. Biel and Edwin Wallack.

FRIEND WILSON'S DAUGHTER (Edison), Nov. 5.—The date of this three-reel drama is back in Colonial days, and Mary Imlay Taylor has written a dramatic story, with Lafayette as one of the characters. The plot has to do with the efforts of the Continentals to throw off the British, but a love romance is the leading motive of the play. Langdon West has directed the picture and shown intelligent appreciation of its requirements. Gertrude McCoy, Robert Brower, Mrs. Wallace Erskine, Lillian DeVere, Lawrence White, Harold Meltzer and Bigelow Cooper form a well-rounded cast.

FIFTY-FIFTY (Essanay), Nov. 1.—Good entertainment marks this three-reel photoplay from start to finish. Joseph Anthony Roach has hit upon a capital theme and built up his story with refreshing cleverness. The consternation of the gentleman who discovers that he has been paying "hush money" to his own wife, is only one of the joyous incidents. Lillian Drew plays the wife with a fine appreciation of its comedy possibilities, and Harry Dunkinson, Edmund F. Cobb and Vida Ramon share in the good work.

THE COQUETTE (Kalem), Nov. 1.—Rea Martin is the heroine of this four-reel drama, which contains a sensational escape from prison and other melodramatic incidents. The story is filled with action, and the heroine is forced to sacrifice her father in order to save the man she loves. Miss Martin realizes the character of Doris Cadwell in all its phases, and is pretty enough to justify her hold upon three members of the cast. Henry Hallam, James Cooley, Joseph Sullivan, Frank Wood and Horace Haine are competent.

THE SULTAN OF ZULON (Vitagraph), Nov. 2.—There is the true comic opera flavor about this two-reel comedy, written by George Bronson Howard. The fun all through is utterly irresponsible and, by the same token, vastly amusing. Hughie Mack is a huge success as the Sultan, in more ways than one. Donald MacBride and Dorothy Kelly are both excellent. Wally Van has produced the picture cleverly—in addition to teaching the entire army of the Sultan how to spraddle when they walk.

ON THE LITTLE MILL TRACE (Essanay), Nov. 6.—The two reels of this photoplay, written by Crittenden Marriott, contain an unconventional and human story which will stir the heart of every spectator. Directness of construction and strength of motive are two of its dominant qualities, and it has been sympathetically directed by Lawrence Windom. Nell Craig carries the burden of the acting. Her impersonation of the deserted wife is imbued with deep feeling and fine technic. H. E. Thompson, Thomas Comerford and John Cossar give adequate support.

ANSELO LEE (Vitagraph), Nov. 6.—Paul Kester is the author of this three-reel photoplay. He has allowed himself to indulge his love of romance to the limit. A handsome gypsy falls in love with a young society girl, and she with him. When she finds she must give him up she dies of a broken heart. The acting of Antonio Moreno and Naomi Childers is in the proper spirit, and Mrs. Nellie Anderson gives a strong character study of the old gypsy fortune-teller.

Mutual Film Corporation.

HER ADOPTED FATHER (Beauty), Nov. 9.—This is an attractive one-reel production in which a child placed in what is supposed to be good keeping by her mother who is forced to take a governess' position, runs away to escape the unhappiness of the home of a drunken woman. A bachelor on his way home from a night's carousal is adopted by the child as her father. Later the mother discovers the whereabouts of the child and takes her away. The incident, however, results in marriage of the mother and the bachelor. A good picture.

SEE AMERICA FIRST (No. 9) (Gaumont), Nov. 9.—A half-reel subject, giving entertaining glimpses of the Berkshire hills in Massachusetts. Also an excellent view of the way fine writing paper is manufactured. Very pleasing and instructive.

KEEPING UP WITH THE JONESES (Gaumont), Nov. 9.—On same reel with above. In this Pa McGinnis visits the pictures and sees the way things are going in Mexico.

LOVE AND BITTERS (Novelty), Nov. 10.—Rather an amusing comedy in which the masculine lead determines to end his life by taking carbolic acid. The butler discovering his plan substitutes bitters for the poisonous dose. Some of the comedy of the picture is good.

THE FILM FAVORITE'S FINISH (Falstaff), Nov. 11.—This is rather an amusing comedy in which an overbearing actor, and leading man of a moving picture company is gotten rid of by a very clever ruse. The character man of the company accidentally picks up some keys that he has seen dropped on the street, by a rich woman, and he takes advantage of the opportunity to impersonate her, and invite the actor to spend some time in the villa as his guest. The police are then notified that a burglar is in the house, and the rest is easily imagined.

ALMOST A WIDOW (Beauty), Nov. 13.—A beach yarn, in which Frank Borzage, Neva Gerber and others appear. The story is light in plot and concerns a number of mixed love affairs at the seaside. The hero jumps off a dock to escape the designing widow. She mourns him as dead, but he lives and marries another. This has amusing moments.

IN BABY'S GARDEN (Thanhouser), Nov. 14.—A very attractive production with the Thanhouser Kidlet playing an important role. A brother of her mother's returning from South Africa deposits a small bag of diamonds in the safe. The kidlet steals them and plants them in her garden to grow a crown like mamma's. The governess is accused of the theft and is discharged. Afterward when the truth about the diamonds becomes known she is taken back and becomes betrothed to the child's uncle.

THE SUBSTITUTE MINISTER (American), Nov. 15.—Rather an interesting story has been used as the basis of this two-part production of which Vivian Rich is the feminine lead. A minister's son getting into trouble dons his father's ministerial garb and answers, in his father's absence, a substitute call. His father happens on his way home to visit the same place, and is appalled to find his son in the pulpit. To overcome his difficulty as best he can the young man announces to the congregation that he will tell them a life story instead of preaching a sermon.

HANNAH'S HENPECKED HUSBAND (Falstaff), Nov. 15.—This is not an especially commendable comedy. It is a farcically-told story of a husband who was maltreated to a rather large extent, and of a musician with whom the wife falls in love. Because the wife tells the musician that she cannot marry him because she is not free, he starts out to commit suicide and runs across the husband contemplating the same thing. Finally they both decide that they had better continue to live.

Mutual Film Corporation Specials.

THE DEVIL'S DARLING (Rialto), Nov. 3.—A three-reel production made at the Gaumont studios at Flushing, L. I. Flavia Arcaro, Francine Larrimore, Jno. Reinhard and others do good work in a production that is well made but gruesome. The sets, photography and general technical work of the picture are all worthy of commendation, and as a dramatic success the picture stands well, in spite of the unhealthy theme. A full review of the production appeared on page 1157 of the issue of Nov. 6.

THE TRAIL OF THE SERPENT (Mustang), Nov. 5.—A two-part production that is not quite as attractive as others of the Mustang brand that have preceded it. It suffers by way of a rather poor story. E. Forrest Taylor appears to good advantage in the masculine lead, while the remainder of the cast are also capable. The story treats of how a stranger posing as a single man wins a young girl's love and tries to swindle her out of a valuable mining property.

THE END OF THE ROAD (Mutual Masterpicture No. 46, American), Nov. 11.—Vivid scenes of a thunderstorm and of a flooded river that washes away a frame house, give this Mutual Masterpicture a high spectacular value. The story is of good dramatic quality, it profits by picturesque settings representing the mountainous country of the South and it is forcefully acted by Harold Lockwood, May Allison, William Ehfe and others.

STANLEY IN STARVATION CAMP (Centaur), Nov. 11.—An entertaining instalment of the Stanley series, featuring a competent cast, including Roy Watson, Mona Darkfeather, Edward Roberts and others. This is located in the heart of the jungle country and the native villages are very realistic. The Bostock wild animals perform well in this number. The plot consists of the capture of Ada by the White King and Jack's efforts to recover her. At the close the Stanley rescue party appears just as the girl has been spirited away.

IN THE HANDS OF THE ENEMY (Thanhouser), Nov. 16.—A two-reel military production, in which a mother accompanies her son through the lines of the enemy to carry a message to an ally. By wrongly interpreting the code to the enemy she saves her son from being shot, and in the meantime a successful attack is made on the enemy. The picture is a fairly good one.

THE NEW ADAM AND EVE (Rialto) Nov. 17.—A three-reel subject, featuring Grace Valentine and a good supporting cast. The plot is based upon a well-known story by Nathaniel Hawthorne. It makes an unusual and attractive number, as worked out on the screen. The young lovers, separated by the young man's termagant mother, wander in a dream from Eden to the present civilization. The story is fantastic and mystical in this part; it contains some strong emotional work in the other scenes. At the close the mother dies and the lovers find happiness together. This is novel and well handled.

INSPIRATION (Mutual Masterpicture-Thanhouser), Nov. 18.—Audrey Munson plays an artist's model in an interesting five-part picture produced by Thanhouser for the Mutual Masterpicture service. The story is slight and conventional, although many of the scenes in which Miss Munson appears are much out of the ordinary. In the third reel an audience sees the entire process of perpetuating the young woman's graceful lines in a plaster cast.

North American Film Corporation

THE DIAMOND FROM THE SKY NO. 28 (American), Nov. 8.—"A Midnight Intruder" is the title of this episode, in which Powell in desperation mixes a poison lotion for himself, but is hindered from taking it through a midnight intruder in the shape of the gypsy, Luke Lovell, who after placing Powell in the position of his valet, and taking possession of his clothing, money, the diamond, etc., hilariously drinks the contents of the glass unconscious of what it contains. The story closes with an accident to Powell's airship, when it falls by the gypsy camp where Esther and Hager are, the latter dying.

Paramount Pictures Corporation.

THE MASQUERADERS (Famous Players), Oct. 28.—This subject, reviewed at length in another part of this issue, is an interesting picture featuring Hazel Dawn. It is finely produced and photographed and the latter half contains many strong situations.

Pathe Exchange, Inc.

PATHE NEWS NO. 87, 1915 (Pathe), Oct. 30.—In this issue will be found an unusual photograph of the battleship "Nevada." The photography is of an unusually clear quality, and the views of the moving ship have been chosen so as to reveal every possible detail. There are also shown some scenes in London, Eng., among them Winston Churchill conversing with the munition makers, and a body of 6,000 troops parading the streets in a recruiting campaign.

GIVING THEM FITS (Phunphilms), Nov. 1.—This one-reel comedy, produced by the Rolin Film Co., could not be referred to as being very high class. It is a farce comedy into which a remarkable amount of vulgarity has been worked. Toward the end of the reel some very amusing slapstick stuff has been presented, and it is unfortunate that the remainder of the picture is not as free from the objectionable as this portion referred to.

HUMAN MOVEMENTS ANALYZED (Globe). Nov. 6.—An unusually interesting educational subject. In the making of this picture each movement, after being photographed at ordinary speed, is again photographed by a Pathe high speed camera at the rate of one hundred pictures to the second. A full review of this subject will be found on another page of this issue. On the same reel with the following.

CHILDREN OF THE NETHERLANDS (Photocolor), Nov. 6.—On the same reel with the above remarkable subject, this series of scenes of the Netherlands, including Zealand, present some delightful groups of Holland's child population, dressed in their quaint native garb of bright colors.

Pathe Exchange, Inc., Specials.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD NO. 6, "A TRAP FOR TRAPP" (Pathe), Nov. 8.—"A Trap for Trapp" is the title of this number of the series. The most amusing part of this film is the manner in which Wallingford and Blackie Daw juggle with an unlimited number of bank notes of questionable value. Mr. Trapp coming sixth on the list of the clique that ruined the financial position of Mr. Warden, is left high and dry on the financial deal put through by the clever Wallingford to the advantage of the Warden girls.

ADVENTURES OF A MADCAP (Pathecolor), Nov. 3.—Jackie Saunders is featured in this production of four parts, and is particularly attractive as Jean the adopted daughter of the old flower grower, Jason. The picture has been treated to the Pathe hand color process at the Paris plant. A full review of this picture will be found on another page of this issue.

NEAL OF THE NAVY NO. 10, "THE ROLLING TERROR" (Panama Films), Nov. 4.—"The Rolling Terror" is one of the best of the series. Annette and Mrs. Hardin are again kidnapped through the efforts of the villain Hernandez, and placed aboard a train, after which a diabolical scheme to get rid of them permanently all but succeeds. This is attempted by disconnecting the brake of the flat car that has been loaned to Neal and his comrades to help them to reach their destination. The grade is so steep that the car runs without propelling other than the force of gravity. The brute man comes to the rescue, and tampers with the rails so that the car runs off and demolishes an old empty cabin on the roadside instead of the intended goal ahead.

HIS CONQUERED SELF (Balboa), Nov. 15.—A three-part production that breathes an unhealthy atmosphere. The redeeming feature of the play will be found in the fact that the one woman in it that the least is expected of at the commencement of the picture proves herself to be a strong and capable character, and by a determined effort tries to save the younger girl from what she believes will be her downfall. We are somewhat disappointed when the girl marries the man who has sought to ruin her. The story is peculiarly constructed.

Triangle Film Corporation.

THE GOLDEN CLAW (Triangle-Kay-Bee), Nov.—A powerful story of the lust for wealth that is brought into being through the extravagant and insistent demands of a wife fond of luxury. A new and intense view is given of this problem in domestic life with a finish that is as satisfactory as it is artistic.

DOUBLE TROUBLE (Fine Arts), Nov.—An adaptation from a novel on dual personality. The story itself is not wholly consistent and lets down at times, but it gives Douglas Fairbanks opportunity to present two opposing natures in one man, and he succeeds.

THE BEST OF ENEMIES (Triangle-Keystone), Nov.—Featuring Joe Weber and Lew Fields, and they make it plain that they need no featuring. They take to Keystone comedy as though they had been at it all their lives, take all that is coming to them and a little more besides. A decided hit.

SAVED BY WIRELESS (Triangle-Keystone), Nov.—An amusing burlesque on the old-fashioned melodrama with some astonishing feats in mid-air, while clinging to an aeroplane, by Chester Conklin. An ingenious and laughable travesty.

ALOHA OE (Kaybee).—A story of adventure growing out of a brilliant young lawyer's irresistable craving for drink. After winning a remarkable case, he is carried by his friends aboard a sailing ship. He is wrecked in a gale, becames the idol of a primitive tribe and finally renounces civilization through the love of a South Sea princess. Replete with stirring adventure. Reviewed in this issue by Louis Reeves Harrison.

THE LILY AND THE ROSE (Fine Arts Co.).—A story but little removed from many others of the same kind, that of the deserving and deserted wife, the husband who spends his time in the company of theatrical ladies of physical attractions, and his tragic death on discovering that the only one whom he has showered all his attentions on is false to him. Some beautiful photographic effects, but there is not enough material in the play for five reels. Reviewed in this issue by Louis Reeves Harrison.

A JANITOR'S WIFE'S TEMPTATION (Keystone).—Not an entirely successful attempt to utilize a lot of old tricks in a play that loses in leaving pure farce for travesty.

THE VILLAGE SCANDAL (Keystone).—An amusing farce centering entirely upon the personality of popular Roscoe Arbuckle, although Raymond Hitchcock "appears" only to be thrown in unfavorable contrast with the inimitable Roscoe.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 191 (Universal), Nov. 3.—Knights Templars in Chicago, investigation of bomb plot in New Jersey, train wreck near Mexican line, fashions, European war views, and other features are included in this number.

ACTORS FROM THE JUNGLE (Victor), Nov. 11.—A very entertaining reel, picturing the various trained animals at the big moving picture plants. Paul Bourgeois, superintendent, and Edward F. Koch, veterinarian, are also shown working with the animals. An excellent study of wild animals in captivity.

THE CIRCUS (Rex), Nov. 13.—A splendid juvenile number, produced by H. C. Matthews. This will bring laughter from both young and old, as it pictures a "kid circus" in full detail. One of the funniest releases in some time, and probably as good as any juvenile comedy yet shown.

LIQUID DYNAMITE (Rex), Nov. 14.—A light comedy number, by Joe King, featuring Cleo Madison and Thomas Chatterton as the lovers. The fishing scenes are very pleasing and the plot, in which a thermos bottle is mistaken for a bomb, proves quite amusing. A good, light subject.

A LOONEY LOVE AFFAIR (Nestor), Nov. 15.—A comedy number, written by Neal Burns, who also appears, with Billie Rhodes and Ray Gallegher. Some of the burlesque antics about the insane asylum are very amusing. A pleasing number.

BILL'S PLUMBER AND PLUMBER'S BILL (Imp). Nov. 16.—A variation of an old theme worked out in an amusing way. The husband is almost drowned in the bathroom before the dilatory plumber and his assistant accomplish anything. This contains funny spots.

DISGUISED BUT DISCOVERED (L-KO), Nov. 17.—Hank Mann and Peggy Pearce appear in this low comedy number. Her father marries unexpectedly, and when he brings his bride home the daughter is acting as maid and Hank as butler. The fun is of the knockabout type and will create some laughter.

MUSCLES AND MERRIMENT (Powers), Nov. 18.—A half reel, picturing a vaudeville acrobatic turn of about the usual interest. Mlle. Potento is featured. A nature study by Prof. Ditmars, of the New York Zoo, will be shown on the same reel with this. An educational subject on the same reel with the above, entitled "The Home Life of the Spider."

WANTED, A LEADING LADY (Nestor), Nov. 19.—A comedy number with George French, Eddie Lyons, Lee Moran and Betty Compson in the cast. The plot is slight, showing the way a new leading lady was chosen for the moving picture company. This is fairly strong.

CHILLS AND CHICKEN (Joker), Nov. 20.—A low comedy number, by Gale Henry, featuring the author and Max Asher. The latter plays a flirtatious husband who breaks into a hospital to meet a nurse. His wife appears in disguise. This has some fairly amusing moments.

Universal Film Mfg. Company, Specials.

A TIMELY RESCUE (Universal Special Feature), Nov. 8.—No. 21 of "The Broken Coin" series. In this number the series draws near a close. Kitty and Frederick return, after many adventures, in an armored automobile, fighting their way through to Gretzhoffen. King Michael is still carousing with his friends at court, unaware that his country has been plunged into a fresh war. The number closes with Count Sachio and Count Frederick in a duel.

MANNA (Gold Seal), Nov. 16.—A two-reel number, featuring Olive Fuller Golden, Louella Maxam and others. The plot is simple, picturing the way in which a lame girl sits at her window and tosses biblical and other inscriptions into the street, seeking in this way to do some good in the world. By a series of interesting coincidences the inscriptions fall into the hands of people who act upon them and the girl is thus able to serve humanity as she desired. This of course must be taken with due allowances for the improbable, but makes a pretty helpful sort of story.

THE LIL' NOR'WESTER (Victor), Nov. 17.—A three-reel sea story, featuring Mary Fuller, Paul Panzer and others. The yarn is a pleasing one, with a touch of heart interest in it. It pictures the story of a fisher girl, who is suddenly left alone by the death of her grandfather at sea. The storm scene is well presented. The girl is loved by three men, but Jim wins her after a period of doubt and numerous adventures. Mary Fuller is very pleasing in this role.

BLOOD HERITAGE (Imp), Nov. 19.—A three-reel number, by W. H. Lippert, introducing Lionel Adams, Betty Grey and Gladden James in their new affiliations. The plot is based on the medical theory that the blood corpuscles are so formed as to show relationship of people. A young doctor, while examining the blood of an alleged criminal, discovers it to be that of his own brother. This of course is led up to by a series of happenings, but it makes the dramatic feature of the plot. The cast is an agreeable one and while the story itself is not extremely powerful, it at the same time holds the attention closely throughout.

THE HEART OF A TIGRESS (Bison), Nov. 20.—A three-reel wild animal story, by Paul Bourgeois, featuring Madame Bourgeois, Ed Wilson, Betty Schade and the author. The African jungle settings are picturesque; later the scenes change to California, where an interesting reception is held. The home of the hostess is filled with Royal Bengal tigers and other beasts, which she seeks to employ to criminal ends. The plot, such as it is, is not very exciting, but merely serves to exploit the wild beasts. The number is pleasing in settings and animal features, though not strong in story value.

World Film Corporation.

THE COWARDLY WAY (Equitable), Nov. 15.—Marc Edmond Jones is the author of this unusual five-part picture, in which the chief character, that of a selfish woman, is played by Florence Reed. Suicide is held to be the cowardly way out of difficulties. The woman kills herself but her spirit is forced to remain on earth until the misdeeds of her life are atoned for. An interesting picture that probably will be enjoyed, if not fully comprehended, by the average audience.

Metro Boosters Dine

Interesting Little Gathering Held at Keen's Chop House, New York.

THE first of a series of dinners arranged for the Metro Boosters' Club, the new social organization within the Metro Pictures Corporation and its allied manufacturers, was given on Thursday evening, November 4, at Keen's Chop House in 44th street, New York, and the new organization was launched with a preponderance of the element known as "pep." Paul Henkel arranged a special menu of Metro dishes and covers were laid for thirty-five. Informal addresses were made by President Rowland, Treasurer Joseph Engel, Producing Directors Noble, Carewe, Jones and Belmore, and then the makers of pictures had a chance to learn what the sellers of pictures thought of them and their product.

Louis B. Mayer, of Boston; Harry Weiss, of Chicago; E. M. Saunders, of New York; James A. Fitzgerald, of Detroit; John D. Clarke, of Philadelphia, and Cresshon Smith, of Des Moines, Metro managers in their respective territories, all spoke of the satisfaction expressed by their exhibitors with the consistency of Metro pictures and congratulated the manufacturers on the great strides in the high artistic quality and increasing power of their pictures as box office attractions. Maxwell Karger, general manager of the Rolfe Photo Plays, Inc.; Lawrence Weber, president of the Popular Plays and Players, and George A. Wiley, manager of the Quality Pictures Corporation, spoke for the manufacturers.

At the close of the dinner Treasurer Joseph W. Engel distributed tiny gold pins, with the word "Metro" in letters of attractive design on a blue enamel background, among the diners. Every Metro booster is expected to wear one of them in his coat lapel, and the demand has already exhausted the supply.

Charles J. Richman

Charles J. Richman.

WHEN Charles J. Richman, one of the prominent Vitagraph stars, was asked what he thought of motion pictures, he answered: "I like them so well, I don't care if I never appear on a speaking stage again," and this in face of the fact that he was one of the best known leading men and matinee idols on the legitimate stage. Although his father and mother are natives of New York state, Mr. Richman claims Chicago, Illinois, as his "home town," and received his education in the public schools there. He also studied in the Chicago College of Law, but gave up Blackstone to become an actor. Determination with a steadfastness of purpose that would brook of no defeat, soon established him as an actor of merit and won for him a degree of distinction that attracted attention. His first big parts came as leading man with A. M. Palmer's Stock Company, where his versatility, together with his natural talents attracted the attention of Augustin Daly, who signed him for an engagement as leading man in his famous stock company, to play opposite Ada Rehan. Mr. Richman stayed with this organization six seasons, of which he played four in America at Daly's Theater and two in London. Then followed three years with the Empire Theater Stock Company, and engagements as leading man with such well-known theatrical stars as Annie Russell, Mrs. Langtry, Mary Mannering, Blanche Bates, and starring tours in such successful productions as "Captain Barrington," "Gallops," "The Revelers," "Bought and Paid For," etc.

When Mr. Richman was first asked to appear in motion pictures he was skeptical as to their value as a medium for expressing that dramatic unity of action that would carry the same degree of weight registered by an actor on the legitimate stage. He was also apprehensive as to the damage they might do to his status as a speaking actor. His first picture dispelled the first and made the second negligible, besides making a convert to the camera's lure. When Mr. Richman became a member of the Vitagraph Stock Stars, he had worked for only two other picture producing firms, but had a thorough knowledge of the camera's requirements. The pictures in which he has starred under the Vitagraph banner include "Heights of Hazard," "The Battle Cry of Peace," "The Surprises of an Empty Hotel," "One Night," etc.

NEEDLES WILL BUILD NEW THEATER.

M. Needles, who has operated a motion picture theater for several years on Twenty-third street, near Seventh avenue, New York City, is planning to build a modern house on Eighth avenue between Fifteenth and Sixteenth streets. The new house will seat six hundred persons and its estimated cost is about $20.000. Mr. Needles says that he hopes to have it ready for buiness in four months.

As a manager of motion picture theaters M. Needles has been very successful, and his Twenty-third street house is quite popular with the residents in its vicinity. His methods should bring success in the new location, which is particularly desirable and much in need of a good house.

Reviews of Current Productions

"The Reproach of Annesley"

The Biograph Company Makes a Three-Part Adaptation of a Novel by Maxwell Gray—A Griffith One-Reel Re-Issue.

Reviewed by Lynde Denig.

OWING to an exceedingly pretty production, quite as much as to the story material found in Maxwell Gray's novel, "The Reproach of Annesley" will make satisfactory entertainment. It is not an extraordinary picture, but contains good points in the clear presentation of a plot that offers a few unforeseen twists; in the uniformally pleasing backgrounds, and in the acting of a capable company which includes Jack Drumier, Herbert Barrington, Louise Vale and Franklin Ritchie.

Scene from "The Reproach of Annesley" (Biograph).

The story revolves around the love of three men for one woman. Paul has every reason to believe that he will win Alice's love until she takes a sudden fancy to his cousin, Edward. The two young men come to blows, though no fault of Edward's, and the end of the fracas finds the aggressive Paul rolling down a steep cliff. Then Alice's guardian, who wants to marry her himself, assures Edward that he has killed his cousin, and as the man in question is not to be found, the story is credited. In due time the supposedly deceased Paul reappears as a priest in a monastery and the girl is saved from marrying the guardian, whose misdeeds are forgiven. The scenes are nicely arranged to keep up the suspense and without exception the dramatic passages are acted with feeling.

A Biograph single-reel Griffith re-issue that is certain to attract favorable comment is "Two Daughters of Eve," acted by Henry Walthall, Lillian Gish, Claire McDowell and many other old favorites. Mr. Griffith chose two sharply contrasted women, one a musical comedy actress of flirtatious nature, the other a married woman of irreproachable reputation, and made them the central figures in a thoroughly dramatic little sketch. Like so many of the Griffith productions, it has a sound psychological background, and, of course, is excellently acted.

First of Vim Comedies

"Midnight Prowlers" and "A Pair of Birds" Are Ready for Release on General Film Program.

Reviewed by Lynde Denig.

THE Vim comedies, being produced by the Meliss Company under the direction of Louis Burstein, will be a valuable asset to the General Film program if the pace set in the first two pictures is maintained in subsequent productions. "Midnight Prowlers," to be released November 12, and "A Pair of Birds," scheduled for a week later, come under the head of slapstick presented with a dash that fulfills the promise of the brand name. Bobby Burns and Walter Stull are genuinely amusing without being vulgar in their playing of Pokes and Jabbs, two low comedy characters whose adventures will be a prominent feature of the Vim films. Moreover, they are supported by an able company and in the first releases, at least, profit by the work of a scenario writer who knows how to construct a slapstick story.

The plot in "Midnight Prowlers" is ample to carry a picture that to a large degree depends upon the humorous acting of the two featured players. Awakened by strange noises in the middle of the night, a husband and wife believe that the house has been entered by a burglar. In attempting to locate the intruder they wreck most of the furniture and the following day each engages a detective to work on the case. During the remainder of the story the detectives, one of them a woman, the other Pokes, contribute to the lively complications.

Pokes and a character called Runt are the central figures in "A Pair of Birds," the birds in question being two convicts who escape from a penitentiary. Their experiences during captivity and after their entrance into the outer world are varied and of the kind certain to entertain audiences partial to slapstick handled in a clean manner.

"A Western Governor's Humanity"

Governor W. P. Hunt, of Arizona, in the Cast of a Three-Reel Lubin Photoplay, Written by Romaine Fielding.

Reviewed by Edward Weitzel.

A PHOTOPLAY written and directed by Romaine Fielding may always be depended upon to have several unconventional touches that instantly rivet the attention. "A Western Governor's Humanity" is no exception to the rule. This three-reel picture is sheer melodrama, and relies solely upon celerity of movement and vigor of situation; study of character and the deeper meanings of life have no place in its development. Mr. Fielding, however, both as author and director, has found opportunity to give it the personal stamp mentioned above. The story relates the doings of a band of horse thieves who are led by a mysterious individual known as White-Mask. Sheriff McKnight and one of his deputies round up the gang. In the melee, the deputy is shot and killed. When the sheriff removes the mask from the leader's face, he finds the outlaw to be his own son. Young McKnight is tried and convicted of killing the deputy. The young man has been idolized by his parents and his two sisters, but the father sternly closes his heart to everything but his sense of justice. It was he who arrested his son, and he is prepared to carry out the sentence of death and hang the prisoner in the jail yard, at the appointed hour. The mother goes to the Governor and pleads for the life of her boy; then the elder sister goes on the same errand and the result is the same. Finally, Robert's baby sister finds her way into the great man's office and wins the reprieve. He takes the child in his arms and hurries to the jail, arriving just in time to stop the execution.

The novelty of having Governor W. P. Hunt appear as himself will assist in advertising the picture, but adds nothing to its artistic worth. Although Dogberry holds that "Reading and writing comes by nature," acting before the camera, assuredly, does not. Romaine Fielding acts the leader of the horse thieves with the proper amount of romantic exaggeration, and makes him an engaging figure, in spite of his rascality. But he should have denied himself the pleasure of appearing in those elegant evening clothes. Any native son of Arizona would feel justified in shooting him on sight. Roscoe Karnes is the Sheriff to the life, and excellent impersonations are given by Jack Lawton, Audell Higgins, Elsie Burns, Vinnie Burns, and little Pinky Bell.

Scene from "A Western Governor's Humanity" (Lubin).

"The Butterfly on the Wheel"

Shubert-World Film Offering in Five Reels—Features Holbrook Blinn and Vivian Martin—Will Be a Popular Picture.

Reviewed by Hanford C. Judson.

THIS World Film offering from the drama, "The Butterfly on the Wheel," telling a story that has proved its popularity, and charmingly presented, will, we have no doubt, be welcome on any program. There is that quality in the story that will make people who have seen the play bring their friends who haven't to the picture—not because it is wonderfully artistic, but because it is pleasing.

The first three reels have that double gift of making you interested in the dramatic action, making you want the story to keep going that you might see how it is turning out, and also of making you interested in the action for its own sake, so that you are willing to have the story delayed since the by-play is so pleasing in itself. This is very true of the first reel, in which a ball is given by Lady Attwill—it helps the story, but is mighty interesting aside from the story for its humanity and its humor. The spectator has a good time at the ball.

Pretty Vivian Martin plays the "Butterfly," a young society wife too careless to keep out of dangerous waters, but good and true in her irresponsible way. She is so charming and so adequately fills all the demands on her in the first three reels that most spectators will be more than ready to forgive her for her failure to measure up to the demands of the tragic parts of the action, as in the divorce court, where her shortcomings as an emotional actress are too apparent. Handsome George Ralph, as the society man whose attentions get her into trouble, ably plays the youth not bad hearted, but dangerous from his Romeo-like, blind star-drifting, follower of his feelings without counting the cost. June Elvidge is an acceptable Lady Attwill—she is only the "deus ex machina" and her plot to separate the "Butterfly" and her husband, unsupported as it is by mordant character drawing, is the weakness of the film. Holbrook Blinn, as the husband of the "Butterfly," is good indeed. The staging of the picture, except for one instant, is worthy of high praise, but the director, Maurice Tourneur, or the editor, left one crack open and the studio peeped through at the audience—in all its undress of pipes and wires. The photography is fine.

Scene from "The Butterfly on the Wheel" (World Film).

"Inspiration"

Audrey Munson Plays an Artist's Model in Five-Part Thanhouser Mutual Masterpicture.

Reviewed by Lynde Denig.

PRESENTING a conventional, but reasonably diverting story, "Inspiration," a five-part Thanhouser production released on the Mutual Masterpicture service, depends very largely upon the interest aroused by Audrey Munson's playing of an artist's model. The picture is not in the least unusual in theme—a sculptor seeks, finds and eventually marries the ideal model for his masterpiece—the treatment however, is enough out of the ordinary to excite comment. Moreover, it may be noted in favor of "Inspiration" that it possesses an artistic and, at times, even an educational value. Good taste has been displayed in the handling of scenes that might easily become coarse.

Considering the production reel by reel we find that the first two reels present the conventional predicament of a young sculptor who dreams of finding a perfect model to inspire his work; but meanwhile is forced to put up with poor substitutes. His three friends search the streets for the perfect woman and return with Audrey, who is soon recognized by the artist as the incarnation of his beautiful and innocent dream girl. So much for the first two reels. Reel three offers something different, something brand new to photoplays; for we see each step in the difficult process of moulding a plaster cast on a human figure, Miss Munson supplying the figure. These scenes are undeniably novel, interesting, and, of course, a bit daring.

When this operation has been completed and Miss Munson's graceful lines have been perpetuated, the story is continued along orthodox lines, telling how the model, despairing of winning the love of the sculptor, wanders off and is found at the end of a discouraging search, during which the artist visits all the famous pieces of statuary for which she had posed. The picture is finely staged and contains many clever bits of photography. The cast is adequate, although Thomas A. Curran is hardly the type for an artist in whom spiritual inspiration is supposed to be uppermost. Virginia Tyler Hudson wrote the scenario.

Scene from "Inspiration" (Thanhouser).

"Adventures of a Madcap"

An Attractive Four-Part Pathecolor Featuring Jackie Saunders, and Made at the Balboa Studios.

Reviewed by Margaret I. MacDonald.

NO SUBJECT could be chosen into which Jackie Saunders would fit more readily than this prettily developed story of the simple maid adopted by the old flower grower Jason. At the death of Jason, which occurs suddenly, as he is in the act of picking flowers, she is adopted the second time by a man and his wife from the city who happen by in their automobile when Jean is weeping over her foster father.

The restraint placed upon her in the home of her newly found friends makes the child of nature very unhappy; and after handing out several shocks, such as dressing in a boy's knickerbocker suit and walking into the midst of a fashionable reception, she finally runs away and takes up quarters with a band of gypsies. Not until an attempted assault on Jean by the gypsy lover of the girl Carmio is her whereabouts discovered. Then it is her former country lover that accomplishes her rescue.

Scene from "Adventures of a Madcap" (Pathe).

The production is attractive as a colored subject, and although not by any means faultless, will prove an interesting feature for the average audience.

"September Mourning"

Two-Reel L-KO Comedy Turns Up Some Laughable Moments, Regardless of Its Slight Plot.

Reviewed by Robert C. McElravy.

THIS eccentric comedy number pictures the experiences of two talented but hungry artists. It begins with the usual park flirtations, in which they are joined by a number of hangers-on, the object of rivalry on the part of all concerned being a pretty girl, portrayed without the slightest effort by Gertrude Selby.

The opening reel is devoted to some diverting and nonsensical small business. Some of these whimsical antics prove very laughable, though they would have been more so with a little more definite plot to hold them together. The funmakers comprise H. Pathe Lehrman, Charles Wininger, Gene Rogers and others.

Scene from "September Mourning" (L-Ko).

The second reel pictures the artists in the act of invading a girls' school. Numerous young ladies, clad in scant, but artistic, attire, are the object of their interest. There are moments when an apprehensive observer thinks matters may go too far, but there is really no actual vulgarity, and while the general tone of the comedy is not of the best, it is after all a harmless sort of fun.

The photography is very good throughout and some of the settings are quite picturesque.

"Carmen"

Theda Bara, of the Fox Forces, in the Role of the Immortal Gypsy.

Reviewed by W. Stephen Bush.

THERE is one quite apparent merit in this production: The producer puts on a version of "Carmen" which does not require any previous knowledge of the story on the part of the spectator. The story has a logical beginning, a fairly good dramatic development and a good climax. No attempt is made to follow either Merimee or Bizet but a strong coherent story is built out of the materials borrowed in part from the novel and in part from the opera. The ending of the story is strictly original with the writer of the scenario.

Theda Bara plays the part of Carmen. This actress has many admirers, who evidently think that her vampire specialty is interesting and well worth seeing. Through an excess of practice, perhaps, the vampiring of this lady is becoming somewhat tame. In her Carmen surely there was not a single chord which she had not frequently struck before.

What I liked best about the production were its settings and its direction. The latter was by no means faultless. In the attempt to create atmosphere there were altogether too many flashes pointing away from the story and at times the director indulged in digressions which positively threatened to interrupt the smooth current of the story. There is, however, such a distinct revelation of power in Mr. Walsh's work as to make these faults excusable. He did succeed in creating the atmosphere which means very much in a motion picture version of "Carmen." Many of his flashes showed brilliant talent scarcely inferior to the very best of our directors. He evinces an intuitive knowledge of human psychology and an extraordinary ability to follow the searchlight methods of Griffith. His sense of humor does at times seem grotesque, but he strikes the right chord far more frequently than the wrong one. He is beyond all question a young man of very great promise.

The settings, too, reach a high standard. There is a wonderful attention to detail which is highly pleasing. Some of the touches of characterization are particularly fine. The liberating of the dove by Carmen and the scenes immediately following are beyond all praise. Altogether it must be said that this Carmen is well worth seeing. The support of Theda Bara was just about fair. The type of Jose with which we have been made familiar in the opera and the type of Jose in this production are quite different.

The photography brilliant in spots is at other times not quite up to the average which we have a right to expect in a first class feature.

"Double Trouble"

A Five-Reel Fine Arts Adapted from the Novel by Herbert Quick.

Reviewed by Louis Reeves Harrison.

THAT interesting problem in abnormal psychology known as "dual personality" affords an abundance of significant situations in all arts of expression, more particularly in serious drama or such intense novels as "Doctor Jekyll and Mr. Hyde," and there is no reason why it should not be utilized in comedy, as is done in "Double Trouble." There is depth of meaning to the screen version, and it affords Douglas Fairbanks abundant opportunity to display his versatile talents, but there is a tendency to drag at times and more than one incongruity that could have been completely eliminated where the main purpose is so obviously that of light and amusing entertainment. The serious parts of the story lack strength under comedy treatment and cause interest to flag where it could be intensified by temporary abandonment of comedy treatment for the sake of a little high tension between amusing reversals of character.

Mr. Fairbanks plays the very human role of a man with two personalities, one of which, that of affected saintliness is dominant up to the moment a blow on the head releases a wilder human being of primitive instincts long held in suppression. He plays his role well—that goes without saying—but he is all alone—there is no other characterization from beginning to end calculated to provide an interest allied to his shifting personality and adventures. Such a one might easily have been the woman who had the power to transform him by hypnotic suggestion, but the story as it stands leads to little more than nothing at all.

"The Cowardly Way"

Unusual Drama Is Produced by the Equitable Corporation With Florence Reed in the Stellar Role.

Reviewed by Lynde Denig.

IN WRITING the scenario for this five-part Equitable production, Marc Edmond Jones dared to be original even at the risk of puzzling his audience. He causes his heroine to commit suicide at the end of the fourth reel, an almost unprecedented occurrence in a five-reel picture, and during the last thousand feet we see the spirit of the woman winning redemption for the misdeeds of a selfish life and a cowardly surrender. As may easily be imagined, the picture is well out of the ordinary and interesting in consequence, even if some of the author's deeper meanings pass unrecognized by an audience. The strangeness of the scenes, the weird atmosphere of the final reel, in which the spirit of Eunice and the ghastly figure of death float across the screen, and the indisputable power of Florence Reed's performance carry a certain appeal.

Scene from "The Cowardly Way" (Equitable).

Suicide, according to the argument of the story, is the cowardly way out of difficulties; furthermore, we are told that human beings have the power to destroy their bodies, but not their spirits, which must flit uneasily through the world until they have earned the right to a peaceful grave. The story prepared by Mr. Jones reveals Eunice in an unpleasant light.

Above all she is selfish and so dependent upon luxuries that when the crash comes, when her husband loses his fortune, she prefers death to deprivation. The tragedy not only drives her husband insane, but makes him a clairvoyant and gives him the power to communicate with the spirit of his dead wife.

Eunice, it appears, enjoys his companionship after death more than she did in life. She is given the power to restore his reason, but in so doing she will destroy the bond that unites them and Eunice, true to her selfish nature, is loath to make the sacrifice. The author works up to a strong climax in which the woman for the first time recognizes the interests of others, and by disregarding her own wishes earns salvation for her spirit. The picture is ambitious in theme, earnestly acted by Miss Reed, Bennett Southard and Isabel MacGregor, and creditably produced by Director John Ince. The many double exposures were finely handled.

"A Voice in the Wilderness"

"Stingaree," Second Episode—Two Reels—E. W. Hornung's Famous Hero Played by True Boardman.

Reviewed by Hanford C. Judson.

SERIES pictures are big money getters these days and perhaps no better name could be found to advertise one of them than that of E. W. Hornung, author of "Raffles" and popular writer of tales full of action that he is. Then this same "Stingaree" is perhaps his best work for filming in a series to appeal to the general picture-loving public. Surely the second episode, "A Voice from the Wilderness," makes an offering worthy of attention, for it both excites and amuses. There is human nature in it and situation. It is well acted and the direction is full of good things. One misses perfection of photography, though many of its scenes are perfectly taken, and as a whole it can be safely termed adequately serviceable.

Scene from "A Voice in the Wilderness" (Kalem).

The spectator will be well satisfied with the work of True Boardman, as the gentleman bandit, and with that of Paul Hurst, as his hearty partner, somewhat more elemental than "Stingaree" himself and hard, at times to restrain as though he did not quite understand the more humane workings of his master's mind. Marin Sais is as usual his sweetheart of old, before he became an outlaw. The crux of this episode is "Stingaree's" coming, with revolvers out, to the musicale at which her mistress (Ollie Kirkby) of the hideous voice is taking all the reluctant honors—just a different kind of hold-up. The two bandits enter and make Marin sing, and the audience though cowed is enthusiastic at the end. Thomas Lingham, as usual with him, gives a convincing character that helps the fun and the story not a little. There are many good bits of spontaneous humor at which one will laugh at once. The handling of the details reflects credit on James W. Horne, the producer of the series.

"The End of the Road"

A Spectacular Thunderstorm and Flood Are Features of This American Mutual Masterpicture.

Reviewed by Lynde Denig.

IF AN exhibitor is looking for a picture with action from start to finish, a picture containing two highly spectacular reels and a story that carries suspense right up to the closing scenes, he will find it in this five-part photoplay produced by the American Company and released through the Mutual Masterpicture service. When we meet Paul Harvard, a young northerner destined to fall in love with a beautiful southern girl, and when we learn that a homestead is threatened by a mortgage, also that a secret service man is intent upon checking the nefarious trade of moonshiners, there is reason to expect another version of an oft-repeated tale. But let it be stated to the credit of the producers that "The End of the Road" soon passes out of the conventional rut and becomes an exceptionally stirring photoplay.

To the director and the players, more than the author, must go first credit for the strength of the last three reels. It is not unusual to see a violent storm pictured on the screen, but it is exceptional to find scenes of such startling realism as those contained in this production, and the outbreak of the elements, quite appropriately, comes at the dramatic climax of the story. A frame house is washed away in the rushing torrent of an overflowing river, and tossed about in the rapids we see the young hero struggling to save the life of a man who had misjudged him. It is all very thrilling and the most difficult scenes were handled with rare skill by the director.

Nor is interest allowed to drop at the close of these spectacular incidents. Vital points in the story still remain to be settled and in meeting them opportunities for effective drama are not overlooked. Harold Lockwood, playing the lead, shares the honors in this picture with May Allison, William Stowell, William Ehfe and others in a large cast.

"The Masqueraders"

Hazel Dawn Charms in a Five-Part Famous Players Subject That Is Well Made.

Reviewed by George Blaisdell.

IT is an interesting story that is told in this five-part Famous Players adaptation of Henry Arthur Jones' play. James Kirkwood is the producer, and he has selected backgrounds of English atmosphere that finely fit the tale. The interiors, too, are of unusual depth, the great home of the Skenes being an example.

Hazel Dawn has the part of Dulcie Larondie, the girl of good birth but without means who marries a man of wealth because of his wealth and ignores the offer of marriage from the man she loves. Miss Dawn is finely fitted to portray the character that in this subject falls to her—she has the lightness of touch, the vivacity, the qualities of goodfellowship to draw to her, a barmaid, all the men who visit the Stagg Inn following the hunt; she has the poise and the grace that adorn the perfect hostess when as the mistress of the Skene mansion she sits at the end of the long table opposite Sir Brice.

Frank Losee as Sir Brice Skene gives a strong performance. As the Englishman of estate but spendthrift proclivities, the man accustomed to having his own way, in affairs of the heart as in other matters, he is commanding. Elliott Dexter as David Remon, the lover who wins out only after Dulcie has found from four years' experience with Sir Brice that her first match is impossible, gives a fine portrayal.

There is an absence of snap in the first two reels, but the action picks up at this point and runs smoothly and rapidly to the dramatic conclusion. There are situations of power in the scenes where for the benefit of a charity the privilege of kissing Dulcie is auctioned off to the highest bidder, and those in the home of Sir Brice, where the host, intoxicated, precipitates trouble and in the end meets his own death at the hand of the blackmailer he has just previously tried to kill; the turning of the cards to decide whether Skene takes Remon's fortune or Remon wins Skene's wife and daughter.

Scene from "The Masqueraders" (Famous Players).

Having finished the production of "The Blood of Our Brothers," the Centaur Star Feature release on the Mutual program for October, David Horsley has started work on the November release of this brand. He has selected a scenario entitled "Could a Man Do More?" written by Crane Wilbur, who was also responsible for "The Blood of Our Brothers." Besides being the author of "Could a Man Do More?" Mr. Wilbur will play the leading part. The subject is to be in three reels and will be released November 24.

"Sweet Alyssum"

A Selig Photodrama, in Five Parts, of Intense Interest, with Tyrone Power, Kathlyn Williams and Edith Johnson in the Leading Roles.

Reviewed by James S. McQuade.

I WILL venture to say that few, if any of those who view Selig's screen version of Charles Major's novel, "Sweet Alyssum," will go away with a half-hearted opinion of its strong photodramatic merits. There is not a spot in the whole five reels that can be called tame or commonplace. The story is big with strong situations and stirring climaxes and the web is never worn so thin that it fails to keep the spectator on the eager tip-toe of expectancy.

Scene from "Sweet Alyssum" (Selig).

The good and the evil in human life are brought out with a realism that excludes anything pertaining to the melodramatic. The film version is just an exciting, heart-interesting story of what might have occurred in ordinary life, in which the inexorable law that governs wrong and right living metes out punishment and due award in the end.

Director Campbell is to be commended for smoothing over the two tragedies that occur in about the middle of the story. The erring wife and the rich factory owner, who has lured her to ruin are both claimed by death—she by her own hand and he by accident—yet in such a way that the spectator is not shocked by the sight of the death of either. The heart is touched rather by the anguish of the wronged husband, as he bends over the dead body of his wayward wife and kisses the beautiful face, in token of his great sorrow and forgiveness.

Tyrone Power and Miss Kathlyn Williams can claim subtle acting in the respective parts of Robert Garlan, the rich factory owner, and of Daisy Brooks, wife of the night watchman in the Garlan factory. I mean acting before the camera that partakes of psychological significance, where a gesture accompanied by a slight change in the facial aspect and of the eye exposes the hidden secrets of the soul.

Take Miss Williams, for instance, when as Daisy Brooks she asks her husband for a new dress. Her feminine love for pretty dresses and her disgust for the begrimed skirt she wears while cooking over the stove are eloquently expressed in a disdainful touch of the loathed article of apparel and by a toss of her pretty head and a hard pressing of lips under gleaming eyes. Or again, watch her in the scene where Robert Garlan offers a roll of bills to her husband after he has just escaped with his life from the attack of the burglars, who had attempted to rob the factory safe. Roanoke Brooks, the independent employee, who feels that he has only done his duty, gently pushes the bills away. But not so on the part of his wife, Daisy. Her eyes and face reflect cupidity in its full measure, while one hand presses the arm of her husband in token that she wishes him to accept the gift, while the other hand holds her satchel wide open to receive it.

That other scene in her home, in the presence of her infant child, where she deliberates with herself as to whether she shall retain the same bills—which have been surreptitiously placed in her satchel by Robert Garlan, when they were drinking a glass of wine clandestinely on the day of the attempt to rob the safe—affords another fine illustration of the subtle acting referred to. Daisy Brooks dies all too soon in "Sweet Alyssum" in the case of such a capable actress as Miss Williams.

Tyrone Power is equally effective in expressing clearly his inmost thoughts by photo-dramatic acting. After the discovery by Roanoke Brooks of his wife's pretty clothes and hat in their only bedroom, and Daisy has saved herself from exposure for a time by lying, Mr. Power shows that Brooks, while wishing to believe his wife whole-heartedly, has a lurking doubt. We have seen that doubt once before on his face, on the day he was felled by the burglars, as he is standing in the door of the factory and catches sight of his wife and Garlan before they drive off in the carriage of the latter. A scowl of jealousy and anger clouds the face of Brooks for the instant at the time, but is succeeded gradually by the spirit of belief in his wife's goodness, after a mighty shrug of his big frame.

Edith Johnson is refreshing and piquant in the title role. Her part is made still stronger by the strong opposite furnished by Wheeler Oakman in the role of Wynne Garlan. The Robert Garlan of Frank Clark and the Thurlow of Harry Lonsdale are both fine characterizations. But we must not lose sight of little Gene Frazer, who plays the part of Sweet Alyssum when she was a baby. Little Gene is a smiling, winsome darling, and I waft her my purest and sweetest kiss.

New Kleine Manager at Kansas City.

W. O. Edmunds, formerly manager of George Kleine's Los Angeles office, has been sent to Kansas City, where he will assume management of the Kleine Branch in that city. Mr. Edmunds is one of the oldest and best known film salesmen in the business. He has been associated with Mr. Kleine more or less since 1908, at which time he was manager of the Kleine office at Winnipeg, Canada.

"Still Waters"

Marguerite Clark Scores in Famous Players Subject in Which a Country Circus and a Canal Boat Figure.

Reviewed by George Blaisdell.

IT IS an apt title that of "Still Waters," the five-part Famous Players subject featuring Marguerite Clark. Of still waters we see much—the mirrorlike surface of a Pennsylvania canal—and the film records these and their surroundings in all their serenity and pictorial beauty. The photography of this subject is one of its outstanding qualities. By no means, however, does "Still Waters" depend on its fine camera and laboratory work for its interest. There is a story, written by Edith Barnard Delano, that runs smoothly and entertainingly. There are many touches of comedy, too, that alternate with the more dramatic phases of the action.

Marguerite Clark scores as the girl brought up on a canal boat by her grandfather. Much of the charm of the picture lies in the simple coquetry of the unsophisticated maiden infatuated by a young country doctor. It is a character conceived by a woman and interpreted by one of her own sex. On the psychological side it will interest and amuse men accustomed to the ways of women who try to conceal those emotions which for the moment may be uppermost; and to these same women the success of Nesta may afford an interesting study in the value of frank revelation as compared with the policy of concealment—provided always the former be fortified by great personal charm and wonderful naivete.

A sure-enough country circus is another of the factors in the picture. There are present all the paraphernalia and panoply of the time-honored periodical rural invasion which constitutes so great an event in country life. The atmosphere is well maintained. When Nesta's grandfather, remembering how a circus had robbed him of Nesta's mother, refuses her permission to attend, the young woman arrays herself in the abbreviated professional finery of her mother and mounts the canal boat horse just purchased. When the animal hears the strident notes of the calliope his circus training impels him to start at a gallop for the show. It is when his little rider is thrown and apparently injured inside the big tent that the doctor is summoned. The following scenes—of the despair of the grandfather, his reconciliation with his long lost daughter, the rapid recuperation of Nesta when she hears her grandfather promise the doctor that if he can save his patient's life he may marry her—are of alternating comedy and drama. The denouement is a happy one.

Scene from "Still Waters" (Famous Players).

"My Old Dutch"

Universal Presents Albert Chevalier and Florence Turner in a Five-Part Picture of Remarkable Appeal.

Reviewed by George Blaisdell.

ABRAHAM LINCOLN was reputed once to have said that God must have loved the common people—he made so many of them. Surely "My Old Dutch," a five-part Universal subject to be released Nov. 22, will appeal to every last one of this great host—and likewise also to the uncommon people, if any of these there be. For it is a plain tale of two of God's humblest creatures and, too, of his noblest. The story carries Joe Spudd and his good wife who was Sal Grey through forty years of everyday life; through joy and sorrow, through periods of high expectation and bitter disappointment—but through it all there runs the wonderful affection between the peddler of green groceries and his sweet-faced courageous helpmeet.

Scene from "My Old Dutch" (Universal).

Albert Chevalier and Arthur Shirley have written a story that will live. It is an adaptation of Chevalier's best song—the one that has moved to laughter and to tears its thousands all over the world. The picturization has strengthened the original. Larry Trimble has produced the script, and for his backgrounds he has the quaint streets and homes of old London. Mr. Trimble has been in England nearly three years on his present sojourn, and we may be sure he knows the men and women to whom he introduces us.

Mr. Chevalier and Florence Turner are Joe and Sal. Of the former it may be said right here he is a remarkable screen actor. His expressive face reveals with the eloquence of the artist just those emotions he aims to portray. He lives before the camera the character he has so many times depicted on the stage.

Miss Turner is ideal in the role of the devoted wife who spends on her son the small fortune that falls to her. Sal and Joe aim to raise the boy a gentleman. He is sent to school in his infancy and his parents do not see him until he is man grown. There are in this picture many situations that stir, but none of these is greater than that of the moment when the son, after greeting his parents rather coolly, suddenly turns and embraces his mother. One of the bright sides of this many-sided story is the transformation of the youngster from a cad to a man.

"My Old Dutch" is a rare picture, great in its simplicity, strong in its appeal, and splendidly played by its two principals. It is wholesome. It is a story that might have come from between the covers of a Dickens—with its sunshine and shade, its quaint types, its Life.

"The Lily and the Rose"

Five-Reel Triangle Produced by Paul Powell Under the Supervision of David W. Griffith.

Reviewed by Louis Reeves Harrison.

THE story of a young wife neglected by her worldly husband for the sake of a fascinating "other woman," "The Lily and the Rose" does not depict the husband's eventual repentance and return home, there to have his hand joined to that of his faithful and forgiving spouse by their little child. When he finds the "other woman" to be as false to him as he has been to his wife, he puts a blot on his family name, on the future of his child and on whatever reputation he may have personally enjoyed by killing himself. This is all in strict accord with the traditions of French drama, from some example of which the story was probably derived, and the treatment is in harmony with the subject.

Lillian Gish, with her canary-like movements, wears some ravishing costumes, remarkable examples of originality and good taste, but her role as a jeunne fille is necessarily colorless and her opportunities are scant. Rozsika Dolly—what a compound!—is exceedingly shapely as the "other woman," and we are not permitted to lose sight of that fact. She is not only a danseuse, but she goes down to find out exactly what the wild waves are saying in a gauze veil and disports on the beach when no one but her protector and the audience out in front are looking. Quite naturally, under the circumstances, the modest young wife keeping within the bounds of convention, the danseuse wins. "The Lily and the Rose" is distinctly a sex drama.

"Aloha Oe"

Five-Reel Triangle Kay-Bee Produced by Thomas H. Ince and Featuring Willard Mack.

Reviewed by Louis Reeves Harrison.

AN INTERESTING story in spite of the fact that a form of construction is used that ordinarily destroys interest, "Aloha Oe" owes its charm almost entirely to the treatment of Ince. This does not mean that Willard Mack and Enid Markey do not respond to all the requirements of their respective roles, that of Mack being crowded with physical activity, for they round out and complete the work in a fashion truly artistic, but it is the treatment after all that counts in this case. Ince has shown some of the convincing power in handling his subject that marked his first work in the Kay Bee organization, an ability to handle large masses of people at a time without detriment to the psychology of leading characters, a rare gift even to-day.

"Aloha Oe" starts with a trial for murder, in which Mack appears as a dissipated and talented attorney for the defense. Practically all the scenes take place in a court room, but intense interest is aroused and sustained until he wins his case. The characters are then practically all dropped and a new set of stirring adventures set up on shipboard, where the brilliant young lawyer has been sent to rid him of the drink habit. Next he is wrecked in the Pacific and finds his way to a primitive people and the heart of Kalaniweo, a southsea island Princess. It is doubtful if many directors could have maintained a line of direct interest under the circumstances, but it is charmingly and successfully done, through admirable handling of details, a work the more creditable because of its many manifest difficulties.

"The Truth About Helen"

Grace Williams and Robert Conness in a Four-Reel Edison Drama of Love and Politics.

Reviewed by Edward Weitzel.

WILLIAM ADDISON LATHROP is the author of "The Truth About Helen." The photoplay has many excellent qualities. It deals with the life of to-day, and love and politics are about equally blended through its four acts. Although somewhat over-plotted and a trifle slow in stating its problem, it gathers a fair amount of speed, once the action starts, and holds the interest to the end. It also contains a warning to romantic young women with a tendency to elope. Helen Moore, the daughter of a clergyman, runs away with Raoul Kent, a fast young man of whom her father does not approve. Kent takes Helen to a suburban hotel, promising to marry her in the morning. The to-be-expected happens, and Helen is rescued by Hugh Graham, a young politician, who puts himself in the power of his opponents by his friendly act. The next time Hugh meets Helen she is the guest of Senator Foote, in Washington. Graham mistakes Helen's relations with the senator and follows them home. Kent, who is a nephew of the senator, attempts to rob his uncle of important papers, and is prevented by Hugh. In the struggle Kent is killed. Later, when Graham runs for Congress he is threatened with having the affair with Helen at the hotel exposed. The girl clears his name and Hugh learns that she has been living in the Foote

Scene from "The Truth About Helen" (Edison).

home as companion to the senator's wife. A level-headed newspaper editor helps to straighten matters out and the last reel closes with the proper ending.

As already intimated, a lesser quantity of plot and a correspondingly closer weaving of incidents would have resulted in more workmanlike construction. The subject is thoroughly dramatic, deals with characters and incidents that are worth while, and the photoplay has been given the advantages of a competent cast and equally competent direction by Frank McGlynn. Grace Williams makes an attractive and appealing figure of Helen, and Robert Conness is an able impersonator of the young politician. Harry Linson, Augustus Phillips, Carleton King, Bigelow Cooper, Robert Brower, Herbert Prior, George Wright and Mrs. Wallace Erskine assist in maintaining the acting on a high level of merit.

Kleine Finishes "Bondwomen" with Maude Fealy.

"Bondwomen," the remarkable story written especially for Maude Fealy's film premier under the George Kleine management, was given its finishing touches at the Bronx Studios last week. It is said to be Miss Fealy's masterpiece. "Bondwomen" was carefully prepared and submitted to Miss Fealy prior to its making so that the scenario might contain the benefit of her suggestions. The result was to greatly increase the dramatic strength of the script, as many bits of business were added with which Miss Fealy is familiar and which she does especially well. "Bondwomen" exploits a theme well known to many housewives whose husbands believe them incapable of managing the family exchequer.

"Bondwomen" will be released through the Kleine-Edison Feature Service Dec. 15.

"The Nature Man"

Experiences of Joseph Knowles While in the Maine Woods Are Shown in Remarkable Universal Picture.

Reviewed by Lynde Denig.

SPORTSMEN, the normal boy whose dream of happiness centers around a camp in the woods, all lovers of nature, in fact, irrespective of age or sex, will find in "The Nature Man" a picture after their own hearts. These five reels, lacking the usual photoplay story, may not be exactly adapted to all motion picture theaters; none the less thousands of men, women and children will gladly pay to see them. They will find one of the most stirring depictions of a man's experiences when thrown on his own resources in the wilderness ever presented on the screen. Much of this picture is fact that is stranger, more interesting, and more thrilling than fiction.

A few years ago newspapers and magazines carried long accounts of the adventures of Joseph Knowles, who penetrated the heart of the Maine woods near Spencer Lake, without food, unarmed and, according to the story, without clothes. The Universal Company evidently persuaded Mr. Knowles to repeat his adventures, the only difference being that this time he had a cameraman for a companion and covered his nakedness with a shirt and a pair of trousers. It is difficult to believe that he could have lived through more thrilling experiences—running rapids on a log raft of his own designing, buffeted against rocks when the raft is overturned, fighting wild animals with such crude weapons as he can fashion without tools, facing starvation and the cold of a Maine winter. The picture is an inspiring illustration of the ability of a strong man to survive under the most trying of conditions.

There are many scenes in "The Nature Man" that call for mention, either because of their educational quality, their beauty, or the thrills which they cannot fail to carry. Audiences will marvel at scenes such as those presenting the fight between a badger and a wild cat, also those in which Knowles trees a bear and then manages to strangle it with a rope. Exhibitors appealing to patrons of the better class will find appreciative spectators for this Universal offering.

"The Strife Eternal" (Mutual).

More than 4,000 persons, including a cast of noted screen players, headed by Miss Blanche Forsythe, are presented in "The Strife Eternal," a colossal production in five reels and over 200 scenes, to be released by the Mutual Film Corporation Nov. 25 as a Mutual Masterpicture.

This production depicts the enthralling romance of Jane Shore, favorite of King Edward IV of England, who rose from the sphere of a humble goldsmith's wife to a life of lavish splendor at the English court to finally end her existence as a beggar in the streets of London. The story as revealed in "The Strife Eternal" forms a most tragic narrative.

Vividly depicted on the screen, the drama is a pageant of beauty. Old London forms a quaint, mediaeval background for gracefully moving throngs of gorgeously clad people, the pomp of the processional, the festivities of the court, the gayeties of the guilds and the artisans. Exceptionally interesting are the wonderful battle scenes, in several of which between 3,000 and 3,500 men are employed. These scenes represent as nearly as possible the hoisting of the Lancastrians, King Edward's return from Flanders and the landing of his vast hordes of fighting men at Ravenspur,

"Madame Butterfly"

In Atmosphere of Old Japan Mary Pickford in Famous Players Subject Portrays Tragic Heroine of Song and Story.

Reviewed by George Blaisdell.

FINELY acted, splendidly staged and beautifully photographed is "Madame Butterfly," the five-part adaptation by the Famous Players of John Luther Long's well-known story. In the role of Cho-Cho-San, the little Japanese woman who serves as a toy for an American naval officer on a few weeks' shore leave in the Flowery Kingdom, Mary Pickford is strong. She plays her part with a deftness and sympathy that draw out the deep pathos in the life of Cho-Cho-San, and she does not overlook the opportunities for moments of gayety.

Scene from "Madame Butterfly" (Famous Players).

"Madame Butterfly" will bring deserved honor to Sid Olcott, its producer, for the infinite care and artistry with which his work has been done. He has gone to great lengths to secure atmosphere. For his exteriors he has extensive Japanese gardens—miniature lakes, walks, diminutive trees, buildings, jinrikashas, the man-drawn vehicles; boats, and flowers. His interiors bear the same evidence of high craftsmanship. His players portray with fidelity all the extravagances of Japanese customs, all the quaint ceremonies of ordinary intercourse, inside the homes and without. Then, too, the Japanese wedding is shown with a wealth of detail.

There is an excellent cast. Marshal Neilan makes no pretense of playing a heroic part as Lieutenant Pinkerton, who deserts his Japanese bride within a few weeks of his marriage. His portrayal is virile. Caesere Gravina as the Soothsayer stands out in the small part which falls to him. Olive West as Suzuki, the companion of Cho-Cho-San, has an important role and finely plays it. N. T. Carleton as the United States Consul gives a strong interpretation of Uncle Sam's representative abroad. Jane Hall as Adelaide, the American wife of the false lieutenant, fails to win or is not allowed to win sympathy; her work is colorless. W. M. Rale as the Nakodo, the marriage broker, is good, and so is David Burton as the prince. The baby? Why, the infant-Jap at times "hogs the show." He is great. The mothering he gets from Cho-Cho-San seems more like life than art.

Dozens of Japanese men and women are seen in support of the star. A big United States cruiser off in the distance adds to the illusion on the naval side.

"Madame Butterfly" is a thing of beauty. The story interests and at times moves, but the production charms all the way.

"At Bay" Completed.

George Fitzmaurice, whose productions are being released under the Gold Rooster brand of Pathe Freres, has completed his latest feature, "At Bay," and it has been approved by the Pathe organization as one of his finest productions.

Fitzmaurice's cast, by the way, is one of the highest salaried if not the highest ever employed in pictures. Florence Reed is leading woman, and she is supported by Frank Sheridan, Charles Waldron, Lyster Chambers and De Witt Jennings, each one of them a Broadway favorite. The casting was done by Ouida Bergere.

New Canada Office for Kleine-Edison.

Productions of the Kleine-Edison Feature Service will have another outlet in Canada beside the office now located at Toronto when a new branch is opened at Montreal next week. Canada has taken extremely well to the Kleine-Edison output, as practically all of the better class theaters throughout the Dominion are now using the K-E Service.

Manufacturers' Advance Notes

"COLTON, U. S. N." (Vitagraph).

Cyrus Townsend Brady's "Colton, U. S. N.," a smashing navy drama just completed by the Vitagraph Company under the direction of Paul Scardon, is replete with the thrills of daring deeds performed by Uncle Sam's heroes and the tenseness on board ship as the huge fighting machines prepare for action in order to suppress an uprising in a country situated South of the Equator.

Two unusually interesting features in "Colton, U. S. N.," are fleet maneuvers by fifteen battleships, four torpedo boat destroyers and three colliers, under command of Vice-Admiral Henry T. Mayo, U. S. N., and a thrilling series of pictures of a landing of 280 marines, getting away from their battleships and making a landing on shore through the surf, and their advance in battle formation against a supposed enemy.

"Colton, U. S. N." (Vitagraph).

After finishing the scenes at Newport, the company went to Annapolis, Maryland, where the Naval Academy served as a background for tense moments as well as adding color to the story by showing glimpses of social life, in which the Cadets were prominent.

The principal players concerned in the enactment of "Colton, U. S. N.," included Charles Richman, Eleanor Woodruff, James Morrison, Zena Keefe, Anders Randolf, Charles Wellesley and Thomas Mills. It will be released as a Blue Ribbon Feature in five parts and promises to equal in spectatular value any naval picture that has heretofore been done by a moving picture company.

ELLIOT & SHERMAN GET GREAT NORTHERN SUBJECTS.

The Elliot & Sherman Film Company, the well known firm of Minneapolis, has recently acquired the following Great Northern productions for its territory: "The Heart of Lady Alaine," featuring the celebrated tragedienne, Miss Betty Nansen; "Pro Patria," featuring Valdemar Psilander, the monarch of the silent drama, and "John Redmond, the Evangelist," also featuring Valdemar Psilander.

"A WOMAN OF THE WORLD" IS READY.

The Terriss Feature Film Co., whose releases through the Picture Playhouse Film Co., Inc., have been coming along quite regularly during the past few months, are about to give the exhibitors another big dramatic subject entitled "A Woman of the World." Prints of the feature have been prepared and distributed among the Picture Playhouse offices throughout the country.

"A Woman of the World" is the picture which Tom Terriss and his associates made in New York during the summer which has just passed and which got not a little notoriety by reason of the unusual "stunts" used in the making of it. A high-powered automobile was driven over the Palisades one afternoon to get one big dramatic climax and another afternoon Rector's, the internationally known restaurant at Broadway and Forty-sixth street, was turned into a motion picture studio for a little while in order that a big banquet scene might be reproduced with exceptional splendor.

The new feature is said to have a story of unusual power and provides a big opportunity for the display of the stellar qualities which have made Tom Terriss so favorably known among theatergoers throughout this country and England.

PIONEER GETS "POLAR BEAR" FEATURES.

The Pioneer Feature Film Corporation, 126 West 46th street, New York, has secured the exclusive rights to "Polar Bear" features, produced by the Great Northern Film Company, 110 West 40th street, for the entire state of New York and northern New Jersey.

"Polar Bear" features will be released twice a month. These productions, in every detail up to the Great Northern high standard of quality, will be adaptations of well known plays and based upon novels and scenarios written by internationally renowned authors.

Nathan Hirsh, president of the Pioneer Feature Film Corporation, has an exceptionally advantageous proposition to submit to all exhibitors in his territory who are desirous to obtain these high-class feature photoplays.

"THIS IS THE LIFE" (Mustang).

The three-reel "Mustang" motion picture adaptations of the famous "Buck Parvin" stories by Charles E. Van Loan, which are being produced at the American Film Company's Santa Barbara studios, are being highly praised by film fans. The clean, healthy, subtle humor of this famous author, transferred to the screen by able directors and an all-star cast of actors and actresses, gives the film-going public a delightfully new and entertaining type of comedy.

The third of this series is "This Is the Life," being the story of a society-loving woman with a mania for acting in the "movies." Her husband, a quiet, retiring man, at first remonstrates, then finally gives his consent, having previously interviewed the director and producer of the objective motion picture company. The result is that Addie Gribble (Adele Farrington) is added to the cast and put through a series of nerve-testing, hair-raising stunts that entirely cure her desire to be a movie actress.

Buck Parvin (Art Acord) has some dramatically comical situations that are deftly handled with all of the dry, convincing wit and humor of this famous cowboy-actor; and Miss Farrington goes the route of her dangerous and thrilling actions without a hint of hesitancy.

Scene from "This Is the Life" (Mustang).

Taken all in all, a strong cast under the able direction of William Bertram brings to the screen a story that is delightfully interesting and thoroughly worthy of the reputation of perfection enjoyed by the American Film Company. This film is to be released on the Mutual Program Saturday, November 13.

"A POLAR ROMANCE" (Centaur).

Irving Cummings makes his debut as a David Horsley star in "A Polar Romance," a two-reel Centaur Feature to be released on the Mutual program November 18. Prominent in Mr. Cummings' support are those of the Bostock animals from the North, including polar bears, seals, etc.

Most of the scenes of the story are laid in the Arctic Circle and some effective views of the land of ice have been obtained. The bleakness of this country makes the situation of Jennessen, the explorer, played by Irving Cummings, cast overboard from his exploration vessel by conspirators, marooned on a floating iceberg and later cast on a barren island of ice, all the more tragic and increases the interest in the picture. It is in these scenes that the animals are called into play and some very novel animal scenes staged.

Scene from "A Polar Romance" (Centaur).

There is a special interest attached to the picture since it is the first of this character Mr. Horsley has produced, all of the previous Centaur releases having had to do with stories of Africa and India. The change is in line with Mr. Horsley's plan to release animal subjects varying in nature, a plan he is well equipped to carry out with his exceptional studio facilities and the great collection of Bostock animals.

Jay Hunt, who has directed some of Mr. Horsley's biggest successes, is responsible for the staging of this picture, in which appear besides Mr. Cummings and the animals a big cast of players, including Josephine West, Mrs. Jay Hunt, Charles Whitman, Fred Gamble and Clarence Baker.

"LOVE, PEPPER AND SWEETS."

This Vim release of December 3 promises to be particularly funny, as this is the first Vim release in which the three comedians—Pokes, Jabbs and Runt—all work together. Pokes is the star boarder, while Jabbs and Runt are the neglected ones. Even in the matter of love Pokes has the best of them, while Jabbs and Runt are the "also rans." The efforts of Jabbs and Runt to beat out Pokes furnish the plot, but they find their task is a Herculean one.

Scene from "Love, Pepper and Sweets" (Vim).

Burns and Stull appear as Pokes and Jabbs, Billy Ruge as Runt and Miss Ethel Burton as the girl for whom they fall.

"THE PAPERED DOOR" (Essanay).

This photoplay is adapted from one of the clever stories by Mary Roberts Rinehart. It carries out all the subtlety and delicacy of touch for which the author is noted. It abounds in action and is thrillingly intense throughout, and while it is a bitter tragedy throughout the denouement is eminently satisfactory. Ruth Stonehouse takes the part of a woman who is abused by a rascally husband. He neglects her shamefully for another woman. Finally in a drunken brawl he kills another man and sneaks back to his wife for protection. She conceals him in a closet and papers over the door so that no one will suspect he is in the house. The search for him fails, but a sheriff is stationed outside her home to keep watch. Finally she invites him into the house to get warm on a blizzardy night. He falls asleep and she lets her husband out. He tries to board a freight and is killed. Edmund F. Cobb, in the role of the husband, does excellent work. He portrays all the various emotions of the cowardly husband, who runs from a swaggering bully into a being of abject fear ,with great skill. The story itself is drawn from life and is typical of the small town home where the wife is a sweet, loving woman, but too weak and too conscientious to turn from the man who abuses her, and the husband a coward and bully.

Scene from "The Papered Door" (Essanay).

"THE DOUBLE CROSS" (Cub).

George Ovey's new leading woman, Miss St. Aubour, makes her debut in the Cub Comedies with the release on November 12 of "The Double Cross," which incidentally is heralded as one of the funniest pictures ever turned out at the Cub studios in Los Angeles.

Miss St. Aubour plays the part of Jack's aunt and is incidentally the cause of the rapidly moving series of complications which provide the basis for the fun of this picture.

Scene from "The Double Cross" (Cub).

In the cast besides George Ovey and Miss St. Aubour are George George, Gordon McGregor, Janet Sully, Louis FitzRoy and others. The picture was made under the direction of Milton Fahrney.

"THE SHRINE OF HAPPINESS" (Balboa).

The first five-reel photoplay ever hand-colored is "The Shrine of Happiness," a forthcoming Balboa release on Pathe's Gold Rooster program. It is a simple heart story featuring Jackie Saunders, supported by William Conklin and Paul Gilmore. D. F. Whitcomb, one of Balboa's staff writers, wrote the scenario.

At the beginning of the story, Miss Saunders is seen in her favorite delineation—that of a child of nature, a sort of mountain sprite. Being left an orphan, she goes to an old friend of her father in the city. This is the part played by William Conklin. His son is done by Paul Gilmore.

Scene from "The Shrine of Happiness" (Balboa).

Bertram Bracken, the dean of Balboa's producers, directed this picture and it is replete with the deft touches for which he is so well known. "The Shrine of Happiness" does not depend on so-called thrills or punches. It is gripping because of the intensely humane thread that runs through the story. Miss Saunders plays a naive part with girlish sweetness, while Mr. Conklin's work is distinguished by manly reserve.

Pathe's color treatment of the subject is bound to make it a big feature when released, adding immeasurably to the effectiveness and convincing force of this Horkheimer production.

KALEM'S "VENTURES OF MARGUERITE" POPULAR.

According to advices received by Kalem company from exhibitors who are showing "The Ventures of Marguerite," this series has taken its place as the fashion authority of moving pictures and the gowns worn by Marguerite Courtot, who portrays the central character, are being accepted as criterions of advanced styles.

An innovation was established by Kalem company when this series was started recently, whereby Russek, of Fifth avenue, was commissioned to costume the beautiful star for the forthcoming episodes. As the result, Miss Courtot is shown in the advanced creations that are interesting Fifth avenue.

Scene from "A Society Schemer" (Kalem).

That this feature is proving particularly popular with the feminine photoplay patrons is apparent from the numerous letters received by Miss Courtot requesting for detailed descriptions of her various gowns. According to the exhibitors who have written Kalem, their patrons are already looking forward to "Marguerite Day," because of this fashion feature. At the same time, the writers express their gratification because of the fact that aside from the latter, the episodes are replete with dramatic action. As the result, the photoplays are popular with both sexes.

"The Veiled Priestess," and "A Society Schemer," are two of the November "Ventures." The first will be issued on Friday, November 19, while the second will be released Friday, November 26.

TO BLOW OR NOT TO BLOW.

Joe Brandt, general manager of the Universal Film Manufacturing Company, tells the following story in which he is made to say Sarah Bernhardt told him in a letter when she was negotiating for the Universal production of "Jeanne Dore":

"Mash notes, you call them, n'est ce pas"? she wrote. "Well. I received a very funny mash note once in a small town of your Far West. 'You are adorable,' my mash note ran, 'and I'd have preferred to send you orchids, but in this one-horse town I am reduced to molasses candy, of which I am forwarding you a two-pound bag. Will you take supper with me to-night? If you consent, blow your nose on the stage and I will understand.'

"And the worst of it was," continued the great Sarah, "I had a bad cold at the time and was afraid to blow my nose all evening!"

"A TANGLE IN HEARTS" (Casino).

Now another star twinkles in the heavens where each week the Gaumont company places a new one, following its policy of giving the public a new star with each production. This time it is John Daly Murphy, that inimitably suave comedian who makes the public laugh even when he merely rolls his eyes. Ever since Mr. Murphy ceased being a successful jockey and became a successful comedian, the whole country has been laughing at his humorous antics.

Scene from "A Tangle in Hearts" (Casino).

Mr. Murphy's name in front of a theater will have real drawing power, since he is so well established because of his work with Valeska Suratt, May Irwin, various Klaw & Erlanger comic operas, "The Laughing Husband" and "The Girl from Rector's." In "A Tangle in Hearts" Mr. Murphy appears as Harry Jones, a young man who attempts to save money by spending a quiet evening with a young lady, instead of going out with the boys. Mrs. Hart, the girl's mother, decides he is an eligible chap, and maneuvers so that he proposes to Rose, her daughter.

Rose is played by Miss Lucille Taft, who has made a big name for herself in Gaumont productions. Mr. Daly makes the part unroariously funny by his despairing solemnity when in trouble. Among those in his support are Mathilde Baring and Virginia Perry.

WAGNER IN WEST FOR STERLING.

Leon Wagner, of the Sterling Camera and Film Company, 145 West 45th street, New York, is now in the Central West with exhibition prints of "The Game of Three," "The Land of the Lost," "Over Niagara Falls" and "Richard III." Elsewhere in this issue, in a display advertisement, will be found more particulars concerning the above-mentioned features which Mr. Wagner is showing and disposing of by state rights. Mr. Wagner will be at Omaha, Neb., about Nov. 11. If interested address a post card or letter to him, care general delivery, post office, Omaha, and Mr. Wagner will call on you.

Charles Cherry Makes Film Debut

Frohman Star in Famous Players' Adaptation of Isaac Henderson's "Mummy and the Humming Bird."

CHARLES CHERRY, well known as the star of many Broadway successes, makes his motion picture debut by special arrangement with the Charles Frohman Company, in the Famous Players Film Company's adaptation of Isaac Henderson's great drama, "The Mummy and the Humming Bird." This subject is scheduled for release on Nov. 11 by Paramount.

Scene from "The Mummy and the Humming Bird" (Famous Players).

Mr. Cherry's delightful impersonation of the absent-minded peer who neglects his wife in order to devote his time to scientific experiments is one which he may justly be proud to add to the personal triumphs gained on the stage in support of such well known actresses as Mary Mannering, Henrietta Crosman, Maxine Elliott and Ethel Barrymore.

It is a brilliant play, depicting the crafty wiles of three able men whose efforts to out-think each other in this gripping struggle for the beautiful Lady Lumley forms an absorbing tale full of suspense.

Every effort has been made to give the piece the exquisite settings which it richly deserves. The views of the Lumley estate will prove especially pleasing to the critical eye.

In support of Mr. Cherry there appear Lillian Tucker, William Sorelle, Arthur Hoops, Claire Zobelle and others of equal merit.

THE CREST OF VON ENDHEIM (Reliance).

"The Crest of Von Endheim" is another of the poetic and stirring romances dealing with historical themes which have lately come from the pen of Francis Powers and have as Reliance features been produced by the author in person. Mr. Powers, it will be remembered, was some time stage director for David Belasco.

Scene from "The Crest of Von Endheim" (Reliance).

This feature has its plot beginning in northern Mexico soon after the fall of the Emperor Maximilian.

Madam Adoni Fovieri, formerly prominent in the support of Mme. Sarah Bernhardt, is Gloriana. She gives a tender and eye satisfying interpretation of the romantic, staunch and true girl who so splendidly helps to establish her hero in his place. She is supported by the usual strong Reliance cast.

"ROMANTIC REGGIE" (Vitagraph).

"Sidney Drew Day," Friday, November 12, will be signalized by the Vitagraph Company with a typical Drew comedy, "Romantic Reggie," in which Mr. and Mrs. Drew are both happily cast. It was written by Templer Saxe and produced by Mr. Drew. It tells in delightfully pictured sequence the adventures of an exceedingly romantic young man with an unknown woman who hands him a card on which is written "You are my soul mate. Meet me midst the hills of Kuperskill." The fun develops in huge chunks when Reggie goes to meet his lady love followed by his sweetheart, who enjoys showing him up as the chaser of a crazy woman who has been captured and returned to her padded cell.

Scene from "Romantic Reggie" (Vitagraph).

VIM SECURES HELEN GILMORE.

Vim Comedies have secured the services of Helen Gilmore, popular for her clever screen characterizations. She comes to the Vim Players fresh from her triumphs in Universal comedies. Prior to that time she was for three seasons with the New York Hippodrome and on the road with the "Count of Luxenbourg.

Miss Gilmore will now appear regularly with the Vim funmakers and promises to be ready with an entirely new line of comic antics.

"THE BLACKMAILERS" (Terriss).

"The Blackmailers," a two-reel comedy which has just been released by the Terriss Feature Film Co. through the Picture Playhouse Film Co., Inc., is one of the first moving picture comedies with which the name of Tom Terriss, well-known legitimate actor, has been identified. Mr. Terriss says he started out to make a picture filled with action of the rough and ready kind which seemed so acceptable to photoplay fans and those who have seen "The Blackmailer" admit that he has accomplished his purpose. The picture was made at a popular summer resort in the vicinity of New York City and some of the most interesting comedy situations are ones in which the principals appear as bathers.

Scene from "The Blackmailers" (Terriss).

"THE SUBSTITUTE MINISTER" (American).

"The Substitute Minister" affords Miss Vivian Rich a part entirely to her liking, and this black-haired little film star scores a conquest therein.

"The Substitute Minister" also brings to the fore Alfred Vosburgh, a new star in the American firmament, who henceforth will play opposite Miss Rich in "Flying A" dramas.

The piece is the story of a young ministerial student who is led into evil ways. By a queer quirk of circumstances he finds himself masquerading as a country minister. The gentle influence of his housekeeper (Miss Rich) leads him to forsake the evil of his ways and struggle again to lead an upright, honest life. His deception, however, is discovered, but before his "flock" the false churchman confesses his sins. He does not plead for forgiveness, but forgiveness is unanimously given. The post of pastor which the young man held through misrepresentation is tendered and accepted. Truly repentant, the young man seeks the hand of her who led him back to the worthy path of life. Of course, he is accepted.

Scene from "The Substitute Minister" (American).

In "The Substitute Minister," Miss Rich is as pleasing as ever. If the picture is a criterion of Mr. Vosburgh's ability, it is safe to assert that his connection with "Flying A" dramas will be long and a source of much enjoyment to fans of the screen.

"THE PRINT OF THE NAILS" (Selig).

"The Print of the Nails" is a Selig Diamond Special in three reels, written by Mrs. Owen Bronson, and produced by Geo. N. Nichols. It is released through regular service on Thursday, November 18. It is a story of politics, the underworld and of love. An all-star cast, including Earle Foxe, Vivian Reed and Al. W. Filson, appear in this feature. There are a number of tense situations not the least of them being a raid by police officers on the underworld. Some elaborate scenic effects and beautiful photography add to the entertainment of this Selig Diamond Special.

The plot concerns Margaret Macy, a slum worker, and Tom Mason, mayor, who stands for reform. The political powers plot to discredit Mayor Mason and try to do so through Margaret Macy, who is the Mayor's friend. Through the machinations of the political "boss" the girl to whom Mayor Mason is engaged discredits him, and Margaret Macy is lured to a questionable resort for the purpose of a big newspaper story which will involve the Mayor. The Council prepares to remove the Mayor, but Margaret and her brother have secured evidence against the political ring. Mayor Mason's name is cleared and the gang have to face the law for their misdeeds.

Scene from "The Print of the Nails" (Selig).

EUGENE MULLIN TO WRITE AND DIRECT FOR VITAGRAPH.

Eugene Mullin, who has given to the screen a number of dramatic successes, several of which have been produced by the Vitagraph Company as Broadway Star and Blue Ribbon Features, has begun work on the production of "The Ruse," an original society drama, written by him with Joseph Kilgour in view as the hero. Mr. Mullin took as his theme "and the serpent in the guise of a friend invaded the peaceful calm of the happy home." A husband suspecting his wife's fidelity, resorts to an original ruse to put her to the test. The result is the series of happenings, startling, unusual and almost tragic, that culminates in the just punishment of the unprincipled home-wrecker. Mr. Kilgour, Naomi Childers, Charles Kent and Denton Vane will be seen in the portrayal of the principal characters in "The Ruse," which will be released by the Vitagraph Company as a Broadway Star Feature.

EDWIN ARDEN IN "THE GRAY MASK."

In the forthcoming World Film drama, "The Gray Mask," taken from the story of that title by Charles Wadsworth Camp, which was published in Collier's, Edwin Arden, the star, is given an opportunity to display again his capacity for that fine feeling for his part which has always characterized his work on the stage, and which has made him an actor of distinction.

It is the role of a detective. He must play in this picture a scientific detective who finds himself in predicaments of more than ordinary complication and danger. It is none of the swaggering, heavy set detective who dogs the footsteps of the villain with the usual murderous air.

Scene from "The Gray Mask" (World Film).

It is the slender, keen, scientific man, who puts his knowledge of science to work in solving his troubles, which the detective Mr. Arden interprets must be.

"The Gray Mask" is being directed by Frank Crane. It will be filled with the most hair-raising of thrills from beginning to end.

In it Mr. Arden will keep up the splendid reputation he has gained for himself in his brief career in the pictures.

NOVEL POSTERS PROMISED BY M-in-A.

Believing that in the making of comedy film too little attention has been paid by the manufacturers to the matter of posters, M-in-A Comedies have adopted a new policy. A poster department of experts has been employed and the company promises to turn out a comic poster more novel and attractive than has ever been displayed heretofore.

"In turning out a first class comedy film," says a leading member of the M-in-A forces, "why rest content with an ordinary poster? If the poster is to advertise a clever film, surely the poster should be clever too. We are going to deviate from the regular poster path and allow the exhibitor to display a one-sheet which will make the passerby smile and lure him in. Our posters are going to depict some situation of the photoplay in a semi-cartoonic manner."

Louis Geisenberg, well known in picture circles in New York, has been appointed general traveling representative of the American Correspondent Film Co. He left New York last week on a trip which will take him to the principal cities in the United States.

Initial Pallas Subject

Booth Tarkington's "The Gentleman from Indiana" Starring Dustin Farnum First Subject On Paramount Program.

THE initial production to be offered on the Paramount program by Pallas Pictures will be released Nov. 25 and presents Booth Tarkington's well known novel, "The Gentleman From Indiana," starring Dustin Farnum.

In producing this subject, Pallas Pictures has gone to unlimited pains and expense to give it a most pretentious background, as is evident in the elaborate sets and immense scenes which have been included in the photoplay. In order to get the desired atmosphere a replica of an entire Indiana town of true Hoosier type was built and mob scenes including over five hundred people are displayed with striking realism. Among the spectacular features presented are the mob riots, election parades and campaigns, an electric storm at night resulting in the destruction of many buildings, and a circus parade on which occasion the entire town turns out in true "circus day" style.

Scene from "The Gentleman from Indiana" (Pallas).

Many dramatic situations are intrusted to Dustin Farnum, which he handles in his usual effective manner. The supporting cast includes such artists as Winifred Kingston, Herbert Standing, Howard Davies, Page Peters, Signor Juan de la Cruz, Elsie Cort, Helen Eddy, C. Norman Hammond, Joe Ray and others of equal ability.

Frank Lloyd, the young director whose work in this production will readily class him with the foremost producers in this country, encountered many difficulties in staging Booth Tarkington's subject. Securing a terrific rain storm in rainless California was one of the problems which he had to solve. In order to get the desired effect, 14,000 gallons of water had to be carted from a well three miles away. His success in obtaining the desired results is said to have been marvelous and displays something new in the way of film directing. Many striking night scenes have been secured and Lloyd's handling of immense mobs demonstrate unusual ability. In the care of Fred Dobson, the photographic work offers many beautiful innovations. Night scenes and lightning flashes have been filmed with remarkable success and that the work of the photographer measures up with that of the star and the director is assured by the producers. Reports from the coast all indicate that the initial subject of Pallas Pictures will establish a high standard for the new Paramount producer from the start.

"The Nation's Peril"

A Lubin Production Dealing with the Question of Preparedness.

"THE NATION'S PERIL," the big Lubin feature film of the topic of the hour, our country's preparedness and the hyphenated Americans, which for the past four months has been under the course of construction by Director George Terwilliger and his Lubin company at Newport, R. I., has its finishing touches at the Lubin plant and is scheduled for release on November 22 through the V-L-S-E Inc. offices.

The picture is to be presented at Washington during the coming week before Secretaries Daniels and Garrison and the Army and Navy League, and then taken to Newport, R. I., where it will be viewed by the officers of the Newport Naval Training Station.

"The Nation's Peril" is truly a big picture in its every sense, and Director Terwilliger has ably acquitted himself in the production. The magnitude of the picture may be gathered from a short review of its tremendous scenes.

In it are shown the entire soldier, sailor and marine strength of the U. S. Atlantic fleet and the troops stationed at Newport—the entire U. S. Atlantic fleet in action—the actual sinking of a ship by shell fire from the battleships—a night artillery attack in which is destroyed an entire street built especially for the picture by Director Terwilliger—several mine explosions and the workings of the wireless stations.

In addition in appearance in the picture are to be seen Secretary Josephus Daniels with the entire Newport War College—Admiral Fletcher, Admiral Winslow of the Pacific fleet; Captain Roger Welles, Lieut.-Com. Frank Taylor Evans and Lieut. Ernest Durr, of the Naval Training Station at Newport; Captain Hugh Willoughby of the Naval Aviation Corps; Captain Newton and his staff of the U. S. S. Patterson; Captain Fitch and staff of the U. S. S. Yankton; Commander Watson of the U. S. S. Utah, and Captain W. S. Sims, commandant of the torpedo flotilla.

"THE ALSTER CASE" (Essanay).

A company of Essanay players under the direction of J. Charles Haydon is now at work making a five-act photoplay of "The Alster Case," taken from the novel of that title by Rufus Gillmore, author of "The Opal Pin," "The Mystery of the Second Shot" and other widely read detective novels.

The photoplay will be Essanay's December release on the V-L-S-E program. It is an intensely fascinating mystery play and carries out the stirring incidents of the book with great faithfulness of detail.

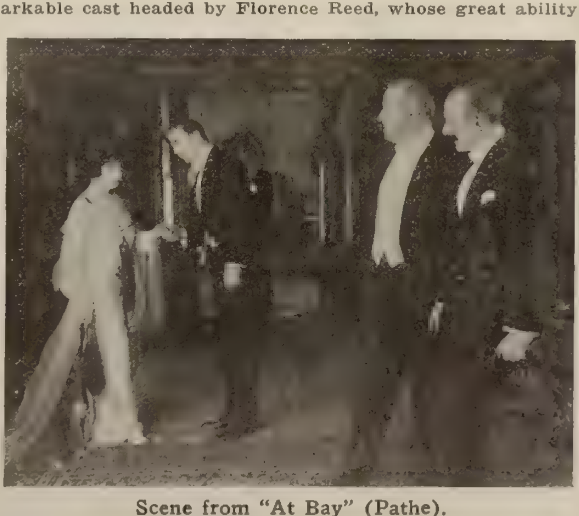
Bryant Washburn takes the leading masculine role and Miss Ruth Stonehouse the leading feminine part. The mystery surrounds the slaying of Mrs. Alster, and is solved in an unusual and thrilling manner at the climax of the play. The suspense is sustained until the very end, the finger of guilt pointing at several innocent persons, so that the discovery of the real slayer comes as a complete surprise.

WANTS UNIVERSAL TO FIND HER BOY.

Now the Universal Film Manufacturing Company is asked by a mother to assist her in the search for her lost boy. She is Mrs. Charles L. Glass, of 13 Lienau place, Jersey City, N. J., and says that her son, James Douglas Glass, aged 4 years, of fair complexion, with heavy light hair, cut Buster Brown style, double crowned, blue eyes, good teeth, full face, about 3 feet 6 inches tall, and weighing at the time 35 pounds. He was last seen in Greeley, Pike County, Penn., on May 12, 1915. He wore tan overalls with pink trimmings, white stockings, black shoes, no hat, and he does not talk very plainly. Mrs. Glass offers $500 reward for the return of her little son.

PATHE'S "AT BAY" (Gold Rooster Play).

George Fitzmaurice's latest Gold Rooster play, "At Bay," adapted from the famous play by George Scarborough, enjoys the distinction of being characterized by Charles Pathe himself as being beyond question the greatest picture yet put upon the Gold Rooster program. Those who saw "At Bay" upon the stage will remember that it is full of intensely dramatic situations, the natural result of its theme, the alliance of politics with the underworld. Mr. Fitzmaurice assembled a truly remarkable cast headed by Florence Reed, whose great ability is recognized by every follower of things theatrical. Such sterling high salaried players as Frank Sheridan, Lyster Chambers, De Witt C. Jennings and Charles Waldron give most efficient support. The beauty of the sets and locations, the artistic attention to the smallest details in addition to the splendid story and acting, round out a production which is as near perfection as the modern motion picture is capable. "At Bay" will be released November 19.



Scene from "At Bay" (Pathe).

PRINCIPALS IN "BLOOM CENTER" COMEDIES.

Since the inauguration of the Selig rural comedy series, "The Chronicles of Bloom Center," much admiration has been expressed for the principals whose adventures furnish the fun in this series. The types are so well played and so true to rural life that thousands of movie fans have requested more information anent the principals.

John Lancaster assumes the role of Postmaster Pash in "The Chronicles of Bloom Center." His work in this comedy series has won for him thousands of new admirers.

William Hutchinson.

Lyllian Leighton.

John Lancaster.

William Hutchinson has made a hit in the character of "Druggist Phil Pickel." His make-up and comical character delineation has made him a film favorite.

Lyllian Leighton enacts the part of "Mrs. Constable Plum" in the Bloom Center chronicles. Miss Leighton is at her happiest in motion picture comedy and she has proven one of the favorites in this comedy series.

We present herewith likenesses of these Selig fun makers as they appear in real life.

MUTUAL TO SHOW BASEBALL PICTURES.

"The World's Championship Baseball Series of 1915" is the title of a release in two reels on the Mutual program for November 15. This special release is included in the regular program at no increase in rental charges to the exhibitor. For that week it replaces the Monday and Wednesday Novelty brand comedies.

These pictures were made by the World's Series Film Company, a company organized to co-operate with the National Commission. The Mutual has purchased the rights for the distribution of these pictures and is now making them available to exhibitors as part of the regular program service. Previously motion picture exhibitors have been able to get baseball pictures only as expensive specials.

The World's Series pictures are altogether remarkable films, showing all the thrilling plays and fine close-ups of the important personalities both in the game and among the spectators. One of the many interesting subjects is that portion of the film showing the flower-bedecked Presidential box. President Wilson is seen approaching with Mrs. Galt, his fiancee. He has some little difficulty with one of those "cussedly obstinate" folding chairs when he arranges a seat for Mrs. Galt's mother and a secret service man goes to his rescue. The President throws the ball into the diamond, it is put into play and then returned to him as a souvenir of the memorable occasion.

Scene from World's Champion Base Ball Series (Mutual).

C. O. Sprenger, a newspaper man who for many years was on the staff of the Denver Times and the Rocky Mountain News, and who for the past five years has been doing general publicity work in California, has been placed in charge of the publicity work for the David Horsley interests at the Los Angeles office.

Director William J. Dunn, of the Eagle Film Manufacturing & Producing Company, has left Chicago for Jacksonville, Fla., where the new company's outdoor studio is being erected, to oversee the installation of a number of scenic devices of his own invention.

"THE CAVE MAN" (Vitagraph).

"The Cave Man" has been produced by the Vitagraph Company under the direction of Theodore Marston, featuring Robert Edeson in the character of Haulick Smagg. The story was written by Gelett Burgess and originally produced in Providence, as a legitimate comedy-drama, with Mr. Edeson in the portrayal of the leading character. His familiarity with the leading character's possibilities became apparent when he began work on the story for the screen.

In producing "The Cave Man," Director Marston spared neither pains nor labor, used every known device and camera trick to enhance the value of its situations, and with Mr. Edeson, Fay Wallace, Lillian Burns and George de Beck in the enactment of the principal characters has turned out a screen story that for brilliancy, consummate artistry in the portrayal of the characters and photographic achievement sets a standard of exceptional quality. It is in five parts and is the most typically representative Blue Ribbon Feature yet announced by the Vitagraph Company for release.

Scene from "The Cave Man" (Vitagraph).

ETHELMARY OAKLAND POPULAR.

Since her completion of the role of little "Amy Fisher" in the Charles K. Harris feature, "Hearts of Men" (formerly entitled "School Bells"), Ethelmary Oakland, the seven-year-old child, has had several unusual engagements. She played in "Stolen Orders," until it closed, and is at present engaged with the Boston Opera Company in "Madame Butterfly." She plays the role of a Japanese child, supposed to be three years of age, and Miss Tamaki Miura, the only Japanese prima donna, who sings the title role in the opera, is delighted with the child, and says that she is the most adaptable stage child she has ever seen.

Pavlowa, the Russian dancer, who waits in the wings to go on with the Russian ballet, after Ethelmary is taken off the stage, is also delighted with the child, and stops to pet her every time after her performance. "Hearts of Men," the picture in which Ethelmary Oakland will appear, will be released Nov. 8 through the World Film Corporation.

MISS ELEANOR FAIRBANKS GOES WITH GAUMONT.

The Gaumont policy of "new faces in each production" brings to the studios at Flushing Miss Eleanor Fairbanks, late star in "A Pair of Sixes." Miss Fairbanks closed in the Frazee farce to appear with Harry Vokes in the Casino Star Comedy, "The House Party," by Adrian Gil Spear. "Bud" Ross is also appearing in the same comedy. Miss Fairbank's last picture was "Tillie's Tomato Surprise" with Marie Dressler.

George Melford is resting before starting in on the second Goodrich picture, which is being especially written for the star by Hector Turnbull, of the Lasky photodramatic staff.

JACK PICKFORD IN "THE MAKING OF CROOKS."

Jack Pickford will make his initial appearance under the Diamond S trade mark when he appears in the strong character role of Toney, a pool shark, in the Selig Diamond Special in three reels, "The Making of Crooks," released Thursday, Dec. 16. Mr. Pickford will be supported by an all-star cast.

"The Making of Crooks" carries a strong moral lesson against the evils wrought by disreputable pool rooms. There are a number of tense situations and the methods by which young men are swindled by "pool sharks" are realistically shown. One of the most exciting scenes in the production is where Pickford and the daughter of the political boss escape from a Cabaret in a stolen automobile. The car collides with a speeding locomotive, is shattered into a hundred pieces and the lifeless body of the girl is carried on the pilot of the engine.

There is also a sensational raid on disreputable pool rooms in which hundreds of policemen in a large city participate.

PICTURE THEATERS PROJECTED

BIRMINGHAM, ALA.—The Strand Theater Company has sold the Odeon Two theater to a local company.

GADSDEN, ALA.—Frank Moragne, manager of the Royal theater, will make extensive improvements to the house. These will include the construction of a 25-foot extension in the rear, increase seating capacity, install new lighting fixtures, redecorate, etc.

LOS ANGELES, CAL.—E. J. Denman has purchased the University theater, on Jefferson street, from T. B. Blinns.

LOS ANGELES, CAL.—The Palace theater, located at 47th and Mineta streets, has been taken over by G. W. Ross.

LOS ANGELES, CAL.—George Morrison has purchased the interest of T. W. Newman in the Keystone theater.

OAKLAND, CAL.—The Grove theater is now being conducted by Fred Schafer.

SAN PEDRO, CAL.—A new moving picture theater has been opened by Mann & George. It has been named the Empire.

ANSONIA, CONN.—The Shelton theater has been remodeled.

DAYVILLE, CONN.—Hosea Greene and A. J. Cavanaugh have leased Webster Hall for the purpose of exhibiting moving pictures.

DAYTONA, FLA.—The Arcade theater has been leased by D. J. Lund. A number of improvements will be made to the house, including the construction of a balcony and increasing the seating capacity.

TAMPA, FLA.—The Strand Amusement Company has opened a new fireproof moving picture theater at the corner of Twiggs and Tampa streets.

ATHENS, GA.—Mrs. A. H. Talmadge has let the contract to J. W. Watson & Son to erect moving picture theater, 42 by 86 feet, on Clayton street. Separate contracts have been let for metal roof, wood floors, $5,800; heating plant, $500; lighting plant, $700.

ATLANTA, GA.—Frank Montgomery has disposed of his interest in the Regent theater to Van Livingston.

ELBERTON, GA.—The old Bonita theater has been leased by G. M. Haley, who is planning to make extensive alterations.

CHICAGO, ILL.—Frank Schoeninger, 529 Wrightwood avenue, is having plans prepared for a two-story theater, store and office building, 70 by 150 feet, to cost $50,000.

DIXON, ILL.—L. G. Rorer, of Chicago, who recently purchased the Family theater, has installed a $5,000 pipe organ.

FAIRMOUNT, IND.—J. W. Dale is now conducting the Royal theater.

SOUTH WHITLEY, IND.—Charles Felter has sold the Star theater to Ollie Wilson.

BURLINGTON, IA.—F. E. Turvey has disposed of his interest in the Electric theater to C. F. Ferm.

CLARINDA, IA.—C. R. Burnham and B. Hatka have taken over the Orpheum theater and will devote it to the exhibit of high-grade photoplays.

CRESCO, IA.—The Cresco theater has been remodeled and redecorated.

FORT DODGE, IA.—Richard Snell will erect a two-story moving picture theater and store building, 60 by 140 feet.

INDEPENDENCE, IA.—The Lyric is the name of a new moving picture theater opened here by George Still.

MONTEZUMA, IA.—J. C. Marshall has disposed of his interest in the Princess theater to Fred Wasson.

OELWEIN, IA.—The opera house has been purchased by A. L. Smith and converted into a moving picture theater.

PERRY, IA.—J. C. Stimes will construct a fireproof moving picture theater at the corner of Oak and Front streets.

STUART, IA.—The Star theater, conducted by C. C. Mendelhall, has been redecorated.

TOPEKA, KANS.—Charles Cuthbert, 435 Kansas avenue, is preparing plans for the remodeling of a moving picture theater and office building to cost $12,000.

FORT FAIRCHILD, ME.—A new fireproof moving picture theater is being constructed here for David A. Hine and George W. Parks.

SOMERVILLE, MASS.—George F. Horan has leased a church property here and will convert it into a modern moving picture theater.

FLINT, MICH.—The Bijou, recently leased by Harold Weiss, has been remodeled and renamed the Garden theater.

DETROIT, MICH.—The Warfield theater, located at 1030 Hastings street, has been taken over by B. Deiner. Extensive improvements have been made to the house.

CALUMET, MINN.—Moresey & Jackson are building a new moving picture theater, with seating capacity for 300 persons.

MILACA, MINN.—J. Van Rhee is having plans prepared for a modern fireproof moving picture theater.

MINNEAPOLIS, MINN.—E. J. Phelps, McKnight building, will erect a moving picture theater and store building, 56 by 129 feet, to cost $30,000. Lessee F. W. Upham, 2300 Grand avenue.

RICHMOND, MO.—A new moving picture theater has been opened here by McMullin & Estes.

ROLLA, MO.—D. E. Cowen is planning to build a one-story moving picture theater, 40 by 105 feet.

ST. LOUIS, MO.—Approximately $10,000 has been expended in making improvements to the Marquette theater. A new extension has been built so as to provide room for 600 additional chairs to the seating capacity.

ST. LOUIS, MO.—Metropolitan Opera House Company is having plans prepared for a new opera house, to cost from $100,000 to $500,000.

ST. LOUIS, MO.—E. J. Weiss has let the contract to T. Segee for the erection of an addition to his moving picture theater at 1618 Market street, to cost $4,600.

SPRINGFIELD, MO.—H. S. Jewell has taken over the Jefferson theater, formerly conducted by Jacob C. Schweitzer.

SPRINGFIELD, MO.—The Rex is the name of a new moving picture theater opened at 312 West Commercial street.

SPRINGFIELD, MO.—J. L. Carlisle, of Kansas City, Mo., representing Gruble Brothers' Syndicate, will erect a commodious moving picture theater to cost about $65,000.

TIPTON, MO.—The M. & H. Amusement Company has leased the opera house and will operate it as a picture theater.

VANDALIA, MO.—H. S. Topp has leased the Magnet theater and will operate it as a photoplay house.

BUTTE, MONT.—W. H. Swanson, of Salt Lake City, Utah, is planning to erect a $200,000 moving picture theater here in the near future.

GENOA, NEB.—The Dime theater has been leased by Charles Lucas and renamed the Grand.

WEBSTER CITY, NEB.—The Princess, a new moving picture theater, has been opened here by Alkire & Arthur.

PATERSON, N. J.—Jacob Korner and Max Gold are planning to erect a one-story moving picture theater, 54 by 121 feet.

BROOKLYN, N. Y.—The Oxford theater, located at the corner of Flatbush avenue and State street, has been leased by Sidney L. Warsawer, who is planning extensive alterations before opening as a high grade photoplay house.

NEW YORK, N. Y.—Peter Indelli, 1755 Clay avenue, is having plans prepared for a two-story moving picture theater and store building, 50 by 83 feet, to cost $6,500.

COLUMBUS, O.—Dr. G. M. Taylor, 41 West 3d avenue, is having plans prepared for a three-story moving picture theater and business building, 60 by 100 feet, to cost $65,000.

OKLAHOMA CITY, OKLA.—The Oklahoma Amusement Company will erect a commodious fireproof moving picture theater at 21 North Robinson street, to cost about $75,000.

POND CREEK, OKLA.—A commercial building has been leased by R. E. Peacock, which he intends to convert into a first-class moving picture theater.

COQUILLE, ORE.—The Scenic theater has been leased by P. C. Levar.

PHILADELPHIA, PA.—The moving picture theater at Nos. 835-37 Morris street has been conveyed by Rebecca Greenstein to Morris Traps for a consideration not disclosed, subject to a ground rent of $510 and two mortgages aggregating $6,000. The buildings are assessed at $16,000.

LEBANON, TENN.—A local lodge has leased the Lyric theater. The house will be redecorated and the seating capacity rearranged.

KENOVA, W. VA.—B. Harris and William Cooksey are having plans prepared for a moving picture theater to cost $7,000.

FOND DU LAC, WIS.—The Henry Boyle theater has been taken over by A. Livingston, of Seattle, Wash.

MILWAUKEE, WIS.—The Toy building, located on Second street, has been converted into a modern moving picture theater.

PAINSDALE, WIS.—A new moving picture theater will be erected here, with seating capacity for about 350 persons.

ST. CROIX FALLS, WIS.—A two-story brick and stucco auditorium will be erected, 82 by 45 feet, with seating capacity of 500, costing approximately $14,000.

SUPERIOR, WIS.—R. H. and H. C. Hadfield, of Chicago, are the new owners of the Savoy theater, located at 115 Tower avenue.

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Trade News of the Week

Gathered by Our Own Correspondents

Ball Committee Chosen

Boston Exhibitors' League Ball to Be Big Event—Plans Taking Shape—Chairman Sam Grant and Large Executive Committee Working Hard to Make It Memorable—Those Serving on the Big Committee.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE date for the third annual ball of the Motion Picture Exhibitors' League of Massachusetts is rapidly approaching. This affair, it has been announced, will be held in the Boston Arena on Wednesday evening, Dec. 1.

Chairman Sam Grant of the executive committee has been working untiringly for the success of the ball, which last year was pronounced the greatest social success of New England.

The executive committee, which comprises the following, has been appointed: Harry Asher, Famous Players of New England; L. M. Boas of the Bijou theater, Fall River; George Balsdon, of the V-L-S-E; N. N. Brooks, of the Automatic Vaudeville Company; Samuel Bernfield, of the New England Pathe Exchange; Winfield H. Bradley, of the Triangle Film; J. J. Cahill, of Brockton; Harry F. Campbell, of Fox Film; J. A. Eslow, of the New England Universal Film Exchange; Edward J. Farrell, of the General Film; John Gartland; Mr. Gilman; Mr. Gregory; Harry Hirsch, of "The Diamond from the Sky;" Frank Howard, of the Olympia theaters; J. Lourie, of the Beacon and Modern theaters, Boston; P. F. Lydon, of South Boston; Arthur E. Lord, of the Olympia theaters; A. D. Marson, of Kleine-Edison Exchange; Fred B. Murphy, of the United Film Service of New England; L. J. McEvoy, of the Phoenix Film Co.; J. F. Patten, of Attleboro; H. Rifkin, of the Eastern Feature Film Company; J. F. Raymond; Thomas Sprye, of the American Feature Film Company; Frank H. Vine, of World Film; Alden Washburn of the Unique theater, Boston; Glover Ware, of Beverly; H. W. Barhydt; H. A. Sivovolos; H. A. Segal; E. H. McCloskey, of the Moving Picture World; M. J. Lydon and Leon Dadmun.

INCORPORATE "BATTLE CRY" FILM COMPANY.

"The Battle Cry of Peace" Film Corporation was chartered under the laws of Massachusetts during the past week with a capitalization of $50,000. Frank J. Howard is president of the new company; Ernest Horstmann is vice-president and secretary, and Nathan H. Gordon is the treasurer. The board of directors comprises R. W. Drown, M. Shoolman and Arthur E. Lord.

This film opened a seven weeks' engagement at the Majestic, Boston, during the past week. It has been playing to capacity business. The show is under the management of E. J. Comerford. A large electric shield is used to illuminate the front of the house. The company has already received many offers for the rights in other cities for the feature.

PITTSFIELD COLONIAL OPENS.

The Colonial theater at Pittsfield, Mass., which was recently purchased by the Goldstein Brothers' Amusement Company, was opened during the past week. The stage has been newly set in a great floral and leaf design, with massive pillows and a fountain playing down front.

Nathan and Samuel Goldstein assisted Manager Hickey at the opening. A large twelve-piece orchestra was directed by Leon Girard. The new management plans to install a pipe organ in the near future.

WURLITZER OPENS NEW SHOWROOM.

The Rudolph Wurlitzer Company, manufacturers of automatic musical instruments, have opened new showroom at No. 630 Washington street, Boston. W. J. Weller is New England manager.

PARKS' NEW FORT FAIRFIELD THEATER.

From John P. Flanagan, Maine Correspondent of Moving Picture World, Bangor.

WORK is progressing rapidly on the new motion picture house being erected by G. W. Parks in the rear of the Scates & Co. store at Fort Fairfield, Me. Moore Bros. are contractors and the building when completed will be one of the largest of its kind in this part of the state. It is expected that by the first of May the theater will be finished. It will be entirely of concrete, only the finish being of wood. The gallery will be large and will be approached from Main street through the Tyler block or from the side where the main entrance will be located. There will be ample provisions for fire. Two commodious fire escapes will be erected on the west side of the building and an escape will lead from the stage. An excellent concrete walk will be laid from Main street to the theater between the building occupied by the Fort Fairfield Clothing Company and the Tyler block.

SUNDAY NIGHT SERVICES IN BELFAST THEATER.

A novel experiment for Belfast, Me., will be tried on Sunday evening, Nov. 14, when a service will be conducted in the Nickel theater by Rev. Haraden S. Pearl, Rev. Arthur A. Blair and Rev. Arthur E. Wilson. In place of a sermon, a religious film of seven reels will be used. There will be appropriate music, the singing of old familiar hymns and an introductory service of religious nature. The ministers are acting as individuals and have not committed their churches in any way to this unusual program.

Much of the credit for the idea belongs to H. H. Maddocks, proprietor of the Nickel theater, whose family are members of the Congregational church

M. GRANBY BOOSTING THE BALL THROUGH MAINE.

Mitchell Granby, northern New England representative of the Fox corporation, was a visitor to Bangor on business this week and found the exhibitors so busy attending to their crowds that they have only a very short time to give to buying new pictures, but he has been disposing of a large number of productions nevertheless. Mr. Granby is boosting the coming Moving Picture Ball, to be held in Boston December 1, when the Fox company hopes to have Theda Bara present. He is furnishing exhibitors with free slides for the purpose of making known to audiences the fact that there will be a voting contest in connection with the ball.

Mr. Granby reports that theaters that have recently taken on Fox service are the Empire, William Gray, manager, Lewiston; Princess theater, Berlin, N. H.; Majestic, Rumford; Colonial, Augusta; Bijou, Skowhegan.

GEORGE APPLEBY GOES TO THE STRAND AT HAVERHILL.

George Appleby, who has been manager of the Empire theater at Portland, has taken on the management of the Strand theater in Haverhill, Mass.

STRAND AT ELLSWORTH SOLD.

The Strand theater at Ellsworth, Me., has been sold by Mrs. Imogene W. Pettengill to F. O. Smith of Attlesboro, Mass., who will take possession Nov. 16.

PINE TREE NOTES.

W. P. Sherburne of Dover, proprietor of Central Hall, was a visitor to Bangor this week.

At the Bangor offices of the United Film service, things are moving with a rush. Manager Tinker and his associates are working nights till 10 or 11 o'clock and are round with the sun in the morning. In two weeks just passed, over 30 new steady accounts have been added to the United business in Bangor.

Officious and Meddlesome Interference

Manager J. A. Eslow, of Universal Exchange in Boston, Summoned by Secretary Fred Lake, of Fire Commission—Found Reels Being Cleaned.

It appears as though the Massachusetts exchange managers are facing a critical situation at the present time, which it will be to their advantage to fight. Secretary Fred Lake of the Massachusetts Fire Prevention Commission has started to wage war.

He has summoned J. A. Eslow of the New England Universal exchange into court for not having his reels in cans. He happened to visit Mr. Eslow's office as the reels were about to be cleaned. It will benefit every exchange manager in the state if they join together and help Mr. Eslow in his fight against such treatment as he has received from the fire commission secretary. If the state should win this case, it is very evident that victory will encourage Lake in his persecution.

It is also said that Lake has been trying to force the managers to use a certain type of film box for their reels.

A ROCHESTER COMBINATION.

By Billy Bison, 229 Oxford Ave., Buffalo, Correspondent Moving Picture World.

ON Nov. 5, according to a Rochester, N. Y., report, the Regent and Gordon moving picture theaters, of that city, have affiliated. The new arrangement does not affect the ownership of either property. The owners of the two houses have formed a holding company which will direct affairs of both theaters. The incorporators and directors for the first year are George E. Simpson and Jacob Gordon, of Rochester, and Nathan Gordon, of Boston. The object of the affiliation is to insure to both houses a continuance of the best film productions made. With the two theaters working together and offering to the producers the choicest bookings in the town they will naturally be given the first consideration by the film makers.

QUEEN CITY FILM CORPORATION.

The Queen City Film Corporation has been formed in Buffalo. It is capitalized at $25,000, and the directors are George A. Orr, Henry L. Jauch and Christian H. Schaefer.

DEATH OF HENRY M. MARCUS.

"A great vacancy," says the Buffalo Enquirer, "is created in the realm of music in Buffalo through the untimely death of Henry M. Marcus. He had been identified with musical organizations for many years and was one of the best known men in the city. Not alone will Buffalonians regret his going. He was intimately acquainted with a majority of the members of the theatrical profession of the country, many of whom owe much of their success to his exceptional accompaniment as director of the music for their acts. Of a kindly disposition, those who knew Mr. Marcus became endeared to him. He was an excellent citizen, one of an excellent family and to them goes out the sympathy of a wide acquaintanceship."

HYMAN & WALLINGFORD LEASE FAMILY THEATER.

Hyman & Wallingford have leased the Family theater, Buffalo, and are installing a $3,000 organ. An electric fountain is another new feature of the house. They are using the Metro and Fox programs. They are experienced showmen and are arranging for a chain of theaters. A photograph of the Family audience appears in the Buffalo Enquirer each day. A line is drawn around the picture of some person in the throng and the fortunate one is entitled to a cash prize. Miss Margaret Erlenbach, of the Buffalo Enquirer staff, who has been giving exhibitions as "Miss Movie," was recently featured at the Family theater.

MANAGER CARR GIVES PARTY TO POOR CHILDREN.

At Shea's theater, Buffalo, recently, Manager Carr entertained a hundred children. The party was chaperoned by Mrs. Andrew Murdison, Mrs. J. F. Wadsworth and Mrs. D. O. Baker. Those who have made the comfort of poor and unfortunate children their special care, arrange this theater party each year, and it is always looked forward to by the children as one of their greatest treats.

Children's Aid Has Doorman Arrested.

A ticket taker at a west side moving picture theater, Buffalo, was recently fined $50 by Judge George E. Judge. The defendant was found guilty of admitting two children, a boy 13 years old, and the lad's sister, 6 years old, unaccompanied by either parent or guardian. John C. Sanderson, superintendent of the Children's Aid Society, and one of his agents, saw the boy buy the tickets at the theater. They were admitted without question the men told the court.

Nixon Theater Shake-Up

Many Changes of the Managerial Staffs of the Theaters Operated by the Nixon and Zimmerman Firm of Philadelphia—F. G. Nixon-Nirdlinger Becomes Assistant to President—House Managers Shifted.

Special to Moving Picture World from Philadelphia News Service.

IMPORTANT changes of the managerial staffs of the theaters operated by the Nixon & Zimmerman firm and others which are under the direction of Samuel F. Nixon were recently announced. That the changes were in the nature of a real surprise may be gathered from the fact that J. Fred Zimmerman, who is a shareholder in the Garrick, Forrest and Broad Street theaters, has no knowledge of the affair, and appeared amazed when informed of the fact upon his return from a trip to New York.

Fred G. Nixon-Nirdlinger, a son of Samuel F. Nixon, has been appointed general assistant to his father under the new management and will have personal supervsion of all interests in connection with the management of the theaters. The status of Thomas M. Love will not be affected by this change, as he will continue in the same capacity.

On account of the many duties in connection with his new position, Mr. Nixon-Nirdlinger has appointed Frank Wolfe as his assistant general manager of the Nixon theater, in West Philadelphia; the Colonial theater, in Germantown, as well as several other playhouses showing vaudeville and moving pictures. Mr. Wolfe will be the general manager of the Nixon-Nirdlinger Booking Office, which books and operates a number of theaters in this vicinity.

Charles Thropp, who for several years has been manager of the Colonial, will assume the management of the Nixon. F. Frederick Leopold, who for five years has been connected with the Nixon, will be transferred to the Colonial. William Nields has been made manager of the Coliseum. It is reported that there will be a general shakeup in the minor positions of the various theaters controlled by the Nixon interests.

THEATERS MUST PROVIDE SEAT OR REFUND ADMISSION.

Proprietors of moving picture theaters in Atlantic City, N. J., must refund the money paid by patrons for admission in case they fail to provide a seat for the party in question. This decision was handed down by Judge Smathers, sitting in the district court, when he ordered the Snellenberg Amusement company, which conducts the Virginia Avenue theater, to pay 40 cents to Arthur F. Schneider, a Philadelphia attorney, together with the cost of the proceeding.

It appears that Schneider visiter the theater last summer in company with Bessie Houck, also of Philadelphia, and paid for two admissions after being assured that there was plenty of seating space available inside. Upon entering he discovered the theater to be crowded and prompetly asked for a return of his money. This was refused and he brought suit.

This decision, while of a seemingly trifling nature, means a great deal to the proprietors of moving picture theaters in Atlantic City, as they will now be forced to cease the sale of tickets after their seating capacity has been reached. It is no thought that the decision will be accepted as final.

OLD DREAMLAND CLOSED.

Due to the expiration of the rental lease, the Dreamland theater, 835 Market street, William F. Boozar, proprietor, has recently been forced to close its doors to the public. This establishment has been open to the public for seven years and was one of the most popular 5-cent photoplay houses in Philadelphia. Upon the expiration of the lease the property owners demanded such an exhorbitant sum for re-rental that it was impossible to comply with their demands. Mr. Boozar has been very successful with his theater, the 5-cent Mutual program having appealed to many moving picture fans. He has not announced any plans for the future as yet, declaring that he has not yet decided what his future activities will be.

WALTER SMITH PROMOTED.

Walter Smith, the popular manager of the United States Astor theater, located on West Front street, Plainfield, N. J., has been promoted and transferred to the United States Playhouse, a vaudeville and moving picture theater in Passaic, N. J. Mr. Smith's successor will be S. P. Whiting, of Gloversville, N. Y.

New Doyleston House.

E. J. Bowlby has recently opened a new moving picture theater in Doylestown, Pa., known as the Princess theater. Mr. Bowlby was a recent visitor to Philadelphia, and while here paid a visit to the Swaab Film Service, where he purchased much new equipment, including a Power's No. 6A and an inductor.

Manager Mutch Takes New Position.

Mr. Mutch, former manager of the Apollo theater, Fifty-second and Stiles streets, has recently taken a position as manager of the Oxford theater. Mr. Mutch is a thoroughly experienced exhibitor and should experience little difficulty in attracting large audiences to his latest theater.

Spruce Theater Sold.

The Spruce theater, Sixtieth and Spruce streets, has been sold by Mr. Morganstein to Messrs. Insley and Lewis, proprietors of the Tivoli theater, Eleventh street and Fairmount avenue. Mr. Morgenstein has encountered severe financial troubles of recent date and wished to be relieved of some of his responsibilities.

Picture Man Leaves Business.

Mr. Sickinger, proprietor of the Howard theater, Second and Tioga streets, announces his withdrawal from the moving picture industry, having recently closed his theater. Mr. Sickinger found it impossible to operate his house at a profit under present business conditions.

Pennsylvania Theaters Co. Opens Offices.

The Pennsylvania Theaters Company, a million dollar corporation, recently chartered under the laws of Delaware, is soon to enter the moving picture field of this city. Present plans of the company contemplate the operation of a circuit of moving picture theaters, first in Philadelphia and later to extend their activities throughout the entire state. J. E. McCanna, general manager of the company, has opened an office in the Bellevue Court building. It will be the aim of the new concern to raise the standards of the motion picture industry. Only theaters that are operating on a paying basis will be purchased.

Mrs. Hoffman Will Run Theater.

The Hoffman theater, Fifth and Tioga streets, is now being operated by Mrs. Hoffman. The theater was formerly managed by Mr. Reed, who has given over his interests to Mrs. Hoffman after having unsuccessfully tried to make the theater a success.

New Baltimore Theater

Gertrude McCoy Theater Latest Addition to Lord Calvert Theaters Company—Site Is Fulton Avenue and Baker Street—To Be Managed by F. C. Weber—Its Namesake Player and Others Present at Opening Reception.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE Gertrude McCoy theater is the latest addition to the string of houses owned and operated by the Lord Calvert Theaters company, of Baltimore. This house is located at Fulton avenue and Baker street and is to be conducted under the management of Frederick Clement Weber, president.

This theater is as near fireproof as modern construction can make it. It has a capacity of 800 persons and no expense has been spared in the effort to guarantee comfort. One of the main features is an excellent ventilating system which has been brought about by placing windows in all four walls of the building, with vents 24 by 12 feet in the ceiling.

The decorations of the theater have been carried out in ivory and sky blue. The color scheme is soft and extremely restful to the eye. Special designs of semi-direct lighting from ceiling and ornamental wall brackets provide the means for displaying the interior decorations of the ceiling and walls to the best advantage, as well as giving a comfortable, well-diffused illumination.

Two Baird motion picture projecting machines have been installed in the operating booth. A mercury arc rectifier changes the alternating current to a direct one. The machines are both motor-driven and the arc controller attachment is that manufactured by the Speed Controller company, of New York. The pictures are projected on a gold fiber screen. An automatic ticket machine has been installed in the box office. Girl ushers are employed to escort patrons to the comfortable armchairs which are raised on a six-foot pitch, assuring each patron of an unobstructed view of the screen.

In the erection of the new theater the officers of the company were desirous of giving to northwest Baltimore that which would be one of the handsomest architectural features of the section and that would compare favorably with many of the city's finest buildings. Prior to the commencement of the plans by Architect F. E. Tormey, the officials went deeply into the situation and left no steps unturned towards securing one of the finest theaters in the city, and one that would do credit to a downtown site. Many of the most important and best known theaters in the East were visited by them and many of the best features of each of these were incorporated in the plans for the Gertrude McCoy theater. The chaste architectural lines of the Italian Renaissance period which have been adopted in the new theater create a most favorable impression from an exterior viewpoint. While the type is original in all respects, yet there is nothing that would suggest the gaudy and unstable, the whole testifying in appearance as in fact to its deep sense of permanency. The heating system is excellent and is controllable both from the main auditorium and the basement of the house. The plumbing includes all of the latest sanitary devices and equipment.

On the opening day Miss Gertrude McCoy, for whom the theater was named, of the Edison Players; Duncan McRae, of the Plimpton Epic Picture Company, and Edward Earle, all of the Edison Company, held a reception and greeted the thousands who visited the theater at that time.

The other theaters operated by the Lord Calvert Theaters Company are the Lord Calvert, at 1627 Hartford avenue; The Pastime, 2026 Greenmount avenue, and the Carrolton, at 1203 West Baltimore street. The offices of the company are located in the Calvert building.

CHILDRENS' SHOW AT PARKWAY.

The Parkway theater, in Baltimore, on Saturday last gave a children's matinee which proved exceptionally successful, and from the large attendance at the opening day it is believed that these will prove very successful and popular with the youngsters. Prior to the opening of the program, consisting of productions suitable for children and including many having pictorial beauty and educational value, the juvenile audience sang "The Star Spangled Banner." Shows especially for the children are not very frequent in Baltimore, and it is believed that those parents who do not care to have their children visit the theaters at night will take advantage of this Saturday morning opportunity.

OPERATORS PRESENT NEW WAGE SCHEDULE.

An Advance of $2 a Week Asked—Some Exhibitors Already Accede.

The moving picture operators of Baltimore recently presented a new wage schedule and working agreement to the exhibitors of the city to go into effect on Nov. 3 and to run for a period of three years. The new wage schedule contemplates an advance of $2 per week for the operators and some few changes were contained in the proposed agreement. A number of the exhibitors immediately agreed to the new demands, but there are some others who do not care to do so. The operators, however, are confident of winning over all of the exhibitors of the city.

E. R. PRICE IS NOW MANAGING BERMAN'S PHOTOPLAY.

Edward R. Price, who is very well known in Baltimore and who has been manager of Berman's Photoplay theater, has taken over the management of the Clover theater, on Baltimore street, near Gay street. Mr. Price has been active in a number of motion picture enterprises in Baltimore. He opened the picture Garden on Lexington street and was manager of the Blue House and other theaters. He resigned his position at Berman's to accept his new charge.

House Painter Wins Essanay Scenario Prize.

H. O. Paull, a house painter and paperhanger, of 3311 East Pratt street, Baltimore, has been declared the winner in the Baltimore News-Essanay prize scenario contest recently operated by the newspaper. The contest was held to secure a newspaper drama and Mr. Paull submitted "The Power of Publicity." It is announced that the Essanay Company will commence to film this story Nov. 10 and have it ready for releasing about the first of the year. Miss Mary Bussey, of Cockeysville, Md., was declared winner in the beauty contest held in connection with that to secure the newspaper story, and she will leave for Chicago as the guest of the operators of the contest on Nov. 7, to take part in the new production, which, it is believed, will run three reels.

New Picture Houses.

Oscar Berrick has opened a new theater at Woodsboro, Md., and Mr. Bellis has opened one in Middletown, Md.

Optimistic Report by Federal Reserve Board

Conditions in Group of States Near the Capital Are Much Improved—Promise of General Prosperity for Amusement Enterprises and Film Business.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

BOTH exhibitors and exchangemen in this territory will no doubt be interested in the glowing report of general business conditions in this territory—the District of Columbia, Maryland, the Virginias and the Carolinas—made by the Federal Reserve Agent to the Federal Reserve Board, who states that after watching the slow and at times halting development of business during several months, it is now possible to report that this district is experiencing much improvement.

Cotton has been moving freely, permitting of generous liquidation. The movement is allowing local jobbers and merchants to replenish with confidence. Tobacco has been of excellent quality and is selling at good prices. Vegetable and fruit packing conditions are decidedly better than was the case two months ago. There is noted a very much better tone to business and a very marked change for the better in the demand for goods. Lumber, always slow to recover from stagnation, shows some real signs of improvement. Retailers are quite generally feeling the effect of changed conditions, while automobile dealers, certainly in some sections, report more business at the moment and prospectively than for several months, which fact, while indicating immediate comfort of mind, may also suggest that the resolution prompting economy undertaken when in distress some months ago may have been forgotten. Cotton milling is prosperous and the mills are running full time, taking cotton as offered. Coal is in good position and its great tonnage is materially helping the railroads in caring for its territory. Labor seems to be fully employed and on a basis satisfactory to all interests. Public service utilities, such as street railways, gas and electric concerns, report an enlarged use of their facilities. From present indications everything is brighter.

PITTSBURGH NEWS LETTER.

Special to Moving Picture World from Pittsburgh News Service.

Quality Film Buys Out Local United.

The United Film Service at 406 Ferry street, Pittsburgh, have sold their stock and business to the Quality Film Company at 404 Ferry street, Pittsburgh. The stock room takes up the entire rear of both the United Film offices and the Quality Film Company's offices, and now contains one of the largest stocks of films in any exchange in this city. The force of employees will also be increased to meet the great amount of business which the Quality Film Company has undertaken to handle.

Both H. A. Lande, the former president and manager of the United Film Service, and Max W. Herring, the manager of the Quality Film Company, are interested in the Quality Film Company. This means that two of the most prominent motion picture men of Pittsburgh will direct the business of the Quality Film Service, which promises to become one of the foremost exchanges in the Steel City.

Visited Their New Cleveland Theater.

Mayer Silverman, David Adler, Nathan Friedberg, Morris Schwartz and a number of other prominent Pittsburgh moving picture men who are interested in the new Strand theater in Cleveland, O., made a visit to that city last Wednesday to attend the opening of that house.

Mayer Silverman, who is the manager of the Liberty Film Renting Company at 105 Fourth avenue, Pittsburgh, said upon his return that the Strand is one of the prettiest theaters in the country and that there is every evidence that it will prove a big success.

Propose Building Solely for Exchanges.

It has been rumored throughout the Pittsburgh film circles that plans are being prepared for a fireproof building, to be erected in downtown section, for the exclusive use of film exchanges. It is reported that it will be ready for occupancy about May first.

Brownsville's Rex Opened Nov. 8.

The new Rex theater at Brownsville, Pa., opened Nov. 8. This house was erected at a cost of $40,000, being built of brick and cement, and is up to date in every respect. James Lasky is the owner and will also act as manager. It has a capacity of 600, including a balcony of 100 chairs. Ten and fifteen cents is the admission price, the higher priced seats being in the balcony. A Wurlitzer Orchestra, style G, has been installed and will supply the music. The opening attraction was "Silver Threads Among the Gold."

H. Finkle Buys the Colonial.

H. Finkle has taken over the lease of the Colonial theater on Carson street, Southside, Pittsburgh, Pa. Mr. Smythe was formerly the lessee. The entire house has been repainted and renovated and Mr. Finkle thinks he can make it a money maker.

W. T. Whippo to Manage Palace.

Michaels & Freeman Company, photoplay brokers at 1 Delray street, Pittsburgh, has sold the Palace theater on Carson street, Southside, to William Craig. W. T. Whippo will be the manager under the new ownership. He has had considerable experience as house manager and should make this theater a success.

J. T. Jackson Buys East Liberty Theater.

J. T. Jackson of East Liberty, Pa., has purchased the Larimar theater in that section from E. I. Kuchenderfer. This is a neat little house of 170 seats and has also enjoyed good business.

Max W. Herring, of the Quality Film Company of Pittsburgh, reports that "Old Curiosity Shop," by Charles Dickens, is booking nearly solid. Erie will run it for two days, and it is scheduled to appear in Charleston, Wheeling and Huntington, W. Va., and in New Castle and Butler, Pa.

Triangle Exchange Opened Nov. 8.

The opening of the Pittsburgh Triangle exchange was delayed; but the manager, Mr. Rodgers, was ready to release pictures before Nov. 8.

Oakland's Strand Almost Ready.

The new Strand theater in Oakland, Pittsburgh, Pa., one of Rowland & Clark's latest additions, will be opened about the first of December, according to Mr. Clark. Paramount, Metro and Fox pictures will be used, with one day each week open for special bookings.

Hudson's Hustling Roadmen.

Ed. Thompson, road man for the Hudson Feature Film Company of Pittsburgh, was working around the Erie and Eastern Ohio territory last week and met with much success. He sent in contracts for the one-a-week service from the Theatorium theater in Oil City, Pa., and from John Murray of Warren, O. B. F. Jones, another of the Hudson's hustling roadmen, has returned from a four weeks' trip to West Virginia, where he met with record-breaking success. He says business is improving wonderfully in that section.

Al. W. Cross, manager of the Hudson Feature Film Company, who is booking "The Melting Pot" in Western Pennsylvania and West Virginia, reports that this picture is booked nearly solid and during last week it did not lose a single day. The Hudson is also booking the Chicago Tribune's German War Pictures.

Miss McTighe to Wed.

Miss Florence McTighe, who has been connected with the Feature Film & Calcium Light Company on Fourth avenue, Pittsburgh, for five years, will be seen Saturday for the last time in Film Row as one of the bunch. She is to be married on Thanksgiving Day to Richard Pfeuffer and the young couple will reside in Knoxville, Pa. Miss McTighe's colleagues are sorry to see her leave.

Pittsburgh Business Notes—Exhibitors —Personals.

The Davis & Harris Enterprises of Pittsburgh have booked "The Littlest Rebel," the latest Hudson Feature Film Company's release, for all of their theaters. Al. W. Cross, manager of the Hudson, says that this picture is proving one of the best bookers of the season.

Mayer Silverman, manager of the Liberty Film Renting Company, has succeeded in securing the new Mirrorgraph subject, "All for a Girl," which he will book in Western Pennsylvania and West Virginia. "Dates" and "On the Golf Links," two new single reel imitation Chaplin comedies also handled by Mr. Silverman, are proving good bookers, as well as two prints of "Pincus at the Bat," which he also is booking in Ohio as well as in Western Pennsylvania and West Virginia.

C. D. Hoff, of the City theater in Elwood City, Pa., has purchased a Niagara Violiphone orchestra, style B, from Klein Brothers at 811 Liberty avenue, Pittsburgh, and had it installed in his theater last week. The Violiphone represents an orchestra of first and second violins, viola and cello with mandolin-guitar accompanied by piano.

Al. Kander, of the Robyn-Kander Company of New York, distributors of the Universal movie tickets, was a visitor in Pittsburgh last week, conferring with David Simon, manager of the local office. Mr. Kander states that the movie tickets are going like wildfire everywhere.

Sunday Shows in Toronto

With the Patriotic Purpose of Aiding to Get Recruits, Many Managers Are Giving Free Shows on Sundays in Conjunction with Leading Exchanges—Military Authorities Glad of the Help—Theaters and Exchanges in Movement.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

SEVENTEEN exhibitors and seven film exchanges of Toronto have stepped forward with an offer to help recruiting which has already been accepted by the Canadian military authorities. The scheme arranged provides for the establishment of recruiting stations at moving picture theaters throughout the city and the military officers were delighted with the idea, knowing that the picture shows are the magnet for many young men every evening and that the theaters had been located in positions best suited to reach the public. Not only are the proprietors of the shows allowing their premises to be used during the week, but the buildings are to be used for concerts and recruiting meetings on Sunday evenings, rent, light and labor free. The idea of Sunday performances is something entirely new—almost shocking for Toronto.

The machine operators and the musicians have also caught the fever as they have promised to do their bit in the campaign while the film exchanges intend to donate the use of appropriate films for the Sunday performances. On week nights, recruiting sergeants will be given an opportunity to address the crowds at intervals and recruiting slides will also be shown on the screen.

The exchanges who have promised to provide films include the Famous Players, General Film, Select Feature, Allied Features, Pathe, All Features and the United. The theaters which will be used in the campaign include the York, Red Mill, Mary Pickford, Garden, Playtorium, Broadview, Iola, Greenwood, Rex, Teck, Peter Pan, Ideal, Wychwood, Vermont, Eclipse, Belmont and York.

Two automobiles are to call at each of these theaters every night to take the prospective recruits to the Armory.

UNION'S ADVERTISING CAMPAIGN.

The Moving Picture Operators' Union of Toronto are engaging in an aggressive advertising campaign. Union slides are thrown on the screen in the various recognized theaters and display cards, drawing attention to the Safety First principles of union operators, have been inserted in the daily papers.

A typical advertisement of the Toronto union says:

"Patronize theaters displaying this card. This theater employs 'SAFETY FIRST,' a union operator."

Paramount Incorporated.

The Canadian Paramount Pictures corporation, with headquarters at Toronto, has been incorporated with a Canadian charter and a capital of $2,500,000, for the purpose of distributing and manufacturing photo-play films in the Dominion.

Police Seize Pro-German Films.

There has been a great deal of talk about pro-German moving pictures in Canada but the first real evidence, apparently, of an alleged anti-British film was found in a fake war picture, "The War of the World," which was shown at the Maple Leaf theater, Toronto, 94 Queen street, west, for a few days recently. The police authorities first seized the posters outside of the theater and later a representative of the moving picture censors confiscated the film itself although it had been officially passed by the board of censors. Mr. William Appleton, the exhibitor, has been summoned to appear in police court to answer to the charge of exhibiting posters which had not been passed by the police. The picture is said to glorify the Kaiser and to show Germany, with only one ally, fighting the world.

C. B. Price Boosting Canadian Mutual.

Mr. C. B. Price, new general manager of the Mutual Film Corporation of Canada, Limited, has arrived in Canada to arrange for the release of the Mutual program in the leading centers of the country. The first of these productions will be released almost immediately, it is announced.

New House in St. Catherine.

St. Catharine, Ont., is to have a fine new moving picture theater called the King George. The building has just passed through the hands of the decorators and plans are being made for the opening.

New Theater Company.

The Cobourg Theater Co., operating the show house at Cobourg, Ont., has been incorporated with a capitalization of $20,000. Cobourg is the summer home for many wealthy citizens of Pittsburgh, Pa.

Unreasonable Musicians

Cincinnati Exhibitors Receive Demands from Musicians' Union to Discard Their Expensive Mechanical Orchestras and Employ a Real Orchestra in Order to Give Employment to Musicians—Exhibitors' League Holds Meeting to Discuss It.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE latest demand which has been made on the long-suffering exhibitor by the unions, or, more accurately, by a union, is perhaps one of the most illuminative which has been heard of yet, on account of its utter unreasonableness.

Cincinnati exhibitors were informed last week by the Musicians' Union that the union feels that moving picture theaters should afford work for more men, and therefore demands that not less than three men be employed in the larger houses—preferably, of course, a larger number. The suggestion accompanying the demand was that the large organ-orchestrions now very generally used be replaced by orchestras consisting of several men, solely for the purpose of giving additional men employment. The point made was that the use of these so-called "one-man orchestras" has deprived many musicians of work—although, of course, they are used in most cases in theaters where orchestras never were and never would have been employed—and that, therefore, the exhibitors should remedy this theoretical wrong, add heavily to their expenses, and junk their investment in organs ranging in cost from $10,000 to $20,000, by putting in orchestras.

Much disturbed by this demand, the Motion Picture Exhibitors' League held a special meeting to consider the matter, and to ascertain the opinion of its members on the subject. The various objections to meeting the demand were pointed out, chief among them being the very pertinent one that an orchestra of several men could not possibly follow a picture with appropriate music, as a single man in control of a mechanical orchestrion can do. The item of expense was, of coures, also considered, and the League decided, virtually without dissent, that the demands of the union could not possibly be met.

It is understood that several musicians employed by moving picture houses have stopped work in consequence, but there has been no trouble so far. The exhibitors are a unit in their determination to resist the unreasonable demands of the union, one of which, it is claimed, is that in small houses where an automatic piano is used a member of the union should be employed, if only to watch the piano do the work!

CINCINNATIANS ARE WATCHING PATHE POSTERS.

Some of the most ambitious and most conspicuous advertising yet attempted by any moving picture company is being used in Cincinnati for the Pathe people. It comes in the shape of great displays on painted boards placed on the numerous advantageous sites afforded by the contour of the city. There are probably more billboards and painted boards in Cincinnati than in any other city of its size in the country, on account of the convenient places given by the numerous hills; and the Pathe management, through Manager C. E. Holah, in charge of the Cincinnati exchange, has secured space on which the new "Gold Rooster" brand is being emblazoned artistically for the benefit of the passing thousands.

In connection with the permanent painted part of the boards it is planned to show regularly the names of Pathe features showing in the city, and the names of the theaters where they can be seen.

FILM TO SHOW EVOLUTION OF A STORE.

Something new in the way of advertising and educational films is being arranged by the National Cash Register Company, of Dayton, O., whose pre-eminence in business is largely due to its readiness to take hold of modern publicity methods. The company employed the Essanay Co. to do the work. Under the direction of Richard F. Baker, a company of Essanay stars came down to Dayton to participate in the making of "The Evolution of a Store," which is the appropriate name of the National Cash Register film. The film will consist of about 2,000 feet, and will be extensively used by the company in its general publicity work. Advertising films, of course, are by no means new, but this is the first time that an instance has come to light where one of the leading dramatic producers has been called upon to furnish facilities for taking a picture for advertising purposes, and it is significant of the growing appreciation of the effectiveness of this form of publicity.

FAMOUS PLAYERS BRANCH MANAGERS MEET.

A meeting of branch managers of the Famous Players Company was held last week at the Hotel Gibson, with James Steele, of Pittsburgh, head of the company and vice-president of the Paramount Company, in attendance to add interest to the gathering. Mr. Steele is well known in Cincinnati, as he conducted a film exchange here several years ago, under the name of the Pittsburgh Calcium Light Company. Associated with him at that time were R. O. Laws, now Cincinnati manager of the Famous Players office, and F. M. Brockhill, the Chicago manager. These gentlemen were among those attending the meeting, others being Paul Allison, assistant manager at Cincinnati, Leo Dennison, of Detroit, and S. Plame, of Indianapolis.

CINCINNATI FOX BRANCH TO MOVE.

The offices of the Cincinnati branch of the Fox Film Corp., in charge of Manager A. M. Muller, are to be moved on Dec. 1 from 132 East Fourth street to larger quarters at 431 Main street, where a three-story building will be occupied. There is at present no film exchange in the block indicated, but it is just around the corner from the quarters of the Triangle and the Pathe exchanges, so that Mr. Muller will not be lonesome. District Manager Paul Mooney, of Cleveland, was in the city last week, and was much pleased with the proposed new location.

Small Blaze in Dayton Theater.

A blaze at the Lafayette theater, Dayton, O., which began when five reels of film caught fire, resulted in damage of about $600 before it could be extinguished by the fire department. The theater had just been reopened after extensive improvements and redecorations for the winter season.

Refused to Let Exhibitor Put Up a Canopy.

Manager Abrams, of the Odean theater, Canton, O., was considerably surprised a few days ago when the city authorities stepped in and stopped work on the erection of a handsome canopy over the entrance to the theater. Mr. Abrams declared that he would go into court over the matter, if necessary, as he is firmly convinced that the city has no right to prevent the work from being done.

EDWARD WHITESIDE MAY MAKE FILM IN CHATTANOOGA.

By G. D. Crain, Jr., Chattanooga Representative of Moving Picture World.

EDWARD WHITESIDE, formerly of Chattanooga, Tenn, who a few months ago organized a film producing company in New York, which markets its productions through the Pathe Company, recently visited relatives in Chattanooga, and while in the city discussed a plan whereby he may shortly promote a moving picture producing company at Chattanooga to turn out films in a studio to be located at Signal Mountain. He proposes to manufacture films under a Chattanooga trade mark.

TRIANGLE FEATURES AND ROAD SHOWS.

John Twinam, who recently purchased the Bijou, of Chattanooga, Tenn., has just returned from New York City and has made some interesting announcements concerning the future aims of the theater's management. Road shows will be booked at the theater, but whenever the road shows are not playing moving pictures will be shown. Arrangements have been made to show Triangle Film Company features at an admission price of 25 cents, and only two shows will be given on days when these pictures are being shown. A new mechanical orchestra costing $7,000 has been installed to use in connection with the moving pictures when shown. Howell Graham, manager of the Quality Way picture houses and the Majestic theater, is associated with Mr. Twinam in the management of the Bijou.

Proposes Chattanooga Film.

O. W. Lamb, of the Paragon Feature Film Company, was recently in Chattanooga, where he put a proposition before a special meeting of directors of the Chattanooga Chamber of Commerce whereby a Chattanooga film will probably be made shortly to boost the city. It is proposed to run the film for a total of 182 days in cities to be named by the Chattanooga Chamber of Commerce. Members of the Rotary Club, the Retail Merchants' Association and other organizations were present at the meeting and warmly supported the movement. A similar film was made at Memphis, Tenn., a few months ago under the title "Cotton Bolls and Wedding Bells." This film was shown all through the South and boosted the city considerably.

A. J. Marlow Visiting Tennessee.

A. J. Marlow, of Nashville, Tenn., is representing the Owl Feature Film in Tennessee, Alabama and Florida. A representative of the Louisville office and Mr. Marlow have been visiting several Tennessee points where moving picture promotions are being discussed, and a quantity of moving picture equipment has been purchased for concerns which have put in later equipment.

Business Notes in Tennessee—New Houses.

The Empire theater, of Memphis, Tenn., recently played return engagements on two comedy features, one being Charlie Chaplin and Marie Dressler in "Tillie's Punctured Romance," and the other Charlie Chaplin in "Shanghaied." The first film was shown at Empire No. 1 on Saturday, Oct. 30, and at Empire No. 2 on Sunday. "Shanghaied" was shown at Empire No. 1 on Saturday, Nov. 6, and at Empire No. 2 on Nov. 7.

Horn & Co., of Crossville, Tenn., are reported to have purchased some moving picture equipment with the intention of opening a picture show in an old building at Crossville.

Frazier Leigh, of Montgomery, Ala., has purchased a new moving picture machine, curtain and other equipment, with the intention of opening a colored moving picture show.

The Little Queen theater, of Jonesboro, Tenn., has just made arrangements with a film exchange at Louisville, Ky., for the use of some of the old feature releases which were run before Jonesboro entered the list of moving picture cities.

John Rodman, of Rogersville, Tenn., is planning to open a new theater and has been getting data on moving picture equipment, supplies, etc. The house contemplated will seat about 250 people.

At Knoxville, Tenn., the Gem theater owners have just purchased 100 additional chairs and are making arrangements to enlarge the seating capacity of the house.

Walter Jackson, of Knoxville, Tenn., has purchased a complete moving picture outfit, including a booth, 200 chairs and a machine, and is preparing to equip a new colored theater. Colored theaters have prospered in Knoxville and there are a number of them now in operation.

At Clarksville, Tenn., the management of the Elite theater has just announced that a contract has been closed whereby the theater will hereafter show the famous Gold Rooster features. The first of the pictures shown at the theater was "The Galloper," taken from Richard Harding Davis' novel.

Mutual Officials Stop Over in Louisville.

W. C. Banford, a traveling auditor of the Mutual Film Corporation, was in Louisville last week, where he checked up Norman M. Dixon, manager of the local office. Shortly following Mr. Banford was E. Anger, an efficiency expert of the company, who stopped off on his return trip from Atlanta, where he straightened out affairs after the big fire, and put in new books, etc., to replace the records lost in the fire. Mr. Anger stated that it was his first visit to Louisville, and that he was greatly surprised at the size and beauty of the Louisville theaters. He said that the larger theaters in Louisville compared favorably with the best to be found in the East, and that the Broadway theater was undoubtedly the finest suburban theater he had visited in a long time.

J. I. Skirball in Town.

J. I. Skirball, of the Metro Picture Service Company, of Pittsburgh, Pa., was recently in Louisville, where he called on Fred Dolle, of the Fourth Avenue Amusement Company.

R. S. Shrader and Sydney E. Abel Visit Cincinnati.

R. S. Shrader, manager of the V-L-S-E exchange, at Cincinnati, O., and Sydney E. Abel, manager of the V-L-S-E exchange at Cleveland, O., by arrangement met in Louisville on Friday evening, Oct. 29, and remained in the city for two or three days. Mr. Shrader was formerly manager of the local office of the Central Film Service Company and is very well known among the exhibitors.

A. C. Farrell Back from Cincinnati.

A. C. Farrell, manager of the Louisville office of the Central Film Service Company, has returned from Cincinnati, O., where he was called by illness in his family.

J. M. Hicks, manager of the Tri-State Film company, of Ashland, Ky., was recently in Louisville, where he made bookings on a number of large features which he has obtained control of during the past few months.

William Tapp, manager of the Knickerbocker theater, at 18th and Market street, has raised prices to 10 cents on Sunday. During the rest of the week the theater is operated as a nickel house.

Triangle Films at Walnut

Louisville Theater Signs Up with Manager C. C. Hite of Triangle Film Corporation for Full Program at $52,000 for the Year—Prices Will Be 50-25-15 Cents—Fifteen-Piece Orchestra with Shows.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

IT develops that there was a basis in fact for the recently announced rumor to the effect that the Triangle program would shortly be shown in Louisville. The Walnut theater has begun advertising that the Triangle pictures would be shown at that theater, and the rumor concerning prices, etc., to be charged, has been confirmed. Prices will be 50, 25 and 15 cents, and a fifteen-piece orchestra will be used. The shows will consist of fourteen reels, two five-reel subjects, and two two-reel subjects.

The contract is the first signed up for regular service south of the Ohio. According to a telegram, which has been reproduced in the local newspapers, signed by C. C. Hite, manager of the Triangle Film Corporation, at Cincinnati, and addressed to the Broadway Amusement Enterprises, the theatrical management is paying $52,000 for one year's exclusive Triangle film service in Louisville. The telegram also stated that the deal was the largest ever undertaken by a motion picture concern in the South, and should prove a winner.

IT IS ONE GOOD REASON.

That "There's a reason" for legitimate theatrical houses in many instances being turned into moving picture or photo play houses was plainly shown in Louisville a few days ago when two consecutive shows were cancelled at one of the leading theaters. The first of these shows was cancelled after the entire house had been sold out clean, because of the illness of the star, and the show failed even to come to the city. On the following week the big production "Bluebeard" was cancelled on account of certain exactions of the Kentucky child-labor law, which virtually rules from Kentucky stages all representations of life that do not deal wholly with adulthood. The consequence has been that the management of the house was forced to return the entire receipts of the seat sales besides having the worry and outlay for press notices, etc. Of course fires, railroad accidents, etc., sometimes keep a moving picture theater from getting its features on time, but these cases are rare, and there is almost always some good feature which can be obtained through local exchanges which will keep the house lighted until a new bill can be acquired.

TO VISIT INDIANAPOLIS AND MEET ROTHAPFEL.

Norman M. Dixon, Louisville manager for the Mutual Film Corporation, is arranging a party of about twenty local exhibitors to make a trip to Indianapolis, Ind., on the evening of Nov. 20, to attend the Rothapfel-Mutual Tour Banquet, which will be held at the Claypool Hotel. Mr. Rothapfel, of New York, the famous moving picture exhibitor, will deliver a message on the subject "Success." It is proposed to have a private car which will leave Louisville in the afternoon so as to enable the exhibitors to arrive in time for the banquet which will be served at 7.30 in the evening. The Louisville men will board the train again about midnight for Louisville.

M. SWITOW DOES A WEEK'S WORK.

M. Switow, of Louisville, has "put over" a couple of new moving picture deals during the past few weeks, one of which was the opening of the new Grand theater, at Corydon, Ind., a house seating 275 people, and built by the Switow Amusement Company, of Louisville. Mr. Switow has also purchased the controlling interest in the Shelby theater, of Louisville, in which he was already interested.

FRED. SHELDON GOES TO SHELBYVILLE.

Fred Sheldon, formerly connected with the S. & P. Film & Supply Co., has gone with the Majestic Amusement Company, of Shelbyville, Ky., which recently took over the Green Dragon theater, and which is making arrangements to acquire a chain of theaters in the Bluegrass section of the state. Mr. Sheldon has had years of experience in moving picture circles, both from the exchange and exhibitors' standpoint, and is expected to make a big success of the new venture.

MIDDLE OF FILM NO PLACE FOR NOTICES.

Several of the Louisville theaters threw state election returns on their screens on Tuesday evening, Nov. 2. Some of the larger houses which were showing big film productions did not show election returns until the end of the films, so as not to break the thread of the production. Other houses showed returns between reels, but this action was criticized by many persons, who said it detracted from a good photo play, and among women especially election returns are of little or no interest. However, elections involving woman suffrage were of interest even to the fair sex. L. J. Dittmar, manager of the Majestic theater, stated that in former years he had shown returns between films, but this year he was showing "Carmen" and let the election returns go until the end of the play.

DENNIS LONG AND BRIDE ON TRIP.

Dennis H. Long, secretary-treasurer of the Fourth Avenue Amusement company, operators of the Alamo, and interested in other local moving picture theaters, left the city on Nov. 3 for the North and East, where he will spend a month or so. Mr. Long was married to Miss Mary Shreve Lyons, of Louisville, at Calvary Church, on that day. A reception at the Woman's Club followed the wedding. The affair was one of the largest social events of the season in Louisville.

DOLLE LEASES FRANKFORT THEATER.

Fred J. Dolle, of the Broadway Amusement Enterprises, of Louisville, recently signed a lease for the Capital theater, of Frankfort, Ky., at an annual rental of $2,450. The lease is for a period of three years with the privilege of two additional years at the same price.

The theater, which is now being remodeled, is owned by the city of Frankfort. Bids were recently asked on the theater and seven concerns made bids, including the Majestic Amusement company, of Shelbyville, and Fred Sheldon, of Louisville. Mr. Dolle has not made any definite plans as to who the manager of the theater will be, but its policy will be directed from the Louisville office. It is understood that the lease provides for the right to show road attractions as well as moving pictures. The lease becomes effective on Dec. 1.

Censorship Rampant

In Holland, Michigan, U. S. A., Local Censorship Board Feels Its Oats—License of Exhibitor J. W. Hinebaugh Revoked for Showing "Tillie's Punctured Romance" —All the Aldermen Except Two Voted Tyrannously in the Matter.

Special to Moving Picture World from Midwest News Service.

THE license of J. W. Hinebaugh, manager of the Royal theater at Holland, was revoked for showing "Tillie's Punctured Romance." F. E. Fell, superintendent of schools and a member of the board of censorship, warned the manager of the theater not to run the picture. The warning was not heeded, whereupon Fell called the other members of the board to the theater. Recommendation to the council that Hinebaugh be brought before the city board to show cause why his license should not be revoked followed.

The entire council, with the exception of Aldermen Congelton and Brower, voted to revoke the license, with the provision that the mayor and the license committee have power to act in regranting him a license. Editor's Note: Revoking an exhibitor's license for showing "Tillie's Punctured Romance" seems almost incredible to us. The state of grace of those in authority at Holland, Michigan, would make an entertaining study, if we could investigate it.

THE MARTHA WASHINGTON AT YPSILANTI OPENS.

The Martha Washington theater, Colonial in design, has been opened at Ypsilanti by Mrs. Florence Wilson Signor. The stucco work is designed after the time of Martha Washington, many of the details and enrichments of the plastic relief are fac-similes taken from her home in Mt. Vernon. The borders, especially those on the ceiling, are taken from some of the ceilings in the White House at Washington, D. C., and other Colonial homes in the East. Bas relief portraits of Martha Washington enhance the two side panels of the proscenium arch. The antique gold frame which surmounts these portraits is an exact fac-simile of the portrait of Martha Washington which enriches the walls at Mt. Vernon. The general color scheme of the entire house is in subdued tones of old rose, French greys and antique ivory. The main panel of the ceiling is in mellow sky effect, containing pearl greys and ivory tints.

Michigan Changes and New Theaters.

O. S. Ammons, of Durand, has leased the Mangny theater at 96 South Saginaw street, in Pontiac.

Dr. W. G. Heasley has opened a moving picture show at Zeeland, operating two nights a week.

John A. LaFayette has opened a moving picture theater at Muskegon Heights.

Eades & Cronk, of Battle Creek, have purchased the Bijou at Eaton Rapids from Mrs. Minnie Woodruff. Eades, who has been connected with the Post theater at Battle Creek, will manage the Eaton Rapids house.

The Bijou theater at Escanaba is now under the management of the Bijou Amusement Company of Chicago, with Carl J. Tolan as manager.

Bert St. John has resigned as manager of the Majestic Gardens at Grand Rapids, to be associated with others in establishing an ocean beach amusement park at Seal Beach, Cal. Richard Broderick, assistant to General Manager Charles H. Seaman of the Gilligham & Smith enterprises, is temporarily in charge.

Michigan Brevities.

Infantile paralysis in Flint led local health officials to bar children from moving picture shows.

Clio, Michigan, is now without a moving picture show.

Ernest Roussin is now operator at the Garden theater in Cheboygan, succeeding Edward Tafelski.

The Majestic Gardens at Grand Rapids had a special Hallowe'en program at its Saturday morning children's show. "The Legend of Sleepy Hollow" and "The Fairies' Hallowe'en" were shown.

The Star theater at Manton gave a benefit for the order of the Eastern Star.

Local pictures were featured by the Bijou theater at Big Rapids.

The film "Hiawatha" was shown at the Star theater in Standish, under the auspices of the local schools. A complete musical score was used.

PIERCE TALKS TO FEDERATION OF WOMEN'S CLUBS.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

HOWARD O. PIERCE, publicity director of the John H. Kunsky, Inc., enterprises in behalf of Mr. Kunsky and the Detroit Theatrical Managers' Association, delivered an address on Wednesday afternoon of last week before the Detroit Federation of Women's Clubs. Mr. Pierce chose for his subject "The Uplift and Development of the Motion Picture."

Mr. Pierce assured the club of the fullest co-operation at all times on the part of the leading Detroit theater owners and managers, and stated that they were just as much opposed to the undesirable pictures as were the people. Stricter censorship of all programs, rigid exclusion of children from evening performances when not accompanied by their parents and the presentation of special Saturday matinees for children were among the things Mr. Pierce promised the Detroit club women in behalf of his constituents.

He briefly outlined a history of the motion picture industry and told of its wonderful development, how it was affording amusement daily to the masses at a low price and how much better was the photoplay of to-day than the "movie" of a few years ago. The association has plans under way to prevent the displaying of lurid posters advertising only the sensational scenes of the pictures. On this point Mr. Pierce said that none of the larger theaters would tolerate such posters in front of their playhouses; that as a matter of fact too often lurid posters shown would have no real connection with the picture itself, and that they were put out by unscrupulous managers for the purpose of drawing business.

METRO FEATURES STOLEN.

On Monday night, Nov. 1, burglars broke into the Detroit Metro office, 159 East Jefferson avenue, and stole a five-reel film entitled "The Song of the Wage Slave," valued at $500. All efforts to locate the film up to this have been fruitless.

MANAGER BERT ST. JOHN GOES TO CALIFORNIA.

A. J. Gilligham, proprietor of the Majestic Gardens, in Grand Rapids, announces the resignation of Bert St. John as manager, who will return to California to again be associated with an amusement company at Seal Beach, and the appointment of B. W. Lowe, of New York, as his successor. He has been in the theatrical business for the past 15 years.

VARIETY FILM OPENS OFFICE.

The Variety Film Corporation has opened an office at 407 Peter Smith building, Detroit, which is in charge of A. I. Shapiro, who is also manager of the Fox branch office at that address.

BEGIN THE JUVENILE SHOWS IN GRAND RAPIDS.

The Detroit office of the World is in receipt of a letter from the Drama League of Grand Rapids, Mich., which has inaugurated a season of juvenile pictures, similar to that conducted last year. The letter reads: "We started Oct. 23. with our Juvenile Motion Picture Program before a large and enthusiastic audience of children at the Majestic Gardens. The program consisted of 'Travels in India,' 'Hansel and Gretel,' three-reel feature; 'When Mice Make Merry,' a cartoon comedy, and 'An Intimate Study of Ducks.' The performances begin at 9.30 and are repeated at 10.45 A. M. The admission is 10 cents downstairs and 5 cents in the balcony. Every week the program is changed and there is always something of special interest to young people of all ages. We expect to be very successful in our efforts to offer a program of pictures that will be instructive and thoroughly enjoyed by the young folks." Miss May Eaton is chairman of the inspection committee.

G. A. Harrison Succeeding With the Jefferson.

George A. Harrison, formerly manager of the Miles theater, in Detroit, and well known throughout the country as a theater manager, has purchased the Jefferson theater, at 2424 East Jefferson avenue, from David King. He plays a feature every night and has a few vaudeville acts on Wednesday night. Since taking hold he has doubled the business. Frank A. Cofinberry has succeeded him as manager of the Miles theater.

Jake Shubert Visits Detroit.

Jake Shubert, of the firm of Shubert Brothers, theatrical producers, was in Detroit on Oct. 30 and called on Manager Starr of the Washington theater. When he saw the crowd waiting for the second show he said: "Isn't it wonderful what this picture business has come to? Who would have ever dreamed of such a thing five years ago? Our best people are going into the business." Mr. Shubert is interested in the World Film Corporation, but was in Detroit on theatrical business.

The Prudential Film Buys Artone Equipment.

The Prudential Film company, recently capitalized for $30,000, and promoted by William H. Goodfellow, has purchased the equipment of the Artone Film company, and will make its headquarters at the same address, 79 Woodward avenue. A studio, however, will be erected on Watson street, near Woodward avenue. The company has decided to increase the capital stock from $30.000 to $60,000 Andrew H. Green, one of Detroit's best known and wealthiest citizens, is treasurer of the company. The company will produce short comedies and dramas and the trade mark will be "Green Seal Films."

E. J. Srog to Manage at Fine Arts.

E. J. Srog has been appointed manager of the Fine Arts theater, Woodward and Watson streets. C. W. Graham, its first manager, has been appointed assistant at the New Empire theater, succeeding A. W. Heyser, who has resigned.

F. A. Newcombe Succeeds Jack Yoe at the Bijou.

F. A. Newcombe, former manager of the Alladin theater, Bay City, Mich., has been appointed manager of the Bijou theater, to succeed Jack Yoe, who has gone to the Orpheum theater, in Milwaukee.

Remodeling Arbor Theater.

J. Greenburg, who some time ago took over the Arbor theater, Woodward and Harper avenues, Detroit, is remodeling same. The row of posts in the center of the auditorium is being removed and screen placed in the center of the stage. Other improvements are also being made that will make the Arbor more attractive.

Detroit Business Notes—New Houses.

The Frank Farrington Co., Detroit, 201 Sherer building, has been granted a permit to erect a one-story brick theater on Michigan avenue costing $12,000.

C. Howard Crane, architect, Dime Bank building, is preparing plans for a fireproof theater building to be 185 by 100 feet in size, seating 2,000, having eight stores and 20 offices, to be erected on Gratiot avenue, near Van Dyck avenue.

Extensive repairs are being made to the Bellamy opera house, Boyne City, Mich., which, when completed, will be devoted exclusively to photo plays.

John Conners, manager of the New Epoch theater, Watervliet, Mich., contemplates the erection of a new theater building in the spring.

WHAT SHOWMEN ARE DOING IN ILLINOIS.

The Court theater at Pekin, Illinois, reduced its admission to five cents except for Sundays.

"An Affair of Three Nations" was shown at the Colonial theater in Champaign for the benefit of the ladies of the G. A. R.

A lecture course will be held this winter at Dreamland, in Glasford, the numbers being given after the picture shows. Forty-five cents admits to both attractions in one night.

The Pastime at Malden has started the serial "The Broken Coin."

Tickets to the Gem and the Chandler, in Macomb, are given with each $1 purchase from a local grocer.

The Grand at Mattoon has booked the V-L-S-E service.

A Waukegan paper has a Birthday Club for children, printing daily a list of those who were born on certain dates. The first two to call will be given tickets to the Elite theater.

The Cort theater at Monmouth, Illinois, has booked the Universal feature service.

The Orpheum at Cuba, Illinois, gave a benefit for the local fire department.

The Washington at Belleville invites patrons to make requests for pictures and vaudeville acts they want.

The new Elite at Somonauk opened with the series "Who Pays?"

The Savoy at Quincy will show a Pathe Gold Rooster feature every Monday.

"The Melting Pot" was shown at the West theater at Galesburg under the auspices of the Catherine Club committee.

Evanston Will Censor

Ordinance for Local Censorship Passes with Few Changes—Inspection Fee 30 Cents a 1,000 Feet—Gives Mayor Privilege of Discretion in Revoking Licenses—A Sane Editorial in Local Paper.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

EVANSTON passed its local censorship ordinance with a few changes. The inspection fee was raised from 20 to 30 cents for each 1,000 foot reel. The mayor "may" revoke the license of offenders instead of making it imperative by "shall." The Chicago standard no longer will be accepted; all films must pass the local board.

In few cities have newspapers treated the censorship problem as intelligently as the editor of the Evanston News. Referring to the address of a local man at the council meeting, the News said: "He expressed what is too often the opinion of the men who give negative or mild support to public work of women. He didn't understand the situation or know just what it was proposed to do, but he was with the ladies in their endeavor to secure what they wanted.

"The provision for the censorship of the pictures to be presented here is one of the biggest questions which has had to be decided recently. It means the supervision of the business of four firms engaged in what is recognized to be legitimate trade. It provides for the creation of several official positions to be filled by appointment, officially by the chief of police, presumably by the mayor. It means the elimination of such restrictions as we have had and the installation of others imposed by persons unknown and untried."

"The effects are viewed with doubt. It is not beyond the possibilities that the tax levied against the films shown will have to be made good in the supplying of cheaper pictures, and cheaper pictures, even though they may come within the conditions of the ordinance, may yet be far worse than those which we have been having. It is possible that the standard of the average of the pictures provided in the future will be lower than those of the past. Indeed, it is the natural thing to expect."

E. I. Reed Goes to Mutual.

E. I. Reed has resigned his position with the Universal Film exchange at Cairo and now is connected with the Mutual company in the same city.

Harry Paulos Books "Nation" Film.

Manager Harry Paulos of the New Grand theater at Aurora has booked "The Birth of a Nation" for the latter part of January and the early part of February. This is one of the first bookings for Illinois.

What School Children Spend on Pictures

Freeport, Illinois, Furnishes Interesting Data Showing That Money Spent by School Children on Shows is Small.

School children of Freeport, a city of about 17,000 population, spend $147.70 a week in moving picture theaters, according to the survey made by Superintendent Raines of that city. The figures are of interest to exhibitors because they show that a house could not afford to cater especially to children more than once a week. The high school topped the list with a weekly amount of $46.20, averaging per room $2.13, while a small ward school was lowest, with $5.30 weekly, an average of $1.30 per room. The main grade schools spend between $13.00 and $19.00 to see the films, each room contributing about $2.00.

Multiplying the amount by 52 gives $7,680.40 spent annually by the school children. The total number going at least once a week to the moving picture shows and the number who attended more than once brought the number to 2,650 a week. Half of the attendance was at night and one in twelve had never attended a picture show.

FILMS THAT INVITE TROUBLE.

A local board of censors was asked of the city council at Murphysboro by the Woman's Club. The matter was laid over for thirty days.

Governor Edward F. Dunne was angered by seeing a handbill of a Murphysboro moving picture house which advertised "Nineteen views of the execution of Joe Deberry." This execution of a negro was one which elicited nation-wide comment because the sheriff erected a stockade in the public square and allowed 1,000 persons to see the hanging. To evade the law which limits the attendance, countless persons were sworn in as deputies.

The convicted man's sister informed the governor. No negroes are allowed to see the pictures.

The handbill also decared: "Many prominent citizens pronounce these pictures a great moral lesson. They prove false the slanderous attacks on Jackson county and Murphysboro."

More Children's Show Notes.

The Saturday morning children's shows at the Apollo theater in Peoria have been discontinued until June 1.

Manager Lamb of the Palm theater at Rockford had a special children's show of Thomas Jefferson in "Rip Van Winkle."

Every Saturday morning a special children's show will be given at the Majestic theater in Kewanee under the auspices of the Mother's club. Five cents admission will be charged to aid the free public kindergarten work.

The Olympia theater at Kewanee also has been giving one-reel shows on Monday afternoons free to public and parochial school children.

J. G. Hodgson, manager of the Oak Park theater, at Oak Park, will appear November 16 before the Equal Suffrage club, when the plan of giving special Saturday morning shows for children and other phases of the moving picture business will be discussed, Manager Hodgson inviting questions of any sort.

"Parents should accompany children to shows and teach them to judge what is good," declared Mrs. J. R. Oliver, chairman of the Civic committee of the Maywood Twentieth Century club. The Woman's club will give special attention this year to moving pictures in Maywood.

New Picture Ad Scheme.

A Chicago newspaper has been approaching Illinois commercial clubs with an advertising plan, a part of which was to make 45,000 feet of film in different cities. One club was offered 300 feet of film and a write-up in the paper for $500.

New Illinois Houses and Changes.

A new moving picture theater, to be managed by Joseph Ross, will be opened in the Wilson building on North Main street in Canton. The garden idea will be used in arranging the house. It will seat 600. A pipe organ will be installed. It will be a strictly ten-cent (five for children) house, showing five and six-reel features.

Mr. and Mrs. Eller Jones, who formerly operated the Star theater at Lincoln, have opened a new moving picture theater at Cambridge, seating 400.

C. A. Eversole has rented the opera house at Garden for use as a moving picture theater.

Joseph A. Pelletier has opened a new moving picture theater at Martinton. He has his own electric light plant.

C. L. Bishop of Leroy has purchased the Princess theater at Maroa from Earl Sigler.

Harry Owens has sold the Gem theater at Murphysboro to Earl Settle. Owens contemplates the erection of a vaudeville house in Murphysboro.

Mrs. Lavinia Vandraska sold the Majestic theater at Ottawa to E. E. Mull of that city.

The New Rose theater at Byron has been opened.

The suffrage film "Your Girl and Mine" was shown for two days at the Orpheum theater in Elgin.

Censorship Hearing

In St. Louis, Legislative Committee of City Board of Aldermen Hold Public Hearing on the Question of Local Censoring of Film—Representatives of the National Board and of the Local Exhibitors Are Heard.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

AT the public hearing of the Legislative Committee of the Board of Aldermen on Oct. 29, about a hundred theater managers and motion picture exhibitors were present to oppose the proposed censorship bill for St. Louis.

O. G. Cox, secretary of the National Board of Censorship of New York, was present to explain the methods of the National Board, and told why he did not think local censorship necessary or beneficial, on account of causing even more friction with the public, the producers and the exhibitors than national censorship. Wm. Sievers, manager of the New Grand Central theater, said the public approved criticised films. This was demonstrated in the picture, "The Isle of Regeneration," which, due to its popularity was leased for a second week after E. V. P. Schneiderhahn, an attorney, had requested the elimination of scenes showing a girl swimming. Mr. Sievers said the picture was condemned by Schneiderhahn and two policemen who were brought by the attorney to view it. Mr. Sievers called in fifty men of various professions, among them clergymen, and all said they saw nothing objectionable about the film. Schneiderhahn declared that the National Board of Censorship was a joke, because the board is supported by donations from film manufacturing concerns.

Park Commissioner Nelson Cunliff announced that he would offer a third censorship bill, which was introduced the next day at a meeting of the Board of Aldermen by Alderman Koenig. The measure requires that film exchanges submit films to the park commissioner for censorship, and a payment of 50 cents for each 1,000 feet of film inspected. The fees shall be paid into the city treasury. At this writing the bill has not been passed.

TWO TRIANGLE THEATERS IN ST. LOUIS.

The American theater, 7th and Market streets, has been selected as a Triangle theater in St. Louis, and beginning Sunday, Nov. 7, will be operated in conjunction with the Knickerbocker theater, New York, the Chestnut Street opera house, Philadelphia, and the Studebaker theater, Chicago, except that by special arrangement the scale of prices for St. Louis will be 10 cents and 25 cents, while the other cities have a range of prices of from 25 cents to $2.

The King's theater, Kingshighway and Delmar boulevard, has been leased by representatives of the Triangle, from Harry Koplar, to be operated as a companion theater to the American. These two theaters will have exclusive rights for Triangle productions in St. Louis. Beginning Nov. 7 the first film will be shown at the American for one week, the following week it will be shown at the King's, which will be its last appearance on the screen in St. Louis, it is claimed. The two theaters will be under the control of Louis A. Cella and Frank R. Tate.

Films for One Week at the Shubert.

The Shubert theater, a straight dramatic house, departed from the spoken drama for the week of Nov. 1, and showed the "Battle and Fall of Przemysl." After the one week of pictures the Shubert went back to straight drama.

Good Business Prevails.

The theatrical business in St. Louis this fall has been exceptionally good. Many new theaters have been built, and several buildings have been converted into picture playhouses, such as the Cinderella, a former dancing palace; the Lorelei, a former natatorium; the Ritz, a former restaurant, and many others. All these theaters have been beautified and improved with new equipment and comfortable chairs. The Lears Theater Supply Company claim that during the month of September they have broken all records for that month in supplying theatrical equipment to old and new houses, and there is a decided tendency to buy better furnishings, and more modern appliances than in the past among these progressive showmen.

Big Features in St. Louis.

There is a surprisingly large number of St. Louis theaters that make a specialty of big multiple reel features. Practically all the new theaters that have opened this fall use special features, and any number of well established houses have changed from one and two reel subjects to large features. The New Grand Central opened several years ago with a permanent program of one big feature a week, and showed such subjects as "Les Miserables" and "Cabiria." Other houses took up the idea and began showing only special features, with perhaps a comedy or news weekly to liven up the program. Within the past few months a whole flock of houses have put on big features, and the move must have justified the expense, for all these houses are advertising in the daily papers.

Some of these houses change program daily, and others every other day, or twice a week. Among the two changes a week houses is the West End Lyric, which was built shortly after the New Grand Central, and which has always maintained a big feature bill. The King's, the Strand and the Pageant also change twice a week; others that change daily or every other day are the Congress, the Cinderella, the Plymouth, the Gravios, the Lafayette, the Rialto, the Chippewa, the Monroe. and others, all specializing on large features, and some of them nve cent houses.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

New Policy at the Georgian.

THE Georgian theater (formerly the Montgomery), the first ten cent admission moving picture theater in Atlanta, has put into effect a five cent admission from 11 a. m. to 6 p. m., and ten cents from 6 p. m. until close. The program has been changed from feature pictures to one, two and three reels.

Greenville, S. C., Casino Reopens.

The Casino theater, Greenville, S. C., which has been under repairs for the last two months was thrown open to the public this week. It is said to be one of the finest, and one of the best in the south. A five piece orchestra furnishes the music. It is an exclusive Universal house.

New House at Tifton, Ga.

A two story moving picture theater is being built at Tifton, Ga., which will be known as the Star.

Fire Ordinance Like New York's for Atlanta.

An ordinance similar to the one now in force in New York to control the storage of moving picture films in Atlanta is being drafted and will be introduced at the next meeting of the city council by the special investigating committee of which Councilman J. N. Renfroe is chairman. Mr. Renfroe and other members of the committee have been in conference with officials of film supply houses, and according to Mr. Renfroe most of the officials agree that if a building is especially constructed for them, they will move to it.

Georgia Picture for Smaller Cities.

Bookings for the Georgia picture which has been shown twice in Atlanta to large audiences, are rapidly being arranged for towns and cities over the state. The picture will be shown at Eastman, Ga., for two days, Albany, Ga., and Gainsville, Ga., the second week in November. After a tour of the state, it is to be sent over the entire country, by the Chamber of Commerce.

Atlanta Girl Signs With Harris.

Lottie Lou Eady, who last week signed with the Charles K. Harris Feature Film company, is an Atlanta girl, born and bred. With her sister and brother she went through the public school here. It was then she first got her taste for theatricals in Christmas entertainments and last day exercises. From Atlanta she went to Greenville, S. C., graduating from Chicora College; thence to New York where she studied for the stage. She was an accomplished dancer and soon got her chance in a big musical production on Broadway. Her last appearance in Atlanta was in Hanky Panky at the Atlanta theater last winter. On this same tour Miss Eady happened to be in St. Augustine, Fla., and the Pathe company gave her a tryout in the moving pictures, when they learned she had had much stage experience. Atlantians are looking forward to the next Harris release in which Miss Eady is likely to be the star.

Atlanta Business Notes — Personals—Theaters Close—Changes.

Mr. F. Martin, an exhibitor of Knoxville, Tenn., was an Atlanta visitor during the week, calling on the different exchanges.

Manager Bromberg, of the Trinagle company, is having the office of his company furnished in mahogany. The Triangle offices will be the finest in the city when completed.

The Strand theater, Montgomery, Ala., has become a feature house, and from their announcement are showing the best.

The O. H. West theater, Blockton, Ala., is being remodeled, and will open soon as a moving picture theater.

The Crown theater, at Opp, Ala., has closed and will remain so indefinitely. Poor business the cause.

Evans Brothers, of the Vaudette theater, closed this popular house of amusement November 1 for an indefinite period; the theater will undergo thorough repairs, and when opened will not only be one of the finest theaters in the South, but one of the most modern as to equipment and designs as to the comfort of its patrons. It will handle the Triangle features, and the prices will be increased from 5 cents to 20 cents and 10 cents. The Vaudette has doggedly refused to increase its price of admission until now.

The Pathe is showing war pictures taken at the French front, at the Strand theater this week. The pictures are crowding the theater.

Following the announcement that Atlanta was to have the "Birth of a Nation," a committee of three citizens called upon Mayor Woodward to ask the suppression of the spectacle. Of this committee only one had seen the picture. Mayor Woodward, while silent on the matter, will doubtless ignore the protest, inasmuch as the picture has been shown in a number of southern cities, and will be seen in others before coming here. In none of the southern cities where shown has any disturbance of any character marred the performances.

INDIANA TRADE LETTER.

Special to Moving Picture World from Indiana Trade News Service.

New Regent Nearly Ready.

THE new Regent photoplay theater, which is being built on South Illinois street, Indianapolis, is nearing completion. The house is being built by Messrs. Bingham, Crose & Cohen, who operate the Colonial, the largest photoplay house in Indianapolis. The owners hope to be able to open by Dec. 1.

The Regent is being built at a cost of about $35,000. It will be one of the finest and best equipped houses in Indiana. Two Power's 6-A machines will be installed and the screen is being built by F. J. Rembusch of Shelbyville, Ind.

Among the features will be a woman's retiring room, free telephone service, a men's smoking room and office in the basement. The aisle system of lighting, small lights being placed in the aisles so that those coming into the theater temporarily blinded by the sudden change to darkness, can see their way, will be installed.

The house will seat 800. The front is of terra cotta and mosaic tile panels. Between 2,500 and 3,000 lights will decorate the front of the house and there will be a two-way electric sign over the front. Contracts for Fox, Metro, Pathe, V-L-S-E and K and E. features have been signed.

Empress Feature Film Moves.

The Empress Feature Film Company, owned by Bingham, Crose and Cohen, who also operate the Colonial theater, has moved its general offices from the Willoughby building to the Colonial theater. The shipping room of the exchange will remain at the Willoughby building. The company is one of the oldest in Indiana and distributed films in Indiana, Ohio and Kentucky.

W. A. Ratz Visits Chicago.

W. A. Ratz, manager of the Indianapolis office of the World Film, attended the recent meeting of branch managers of the World company in Chicago.

J. G. Lytle in Cincinnati.

J. G. Lytle, manager of the Pathe Exchange, Indianapolis, was in Cincinnati recently to confer with the Cincinnati manager and with W. F. Hurst, comptroller of the company. Mr. Hurst will be in Indianapolis about the middle or last of the month.

New Theater in Evansville.

The American Building Company, Evansville, Ind., capital $65,000, organized to build theaters, has taken out a building permit for the American theater, which they promise will be the best in the state. The incorporators are E. K. Ashby, M. H. Sargeant and P. T. Ashby.

Sunday Shows Begin in Connersville.

In Connersville, Ind., they are accusing the mayor with having invited the moving picture exhibitors to open on Sunday. The mayor is quoted as having denied it with much heat. The exhibitors are winking the other eye. The mayor says the exhibitors started it, and that knowing as he did that the pictures, if carefully censured, would be more healthful for the boys and girls of the streets than running wild, he agreed. The public meantime is divided. Some think it is outrageous desecration, others that it is a delightful edification of the day.

New Princess at Morristown Opens.

The New Princess theater, Morristown, Tenn., has opened. More than 1,100 saw the initial performance of "Rags." Paramount and General services are being used.

Business Notes from Indiana—Changes —New Houses—Personals.

H. P. Morgan has sold the Northwestern theater at Twenty-sixth street and Northwestern avenue, Indianapolis, to Grant Neth. Mr. Neth is figuring on remodeling the theater and increasing the seating capacity from 200 to 500.

Riley Roberts has sold the Pioneer theater, Indiana avenue, Indianapolis, to H. J. Frye.

The Nickelodeon, Henderson, Ky., has changed its name to the Gem.

The New Majestic, Evansville, Ind., is making every day a feature day.

The Franklin, Michigan City, Ind., has struck a popular chord with its advertising slogan, "The Little House of Glass." The house is turning them away and Manager Bonheim is arranging for enlargement and a new ventilating system.

A new theater is being built at Walkerton, Ind. It will be ready by Dec. 1. The house is to seat about 350.

The Boyer, Kennard & Barnard property on North Main street, Anderson, Ind., is being remodeled for a picture show. The building will be ready in two weeks.

James Powers, manager, the New Five Cent theater, Petersburg, Ind., has opened to a good business. He is running three reels.

The Royal Grand, Marion, Ind., has enlarged its capacity. The box office has been moved a few feet front and considerable more space for standing room has been provided.

"Rumpelstiltskin" was put on at the Starrette, Newcastle, Ind., for the benefit of the South building school.

Miss Norma Phillips, "The Mutual Girl," was a visitor in Terre Haute, Ind., accompanying Maurice Fox, publicity manager of the Orpheum, on an automobile trip to Brazil, Ind.

The Royal, Newcastle, Ind., played to capacity houses for the local film, "Miss Newcostle."

Lyman Howe at the Croxton, Angola, Ind., was sold out two days in advance, and the theater was censured for filling the aisles.

Manager Joe Brokaw of the Brokaw theater, Angola, Ind., booked "Cabiria" and secretly was sorry, but the Angola citizens turned out and Brokaw's nerve was repaid.

Kenneth Piper of Peru, Ind., has bought the Tokio theater of A. E. Rodgers. Many changes will be made.

P. A. Matthews has moved from Elletsville to Hymera, Ind., where he will open a new picture show.

Monday didn't pull the crowds, so Tuesday is being given the early week date at the White theater, Monroeville, Ind.

The Novelty theater, Evansville, Ind., will change its prices. The daily charge will continue five cents and the Sunday charge ten.

WISCONSIN NEWS LETTER.

Thankful for the Films.

Special to Moving Picture World from Midwest News Service.

I THANK God that I live in an age where one is given the opportunity to grasp, by masterpieces of the moving pictures, such things as 'The Birth of a Nation' and 'The Eternal City,'" said Rev. Paul MacKinney, pastor of the Bay View Baptist church, to his congregation. "I do not think that picture shows can be classed exactly with the cabaret, and while there are many things in the moving pictures that the screens could do well without, for it is not necessary to show up all the ghastly and seamy side of life only to leave unfit impressions on the minds of the young, there are many things in the moving pictures that are a real benefit to the public.

"Nothing," he continued, "could be of greater educational value than Pathe current events; and to be shown the workings of the submarine, aeroplane and other wonderful things is certainly something to be thankful for. How many people have it within their grasp to see and understand things, that without the moving pictures would always be but a vague and indistinct outline."

Where "Nation" Film Was Seen.

The Grand theater at Green Bay had seat sales at drug stores in neighboring towns for its run of "The Birth of a Nation." The Grand had a special Saturday morning show of the film for children, admitting any pupil for 25 cents.

The film was at the Grand theater in Madison the week of November 8.

"The Birth of a Nation" has been booked for December 10, 11 and 12, with a one matinee for Lancaster.

Want Children's Show in Edgerton.

Special children's matinees were urged at a session of the New Century club in Edgerton which was devoted to discussion of moving pictures and their influence on the child.

Coffey and Despins Buy the Cosy at Marinette.

Messrs. Coffey and Despins who have bought the Cosy theater at Marinette, Wis., have remodeled the house and put it into the most up-to-date shape. A new model, motor-driven Motiograph machine has been installed. The new house had its opening on Saturday, October 23. General Film service is used exclusively.

Wisconsin Showmanship in Short Notes.

The O'Klare at Eau Claire had the teachers' convention in that city filmed.

The Princess at Milwaukee showed the health film, "From Cow to Consumer," for the health department of that city.

Alice Washburn appeared in person and on the screen at the Orpheum in Fond du Lac.

The film of the Eagle's parade at LaCrosse was featured by the Adler opera house at Marshfield.

Free tickets to "Damaged Goods" at the Toy in Milwaukee were given with each want ad in a Milwaukee paper.

"The Christian" was repeated by request at the Grand in Hayward. This film also was used by the high school at Menominee Falls.

"The Plunderer" played a return date at the Royal in Ashland.

George Kleine's "The Green Cloak" was shown at a special show for the Moose lodge at the Myers theater in Janesville.

The lodgemen will see "The Magic Skin," put out by the same company at the Myers on November 15.

Wisconsin Changes and New Projects.

Mr. and Mrs. E. Burton, Jr., have opened a moving picture show in the opera house at Eagle.

The high school at Montello is now giving moving picture shows.

Sever M. Olson has sold the Lyric at Beloit to Robert Hooper, formerly of Freeport. Hooper made many local pictures in Freeport and will remove his equipment for that purpose to Beloit.

A moving picture show has been opened in Eustace hall at Rewey.

N. M. Emmons will erect a new opera house at Eagle River.

Wisconsin Brevities.

Madison moving picture theaters probably will be required by Fire Chief Heyl to run anti-panic slides at each performance. The slides will advise patrons to locate the nearest exit.

Bernard G. Cowham has resigned his position as pianist at the Bijou theater in Fond du Lac and will become a demonstrator for the Bartola company of Oshkosh.

Rev. William Rollins, pastor of Trinity Methodist church at Milwaukee, has been using moving pictures at his Sunday evening services.

The Good Fellows' Home on Reed street, in Milwaukee, is seeking a gift of a moving picture machine to aid in its social service work.

Patrons and Also Friends

An Exhibitor's Wholesome Relationship with People of His Town, Which Is Marion, Kansas, Where All Indorse Manager H. K. Rogers—He Works for His Patrons—They Work for Him.

Special to Moving Picture World from Kansas City News Service.

EXHIBITOR H. K. ROGERS has two moving picture theaters at Marion, Kan., the only houses in the town of about 3,000 people. And he seems to have solved the "local censorship" problem. There is never a peep from any local people about the "necessity for supervision," or the "danger to the children." What Mr. Rogers would do if somebody did insist on censoring his films, is another story—but the fact is that with the pictures he shows he has the whole town with him, from preachers to kids.

His Auditorium is now running, and the Garden, his other house, will probably be reopened soon. Among his patrons is former Governor E. W. Hoch, one of the leadnig citizens of the state, and for many years identified with those movements that are commonly referred to as "moral." Governor Hoch is an ardent moving picture "fan," and he particularly enjoyed recently the serial, "The Broken Coin."

Mr. Rogers has built up his patronage by good service and careful selection of subjects. And there is never any question as to the character of the programs. An example of the strength of the local support was given recently, when a traveling evangelist took a rap at the moving picture industry, and specifically condemned the Auditorium show. This was at a public church meeting—but the slur did not go unanswered. One of the leading ministers of the town rose from his place on the platform.

"I must ask you to retract what you have said about the Auditorium moving pictures," the minister declared, addressing the evangelist, but talking also for the benefit of the audience. "This show is run on a very high plane, the pictures are clean and wholesome, and there is no criticism whatever that could be made against Mr. Rogers."

The evangelist gracefully withdrew his statement.

Mr. Rogers was able a few weeks ago to render a special service to the churches of Marion. Union services were being held, and especial importance attached to them. An accident to the light plant made it impossible to use the large meeting place that alone would accommodate the audiences. Mr. Rogers has his own light plant in the Auditorium. He offered the hall for Sunday nights, an offer that was gratefully accepted. When the meetings were over, a committee insisted on paying for the use of the hall. Mr. Rogers refused. They sent him a check anyway—which he endorsed, and returned to the committee, as the foundation for a Christmas fund.

AD. FILMS AND CENSORING.

The latest problem as to censorship which is being discussed in Kansas, has to do with the advertising films that are rapidly increasing. It is suggested that if the State Board of Censors feels duty bound to inspect everything to be shown on films, the advertising subjects will doubtless be included.

MANAGER A. JUDAH DIES.

A. Judah, one of the best known managers of theaters in the United States, owner of the Grand at Kansas City, died October 26; he was 66 years old. He leaves a widow, and a daughter, wife of Symour Rice, formerly in minstrelsy, later a program publisher.

Mr. Judah had been in the theatrical "game" in Kansas City 32 years. He gained fame as being the only theater manager in the United States who got independent bookings, as well as bookings from Klaw & Erlanger and the Shuberts.

MANAGER ROY BETTIS.

Roy Bettis.

Roy W. J. Bettis is perhaps the newest exchange manager in Kansas City in point of connection with the film business. Mr. Bettis was a dry goods salesman, traveling out of St. Joseph, Mo., until about three months ago. Then he went on the road for the Picture Playhouse Film company in Kansas City territory—and in six weeks turned in an extraordinary amount of business. About that time Charles Werner went to St. Louis as manager of the Metro, leaving the position of manager of the Kansas City exchange of the Picture Playhouse Film company open—and Mr. Bettis was ensconsed therein. He has fitted efficiently for the past month, caring for the territory without a traveling man. About October 1 he found the man he wanted in C. J. Campbell, an old show man, formerly advance agent for Ringling Bros. circus, and more recently selling Royal typewriters. Mr. Campbell is now out on the territory.

A LITTLE PICTURE SHOW WAR IN CLYDE, KAN.

The merry war for the moving picture business of Clyde resulted last week in Bloom & Auten being forced to show in the open air, no admission charged, while waiting for a tent in which they will establish their equipment. They can hardly charge admission as long as the general public can stand outside the imaginary line and see the pictures for nothing; but they are receiving nickels and dimes from spectators, much as patrons of a revival make their contributions, only a formal collection is not taken.

It is a real war at Clyde, the details of which may be interesting and instructive. Bert Auten first gave moving pictures to the people of the town, eight years ago. He sold his Wonderland theater to Collins & Johnson, for a reported price of $2,500; and it is alleged that he agreed not to reenter the moving picture business in Clyde. Last spring L. W. Bloom of the White Way theater at Concordia opened a show in Clyde, and it was said that Bert Auten was associated with him; he was acting as local manager. Sharp competition immediately began, which the firm of Collins & Johnson did not care to continue. They sold to a group of local business men, seven in number, of which R. A. Crumrine was the head. Mr. Crumrine is a dry goods merchant, but he manages the theater for the syndicate. The sharp efforts of the two shows to get business resulted in record crowds attending the pictures in Clyde during the summer. When the cool days came, Bloom and Auten moved to the opera house. After three weeks there, they were forced to move. The business men operating the Wonderland told the opera house owner that they could help him more if he did not have pictures there; two or three nights a week was the schedule for the theatrical entertainments, and the manager of the theater decided that he needed all the support he could get. So the White Way showed in the open, admission free.

A member of the business men's syndicate remarked recently that their purpose was to resist the effort of Auten to get back into the moving picture game in Clyde, understanding that he had agreed not to do so when he sold to Collins & Johnson. He said that the Wonderland was making money. It shows Universal service, and has run one serial, "The Diamond From the Sky." The White Way showed "Officer 666" during its open air period.

NEWMAN HEADS COMPANY TO BUILD THEATER.

A company headed by Frank L. Newman, proprietor of the Theater Royal, one of Kansas City's most elaborate and successful moving picture houses, has leased at $12,000 a year for 99 years, a 40 foot lot, 100 feet deep, at 109-11 East Twelfth street, and has begun the erection of a new moving picture house. The building will cost about $50,000, and will be used exclusively for pictures. The value of the ground is estimated at about $250,000. Mr. Newman was not ready to announce the policy of the new theater. He said it probably would be opened about March 1.

PARKER & HINSHAW TO BUILD

Parker & Hinshaw, proprietors of the Linwood Garden at Linwood boulevard and Prospect avenue, for several years a prosperous open air theater, have leased a proposed theater at 31st street and Prospect avenue. This building is to be erected on the site of one of the old Kansas City residences in a very populous district, a few hundred feet from Linwood boulevard. The building is to be erected by F. Elmer Scott for Parker & Hinshaw and will be 60 by 128 feet and a ceiling height of 20 feet, where a balcony will later be installed.

HIGH SCHOOL STUDENTS RUN SHOW AT KINCAID.

The town, Kincaid, Kan., four hundred inhabitants, has a first class moving picture show, controlled and operated by students of the high school. The enterprise has just completed its first year and its financial success is announced. Boys of the high school operate the machine and high school girls handle the tickets and act as ushers. Boys and girls also play the piano and operate the talking machine, both of which are being purchased with proceeds. The enterprise is a semi-public one, in that the revenue is used for the benefit of the school, the net income going to the purchase of athletic and other equipment. The faculty of the high school advise the students in the management of the show and in the selection of pictures and the town is highly satisfied with the result of the enterprise.

T. Kress Covering Southern Kansas.

T. Kress, formerly with the World Film corporation in Chicago, traveling territory, is now attached to the Kansas City exchange under T. Y. Henry, and is covering the southern part of Kansas.

J. Miloslowsky Visits Kansas City.

J. Miloslowsky, owner of the Family and the Princess theaters at Des Moines, Iowa, and the Colonial at St. Joseph, Mo., was a recent visitor in Kansas City, calling on T. Y. Henry, manager of the World exchange here.

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Iowa Changes and New Projects.

MANAGER DUNTON has sold an interest in the Virginia theater at Boone to Lee Birmingham.

The opera house at Hamburg has been leased by Charles Green.

Alfred Johnson has opened a moving picture theater at Treynor.

H. G. Graaf has had plans drawn for a new opera house at Estherville.

E. T. Bell has been making arrangements to open a moving picture theater at Renwick.

Plans for a new six-story business building at Fort Madison, drawn for Richard Snell of Clinton, Ill., included a moving picture theater seating 700 persons.

R. G. Taylor has purchased the equipment of W. H. Rawlings and opened a moving picture theater in Hokomok hall at Castana. The first night was free to children.

J. R. Bennett, who recently sold the Gem theater at Macomb, Ill., has purchased the moving picture theater, seating 700, at Milton.

R. W. Muehlenthaler opened the new Gem theater at Elgin with a free show.

A. L. Wheeler has opened a moving picture theater in the Moeller building at Readlyn.

Brief Notes from Iowa.

The Casino theater at Davenport closed for two weeks to be redecorated in Louis XIV style in old rose and gray and to install a new front and lighting system.

"A Tangled Romance," a local film, was shown by the Family theater at Clinton.

"The Mysterious Society Woman in the Black Mask" who sang and who was shown on the screen riding wild horses was a feature at the Family theater in Waterloo.

While a tabernacle revival meeting was in progress at Atlantic, the Unique theater closed except on Saturdays.

The Unique theater at Des Moines is now changing bills daily, instead of three times a week.

The Casino theater at Marshalltown is now showing features exclusively. It has installed a new organ.

IN THE DAKOTAS.

New Theaters and Leases—Changes.

BANSALL & JUSTENSEN of Kearney, Neb., will open a moving picture theater at Canton, S. D.

The opera house at Lansford, N. D., is being remodeled.

C. J. McCarty has opened a new opera house at Ashton, S. D.

Dan Rourk purchased the Orpheum theater at Bristol, S. D., from F. G. Wenger.

A. Rosengarther of Sioux City, Ia., has opened a moving picture theater in the opera house at Elk Point, S. D.

Claude Dunning has opened a moving picture theater at Morristown, S. D., operating two nights a week.

O. V. Armstrong has purchased the Cecil theater at Highmore, S. D.

Thomas Ashley has taken a lease on the Goodrich opera house at Goodrich, N. D., and will operate a moving picture theater.

The Gem theater has been opened at McVille, N. D., by E. W. Cone and O. V. Tyler.

Dakota Brevities.

The Orpheum theater at Aberdeen, S. D., is issuing a four-page newspaper, the Orpheum Weekly, of which 5,000 copies are distributed in Aberdeen and surrounding towns. Arthur W. Walker is editor.

The public schools at Hannaford, N. D., are now using moving pictures.

The Lyric theater at Canton, S. D., had slides of local business men as a feature.

IN NEBRASKA.

Pathe Exchange Incorporates at Omaha.

THE Pathe Exchange of Omaha has filed articles of incorporation with the county clerk at Omaha. The capital stock is $5,000. The incorporators are Charles Dupius and T. B. and J. T. Dysart.

New Nebraska Houses—Changes.

The contract has been awarded for Hugh McCaffery's new Boulevard moving picture theater at 33d and Leavenworth in Omaha. It will be 42 x 100 and will cost $10,000.

J. W. Pace is erecting a two-story cement block opera house at Chadron.

Mrs. A. B. Wynes has opened a moving picture show in the opera house at Oshkosh.

Mr. and Mrs. Harry Sohns have opened the old Empress theater in the Gilleran block at Alliance.

Felsch & Tesar have been remodeling a building at Leight for use as a moving picture theater.

The Empress Theater Company, Inc., has been formed at Fremont to take over the Empress theater, with Nels A. Johnson, owner of the theater, as president, and Ray Thomas secretary and manager. The picture and vaudeville policy will be continued.

Phillip McCarthy has retired from the firm of Hayman & McCarthy, which conducted the Lyda theaters in Grand Island and Giltner, and Stephen A. Hayman now controls those houses.

John Stuart of Central City has been preparing to open a moving picture theater at Chapman.

Walter Gorton is now manager of the Rex theater at Chadron.

W. B. Gilbert has leased the Gilbert theater at Beatrice to Hal Kelley of Creston, Ia., for five years.

Henry Jacobson sold the Empress theater at Blair to M. C. Wilcox of Blair.

Manager Garman of the Orpheum theater at Lincoln has a new policy of but two shows a day, 2.15 and 8.15.

Captain Ralph McMillen of the aviation corps of the Nebraska National Guard was assigned by Adjutant General Hall to fly over Lincoln and take moving pictures.

Shows in Home Districts

Minneapolis Has a Spirited Contest Between Picture People and Some Ultra-Conservatives Over Show Houses Near Schools and Churches in a Home Neighborhood—City's School Superintendent on Side of Films.

By Grace L. Polk, Minneapolis Correspondent of Moving Picture World.

ONE of Minneapolis' most thickly settled residence districts is in the throes of a spirited contest as to whether picture shows shall be allowed to enter or whether they shall be confined to the downtown district and other portions of the city.

The district affected takes in Hennepin avenue from Nineteenth to Twenty-fourth streets and at present has practically no moving picture houses although several applications for license are now pending in the city council. The district embraces a number of schools and churches and many of the teachers and several pastors are on record against granting the permits and many home owners have joined the protest.

The principal argument is that the presence of the shows would detract from the purely residential nature of the community and would also interfere with the progress of the children in their school work. On this latter point the teachers and residents find themselves at variance with Dr. F. E. Spaulding, superintendent of the Minneapolis public schools.

When the matter was called to his attention Dr. Spaulding said: "Motion pictures have so much educational value that I think they are an asset to a community if they are high class. I am not opposed to them in the vicinity of schools when they are properly conducted. It is the concern of the parents to regulate the attendance of their children at motion picture theaters and to investigate the character of films shown.

"I believe parents will take the opportunity to select the films where managers are willing."

Dr. Spaulding in his last remark refers to the offer of one prospective manager to allow a committee of mothers to act as censors on the films to be shown in that district. Dr. Spaulding also says a high class theater near a school, where properly selected films can be shown, would prove an educational aid.

Henry Deutsch, a member of the Minneapolis Board of Education, said he approved the idea of a contract between the managers of picture theaters and the Parent Teachers' Association providing a committee to censor the films. As an attorney he said such a contract could be made which would be binding and that it might prove the solution of the problem of motion picture houses in residential portions of our cities.

PLANS FOR NEW THEATER.

Plans are now on file with the Minneapolis building inspector for four new motion picture houses to cost $200,000. One is to be a downtown show house to seat 750 persons and will be constructed by Finkelstein & Rubens who now own a string of houses in Minneapolis and St. Paul. The others are contemplated for sites in the outlying and residential parts of the city.

BEST FILM COMPANY OF MINNEAPOLIS.

A new organization known as the Best Film company has just been organized, backed by business and theatrical men of the city. Its object is the showing of special many-reel programs in the towns of the state. The first program was shown last Saturday (Oct. 30) in Brainerd. The independent producers films are used. Prices are the usual ten cents with several more reels shown.

PROPOSE ORDINANCE TO PROTECT SCHOOLS.

A new sort of zone to be established around Minneapolis public schools to prohibit motion picture shows, and candy and confectionery stores has been proposed by representatives of a local Parent-Teachers' Association. The board of education laid the communication on the table.

COMPETITION FOR THEATER SITES.

Minneapolis is looked upon as such a desirable field for motion picture theaters that five applications are now pending before the city council for two locations. The locations are in widely separated sections of the city but such is the interest of local residents in the movies that there is a sharp contest being made for each permit.

NEW HOUSE, EAST FRANKLIN.

The Minneapolis building inspector has just issued a permit for the erection of a $25,000 motion picture theater to seat 900 persons at 1021 East Franklin avenue. The permit was issued to C. E. Marr. The application of Marr, Moore and Thulin for a theater license at this location is being considered by the city council.

New Minneapois Stars.

Minneapolis has furnished three prospective film stars through the "Beauty and Brains" contest which has been carried on by "Photo Play" and the World Film company. They are Miss Mable Soucie, Miss Mollie Weisman and Miss Margaret Prothero. If animation and personal pulchritude count then these three would seem certain to rank high in the list.

Pictures at the Public Library.

Moving pictures in the Minneapolis public library for the benefit of child patrons is the announcement of Miss Gracia Countryman, public librarian, as a feature to be installed in the near future.

"Two branch libraries have already been fitted up for the exhibition of pictures and we hope shortly to have an appropriation for film rentals and other expenses," said Miss Countryman.

Denver No "Movie" Town

High Class Shows in That City Invite a High Class Designation—"Show" Means a Picture Theater in Denver—Some of the Reasons Shown in a View of the Theaters of the City and Their Equipment.

By Muriel Lee, Denver Correspondent of Moving Picture World.

EXHIBITOR DEWITT C. WEBBER, formerly owner of the Iris theater in Denver, hit the subject of popular name "movie" for a moving picture exhibition from a new angle, in a conversation recently.

"I don't like that slangy name, any more than I like 'jitney,'" he said. "But we aren't bothered with the use of either, in Denver. Most of the shows charge ten cents or more; so the 'Jitney' show is comparatively unimportant.

"And whenever two people meet and suggest going to a moving picture exhibition, they say, 'Let's go to the show.'"

Thus, in Denver, the word "show" means a moving picture exhibition. Perhaps in a short time, in other cities and districts, the popular mind will always think of pictures, when the word "show" is spoken. And while the word does not explicitly connotate moving pictures if the public makes it mean pictures, the dictionaries will have to add a meaning to the word in later editions.

Denver is perhaps peculiarly situated with reference to picture shows, that no such result can occur. There are perhaps a dozen first class houses; and all the shows are downtown. The houses are elaborately equipped, three at least having organs worth $30,000 to $50,000, and one maintaining a large orchestra. They have in the past few years got practically all the show-going business, because they have have given the very best of service. And the "legitimate" theatrical houses have almost been eliminated. Therefore it is that when one person says "show" in Denver, his companion knows he means a moving picture show. He has to go into detail when speaking of a stage production.

A SALT LAKE LIVE WIRE.

Road Man R. J. Clark, working out of Salt Lake for the World Film Company, and whose picture is printed below, has just returned from an extended trip through Montana and says that the exhibitors in that district are just chock full of optimism and business. A smile of welcome greeted him all along the line. Present conditions there are exceptionally good for both exhibitors and producers. We may add that reports like Salesman Clark's are coming to this office as the rule nowadays. The prospects for the winter's business are bright indeed, and it extends all over the country.

R. J. Clark.

"The Disciple" by a Denver Man.

S. Barrett McCormick, a well known Denver man, is the author of the recent Triangle picture, "The Disciple," which was directed by Thomas Ince, and which is arousing so much favorable comment by all who have seen it.

Three years ago, McCormick was a clerk in the office of the Denver Times. From that position he rose to become the head of the business office, at the time when the Times was on Champa, between Seventeenth and Eighteenth streets. This was about two years ago. Then he became interested in moving pictures, and went into the Mutual office in Denver, taking charge of the booking of "The Million Dollar Mystery." From that he gradually drifted into writing.

Luncheon for Rothapfel.

Manager H. Lustig of the Denver Mutual office, is making extensive preparations for the entertainment of S. L. Rothapfel, on his arrival in Denver November 12. Many of the prominent exhibitors in Denver, and exchange men, as well, are co-operating with Manager Lustig to give Mr. Rothapfel a real western welcome, and one which will stand out as a bright spot in his long trip.

A luncheon has been planned to be held at the Savoy hotel, to which all the film men have been invited. Automobiles have been secured in which to take Mr. Rothapfel sightseeing.

Several of the prominent exhibitors of the community are acting as a committee together with the manager of the Mutual office, to see that nothing is left undone to give Mr. Rothapfel the heartiest of welcomes. All are looking forward with interest to hear what he will tell them at the luncheon in his message of success to the exhibitors.

The Colonial Sold.

The Colonial theater, one of the smaller theaters in Denver, has changed hands. J. B. Wilton, well known in Georgia as proprietor of moving picture houses there, and now located in Denver, has secured part interest in it.

Features in Denver—Business Notes.

"Damaged Goods," the Mutual feature, had a most successful seven days' run in Denver at the Paris theater. The Paris is a five cent house, but the admission was increased to from fifteen cents to fifty cents, for box seats, and the house played to capacity the whole time. Much credit is to be given to the able management of C. C. Percy. Denver educators and clubwomen heartily endorsed this picture.

Manager Guilmore of the World Film corporation in Denver leaves Saturday morning for about a week to attend the manager's meeting in Chicago. There the new policy of the World will be discussed.

Manager Ellison of the Princess theater has Farrar in "Carmen" on for a week's run. He has arranged for a unique production here. The orchestra, in the first place, has been increased to eighteen pieces. Farrar records have been secured and the full orchestral score which was used at the time that these records were used have been secured. The Princess orchestra, which is one of the best in town, will use these scores to accompany the Farrar records. This is decidedly an innovation. The lobby has been attractively and appropriately decorated, and to further give the Carmen atmosphere, Manager Ellison has had his ushers wear torreador costumes. The effect is quite picturesque, and is causing much favorable comment.

Kiowa Company Building a Studio in Colorado

Colorado Picture Company Chooses Original Name—Announcement of Manager Allison—Site for Studio Bought and Building Begun—Personals and Coming Films.

Kiowa—selected people; that is the definition of an Indian word, and that is why it has been chosen as a title for the new Colorado producing company which has been organized since September 4, but which has been lying low and saying nothing until ready for "real work."

Archibald Allison, the manager of the company, has just announced: "There have been so many failures and fakers here in Colorado who have made a big splash, and who have then dropped out of sight, that we know Colorado people are getting skeptical about moving picture production here, but now we feel confident that we can show them."

The Kiowa Film company, backed by eastern capital, and representing now $200,000, is building a studio at Elizabeth, Colo. The foundations are in and the work is progressing as rapidly as the carpenters can make it. The company has bought twelve acres and has an option on eighty more. Archibald Allison, the playwright, is the manager, and Mr. Laney is the financial agent. Mr. Allison is a man of theatrical experience. His sketches are on vaudeville circuits all over the United States. Amongst the most famous are "The Menace," "The Day of Reckoning," "The Prophesy of the Japanese Invasion," which was recalled by Bryan due to the feeling against the Japanese which he feared it would stir up, and the "Fighting Chance." George Spaulding, who has also had extensive experience in the theatrical world, will direct the pictures. Mr. Spaulding is now directing for one of the big picture companies in southern California. It is promised that some of the greatest stars of the moving picture and theatrical world will be seen in the Kiowa films, but announcement of who they are has not as yet been made public.

The first production of the Kiowa people will be for a fraternal organization, and will be made here in Denver. The first picture to be made in their own studio in Elizabeth, however, will be a six reel feature, "The Girl from Kiowa," which bids fair to be something different. Work will be started on these pictures some time about the first of next month.

EDUCATION BY PICTURES.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE extension division of the University of California at Berkeley has inaugurated its system of visual instruction and this plan of education is now in operation in Alameda county. All of the public schools in the state have access to this new course and the present collection of reels and stereopticon slides will be added to as rapidly as funds permit and the desired subjects can be found. Moving picture reels, stereopticon slides and a traveling museum containing specimens illustrating the progress of industrial manufacture will be sent out, each school being allowed to keep them for one week. At the close of the Exposition it is expected that it will be possible to secure possession of a large quantity of films of an industrial nature, there being not less than a quarter of a million feet of film now being shown at the fair, much of this being of the nature desired.

WORLD FILM MEN AT CHICAGO MEETING.

Ralph Clark and **W. E. Knotts**, of the San Francisco branch of the World Film corporation, left recently for Chicago to attend the meeting of branch managers of this company. Business has been picking up materially at the San Francisco office of late, country business showing a large increase. The Turner & Dahnken circuit has contracted to show Equitable (on World Film program) films throughout its entire chain of houses and has booked "Trilby" for the week of November 14 at the Tivoli theater.

MUTUAL MEN STEP UP.

J. R. Crone, who for the past two years has had charge of the Mutual exchanges in California, has been appointed manager of the Vogue Film company and left for Los Angeles this week to take up his new work. This change has been planned for some time but nothing definite was decided upon until this week, when Mr. S. S. Hutchinson, president of the American Film company, arrived for a short stay. Mr. Crone was one of the most popular exchange men that ever held a position in San Francisco and under his guidance the business of the Mutual here has reached a high level. He has been succeeded by Mr. X. K. Stout, who has been with the local office for a year and a half, and who for some time has been filling the position of assistant manager. The appointment of Mr. Stout to this position is a source of gratification to exhibitors in this territory, who realize that he is in very close touch with their needs.

TRIANGLE DATE ADVANCED.

The Triangle Film corporation has advanced the date for releases from the San Francisco office, and, according to the present schedule, November 7 has been set as the date when active business will be inaugurated. It is announced that splendid success has been met with in signing up country exhibitors, but as yet the service has not been placed in any large downtown house in San Francisco, although an announcement along this line will doubtless be made soon.

NEW CONCERN ENTERS FIELD.

The Pacific Coast Film Advertising company, of which H. F. Coates is president and treasurer and W. S. Hollenbeck general manager, has opened offices on the fifth floor of the Pacific building. This concern plans to make a specialty of comic cartoon advertising and has already placed service quite extensively. M. M. Rosenberg, a well known local film exchange man, is associated with the new concern.

BIG COMMERCIAL PLANT READY FOR BUSINESS.

The Sphinx Film company, formerly located on Jessie street, has taken quarters at 660 O'Farrell street, and has installed a large plant for handling commercial work. Developing and printing will be done for outside concerns, as well as for the producing department of this firm. Considerable of this has already been lined up and some Government work is being done. Frank J. Costello and Benj. S. Dean are directors with this company.

SOL LESSER IN LOS ANGELES.

Sol. L. Lesser, head of the Golden Gate exchange, and the All Star Features distributors, left recently on a short visit to Los Angeles to look over business interests and to visit the studios. The Golden Gate exchange is now releasing a weekly, with a comedy cartoon.

PRODUCER VISITS EXPOSITION.

Jesse Robbins, manager of the Essanay studio at Los Angeles, is in San Francisco to see the Exposition. He was formerly at Niles, near this city.

CAMERAMAN OFF FOR WAR ZONE.

Nelson E. Edwards, who has been here for some time as local representative of the Hearst-Selig Pictorial Weekly, left recently for New York, en route to Rotterdam. He will join the Austro-German armies in the Balkans to take war pictures. Just before his departure from the Exposition City he was tendered a farewell dinner by leading publicity men.

San Francisco Briefs.

The Bryant Movie is a new moving picture house just opened at Bryant and Twenty-second streets.

The Bell theater in the Mission district has been reopened by Finsey & Canar as the Electric theater.

H. Oberle, at one time president of the Moving Picture Exhibitors' League of San Francisco, is now on the road with "The Mix-up," the rights to which he controls in this territory.

M. Calmy, who has established an office with Davis Brothers, at 158 Eddy street, and who is doing business as the Comedy Film company, is now handling "Ambition" in this territory.

The Hippodrome will shortly feature "Salvation Nell" and this is expected to make a big hit here, as it was produced by a local concern.

Ackerman & Harris of this city have taken over the Spreckels theater at San Diego and the Victory at San Jose. Moving pictures and vaudeville will be shown in both houses.

THE TWO "CARMENS."

Portland Picture Lovers Compare Farrar with Bara—No Doubt About Which One Is.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

THE opera-loving public of Portland was given an opportunity to feast its eyes on two film versions of the famous opera, "Carmen," both playing in Portland the week of Oct. 31. Both are founded on Prosper Merimee's novelization of the story and a peculiarity of each production was that after seeing the film by one company, the other was treated so differently as to be highly interesting.

"Carmen," produced by the Lasky Company and featuring Geraldine Farrar, held the boards at the People's theater playing to big houses Sunday, Oct. 31, with the balance of the week unaccounted for. Harry Thorne, organist at the People's, is playing an elaborate score of music to the picture, having practiced several weeks to put the music in shape.

William Fox's "Carmen," with Theda Bara in the title role, drew immense crowds at the Majestic. Mr. James' musicians also arranged special "Carmen" music for the week.

Both productions were very well advertised and there was no perceptible falling off of business in either house, and the fact that two rival productions were showing the same week seemed an incentive to bring out crowds of theatergoers to both houses to compare the productions.

"STAR" CHANGED TO "PICKFORD"

Portland's newest picture theater is the Pickford. After a thorough overhauling and remodelling, the old name "Star" on the front of the building located at Park and Washington streets was painted over and a new playhouse, the Pickford, replaced one of Portland's pioneer picture theaters.

The building has been undergoing a thorough remodelling for several weeks and its opening, Oct. 30, revealed a larger and cozier theater than the old Star, with a finish that was a masterpiece of decorator's art. An entirely new marble front has been installed with a marquise extending along the entire front of the building. The entrance to the theater is on the corner instead of in the center of the building as formerly. New seating arrangements have been made, the balcony has been rebuilt and comfortable loges installed. The seating capacity is now 800.

The name "Pickford" was, of course, selected in honor of the screen star and the owners of the theater, the People's Amusement Company, will show first-run Paramount and World service. The opening bill was "Trilby," playing to the biggest Saturday night audiences in the history of the house. An orchestra has been added which is known as the Pickford Symphony Orchestra. Louis Christ is the manager of the new house.

NEW MANAGER FOR PEOPLE'S.

With the opening of the Pickford theater and the active management of that house by Louis Christ, the People's Amusement Company, also controlling the People's theater, has employed C. J. Stille as house manager of the latter house. Mr. Stille was formerly house manager of the Columbia theater under O. T. Bergner.

MUTUAL'S DOINGS.

J. S. Woody, who supervises the northwest offices of the Mutual Film, with headquarters in Portland, is making arrangements for the dinner to be given S. L. Rothapfel Nov. 7. Mr. Woody has been getting the Oregon exhibitors lined up for the past few weeks, and from the hearty responses received to Mr. Woody's invitations a rousing time is expected.

Mr. Woody recently called the managers of the northwest Mutual offices together in conference in Seattle to discuss the company's future policies. G. A. Reed of Seattle and W. J. Drummond of Spokane were present.

A. S. Kirkpatrick, road man out of Portland, and Jay Harrington, occupying the same position out of Seattle, have gone to Spokane to stimulate business in that territory. Mr. Kirkpatrick and Mr. Harrington have met with much success in spreading their propaganda showing exhibitors how to get results in the territory they have covered.

WITH LOCAL ROAD MEN.

Wallace Potter, Universal's sales expert, has come from Seattle to spend his allotted in the Portland territory. "But," said Emil Erickson, the assistant manager at the office of the Film Supply Company of Oregon, to the writer, "Don't publish what part of the territory Mr. Potter is working in." Mr. Potter divides his time between Portland and Seattle.

The Portland Metro office has added L. T. Pennybaker to its sales staff. Mr. Pennybaker was formerly with Universal and also in the film business on his own account.

SIMONTON RETURNS.

After an absence from Portland of nearly a month, F. M. Simonton, of the Standard Feature Film, has returned from a business trip through the Pacific Northwest, bringing with him news of returning prosperity. Conditions in Montana and Idaho have gotten past the promise stage, says Mr. Simonton, because the business is now there and prospects are favorable for its general westerly trend.

"TEMPLE" AGAIN "COZY."

The Temple theater, Pendleton, Ore., Downey and Rhodes, managers, which was remodelled and enlarged a short time ago, has changed its name to the "Cozy" by which it was formerly known. The Cozy reports big business with "Damaged Goods." Road men from Pendleton and Eastern Oregon report a steady continuation of good business.

Oregon Briefs.

The Opera House, Jefferson, Ore., formerly owned by R. Herkimer, has been sold to Woods and Miller.

The Anabelle theater, Archer Place, Portland, has reopened.

The Misses Clark and Ryan, special entertainers for children, gave an interpretation of the film version of Hansel and Gretel at the Echo theater, Portland, recently.

N. Olness, of the Economy Cinematographers Specialty Company, Portland, is back to work after several weeks' absence from his office following an operation for appendicitis.

In a Country Theater

Spuds and Cabbages, Wood, Fruits and Produce Are Good for Admission to Manager Beaver's Elk Theater in Small Washington Village—Is a Hustler—Good Programs, Advertising and All.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

DOING a credit business part of the time, also taking in exchange for admission to his picture show onions, carrots, parsnips, celery, radishes, potatoes and other farm and garden produce as well as fuel is the way E. H. Beaver of Elk, Wash., located about 28 miles northeast of Spokane, reports he is making a success of his business. In response to an inquiry for some pointers on his proposition, I received the following from Mr. Beaver:

"I run the only show at Elk, a sawmill town of 200 people at present, one quarter of the population being Dutch, the balance being from nearly every part of the globe including Missouri. The show runs nights on Thursdays and Saturdays and the regular admission is 10 cents for children under 13, and 15 cents for adults. At present I am showing 'Perils of Pauline' on Thursday, having showed 'Kathlyn,' 'Lucile Love,' 'Trey O' Hearts' and 'Master Key.' I found that during the week the serials draw the crowds. 'Lucile Love' proved the best trade getter so far. My programs for Saturdays I have been picking from Mutual, World, Universal, Pathe and Kleine attractions, having used 'Anthony and Cleopatra,' 'Last Days of Pompeii' and several others including 'Officer 666' which was liked by every one. My admission for all the Klein attractions is 25 cents and 10 cents except 'Officer 666,' which was 20 cents and 10 cents.

"In order to get business in such a small place I find it necessary for me to do it the same as a store, on credit and taking farm products in exchange.

"I have taken in ten ricks of cordwood, several sacks of spuds, vegetables of all kinds and fruits. I advertise mostly by mailing lists, also by selling season tickets in advance for the serials, by contests such as giving tickets to people getting the most words from Beaver theater, also by taking pictures of events of interest to people locally and showing them on the screen. I also advertise by lantern slides, by cartooning jokes on Elk people, by mailing samples of moving picture films to every one and by house to house canvassing.

"By cartooning a series of slides about a bossy cow which walked into a home while the ladies were alone, and which did all kinds of damage before being put out by the men folks (who, by the way, were Dutch) I was able to increase my attendance that evening considerably just because people wondered what I would show on the screen about the event. Other things have happened that gave chances for such advertising. In fact one has to mix the show business with the home, the mill and the church to get results."

HEARD AT LOCAL MUTUAL OFFICE.

W. J. Drummond, manager of the Mutual Film corporation exchange in Spokane, just returned from Seattle where he attended a branch managers' meeting which was also attended by J. S. Woody and G. A. Reed. He announced that starting October 30 the Mutual would start remodeling and enlarging its exchange in Spokane by the addition of an adjoining room on First avenue thus doubling the size of the exchange.

A. S. Kirkpatrick of the Portland office and Jay Herrington of the Seattle office, both traveling representatives of the Mutual, returned to the city with Mr. Drummond and will cover this territory temporarily, working from the Spokane office.

One of the latest features to be started by any school in this section is that the Vera public school has purchased a moving picture outfit from the Mutual branch and is showing the Mutual Masterpictures in the school.

Manager J. W. Allender of the Lyric reports excellent success with second run Mutual masterpictures at five cents and that Seena Owen, in "The Yankee From the West," was a good drawing card.

A SPOKANE PATHE MAN.

Peter Carroll.

Engaged in the show business in one way or another for the past 25 years, P. L. Carroll, manager of the Pathe exchange, which he recently opened in Spokane, Wash., is doing his own road work in the field. He has been with the Pathe people since last March and previous to that was northwest man for William Fox with headquarters in Seattle for a time. He was also with the General Film company for a year, about three years ago and previous to that was with Sullivan & Considine for 12 years, during which time he was stage manager of the old Washington theater, Spokane, for a time and later was manager of the former Orpheum at Spokane for five and a half years.

Mr. Carroll is claimed to be a constant worker and a man who hangs on when he has a prospect in view for his products. One of his aims is to get an exhibitor to view any special film he is working on and it is reported of him that he told one exhibitor he would show the picture any time it suited the man if it were 4 a. m. He covers the greater part of this section including Idaho towns.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Short Items.

It was estimated that fully 1,500 children attended a Children's Hallowe'en party in the Liberty Saturday afternoon, October 30, when a "Spook Cap" was given to each child and special cartoons were shown aside from a special reel for the children.

The Clemmer theater gave a Hallowe'en program at 10 a. m. the same day as its regular Saturday morning program for children and reported an attendance of from 400 to 500 children.

Exhibitor Rues Having Prize Contest

Automobile Was the Prize—Man Who Managed Contest Played Double—Left Exhibitor Joseph F. Krom of Spokane Empress in Trouble.

A mob scene not on the bill and to quell which a squad of Spokane policemen was needed was enacted at the entrance to the Empress theater, Saturday night, October 23. This is a program with pictures and some vaudeville acts.

An automobile was to be awarded to the person selling the most tickets and Miss Josephine Lein of Hillyard was declared the winner. She got into the automobile mid the cheering of the audience and blew the horn then announced she would take all who helped her for a ride. At this juncture John Raymond appeared with an attachment for the machine showing that it had been assigned to him. An investigation showed that Charles F. Adelsperger, contest manager, had disappeared and at the same time the cash to pay for the machine vanished and the automobile had been assigned to Raymond who advanced the last $500 to pay for the car. He was to have been reimbursed the night the contest closed and the management announced the money was set aside for this purpose. The car cost $900. Friends of the girl cried, "Take the automobile away, we will help you," and assembled about the girl and the man until dispersed by the police. The police are now looking for Adelsperger on a charge of embezzlement.

Joseph F. Krom, manager of the Empress, ceased trying to adjust matters and turned all over to his attorney, George Crandell. The car is in the possession of John Raymond, who took it from Miss Lein, and Manager Krom in a later statement announced that Mrs. Raymond and not Miss Lein was the winner of the car on the final count which he said did not at first include a note for $500 Raymond had turned in for votes and which was not counted at first.

Krom then surrendered his interests in the theater and the talent called in L. C. Brown, former manager, and arranged to run the theater the remainder of the week and George Kelly of San Francisco has taken over the interests and is operating the theater starting October 31.

Vancouver Notes

New Features and Serials—Interesting Business Notes—Exhibitors.

The Bijou theater at Edmonton, Alberta, started off "The Broken Coin" to packed houses, induced by the wholesale distribution of presents, certain numbers on broken coins handed to patrons entitling them to prizes.

Robert Foster, chief operator at the Dominion theater in Vancouver, was married last week to Miss Peacock, of Sunderland, England. The bride-to-be came from England to join her future husband.

A. Farmilo, secretary of the Edmonton Trades and Labor Council, has announced that the striking employees have again returned to work at the Pantages theater, and the matter is well on the way to being settled definitely.

The first of the new Kleine-Edison features to be shown in Western Canada opened at the Orpheum in Vancouver Oct. 14, when Mrs. Fiske in "Vanity Fair," opened a three-day engagement. This picture is being brought in from the Kleine Seattle office by the Dominion Film Exchange of Vancouver. Manager E. R. Fauser reports that all Kleine features which have not been shown here will be imported for showing at the Orpheum here and the Royal Victoria in Victoria.

Vincent C. Knowles of the Westholme opera house, Prince Rupert, B. C., who has been quite seriously ill for some time, is expected to be out soon. A successful Red Cross entertainment was given at the Westholme one night last week, under the auspices of the Daughters of the Empire.

C. Barnard has replaced George Mellish at the Pathe Exchange in Vancouver.

The first of the Universal Broadway Features to be exhibited in Winnipeg was shown last week at the Lyceum. The entire series will be shown at this house. The Empress theater at Edmonton, Alberta, has also contracted for these features.

E. R. Benson is the new manager of the Columbia, one of the National Amusement company's houses in Vancouver, showing vaudeville and moving pictures.

The Regent theater in Calgary reports good business with its special programs of children's films, which are shown until 4 p. m. on Saturdays.

The Orpheum, Edmonton, opened October 25 at five cents, showing Universal pictures.

CENSOR AND EXHIBITOR.

The One is a Czar, Is the Other a Child?

"The Magic Skin," a Kleine-Edison feature release imported by the Dominion exchange of Vancouver, and booked for showing at the Orpheum, was rejected last week, and the World Film subject, "The Boss," filled the date. Manager James Pilling stated that in this instance he fully agreed with the censor's decision, and that while the picture would undoubtedly be acceptable in many cities, he himself seriously doubted the advisability of showing it in Vancouver. Standards have become so narrow here that when better conditions in the government finally arrive, it will probably be found necessary to broaden the viewpoint gradually, and by degrees to prevent a possible reaction. This instance, however, well illustrates the attitude of the great majority of exhibitors, and it might be pointed out to the little Czars of the British Columbia government that the manager of a moving picture theater is just as anxious not to displease his customers as a merchant in any other line of business.

One of the ridiculous decisions of the week was the rejection, among other short subjects, of Essanay's George Ade comedy, "The Fable of the Roystering Blades," which was condemned for the crime of "ridiculing the temperance movement." Said a local exhibitor: "If I care to show a picture such as this harmless comedy, and take the risk of offending some temperance people, with a consequent loss of their patronage, that should be my own affair, and no concern of the censor. We may next expect to discover a new regulation prohibiting the showing of the jitney bus, on the ground that it might be distasteful to the local street car company."

Changes at the Patricia, Powell River.

William Carr, chief operator at the Patricia theater at Powell River, B. C., ever since the house was taken over by R. H. Scanlon, has left for Bend, Oregon, with the intention of acquiring a house of his own in that section. In 1912 Mr. Carr owned the Grand in Rainier, Wash., and has operated all over the coast, as well as in Mexico.

Miss Helen Covert, formerly of the Crown theater in Courtenay, B. C., is now Mr. Scanlon's secretary, replacing Miss Trovinger. Myron McLead is now chief operator. With a new assistant operator, and a new musician engaged, Mr. Scanlon says he has his hands full.

A Chinky Charlie Chaplin.

Two Chinamen and one white man dragged a third Chinaman into the police station in Vancouver one night last week, and released him before Sergt. McKay. "You no savvy me?" inquired the Celestial. "I Chollie Chaplin"—and he clattered across the floor in approved Chaplin style. He next informed Sergeant McKay, very confidentially, that he was a German spy. He was finally locked up, to be examined as to his sanity.

Bans "The Spoilers"

British Columbia Censor Fastidiously Refuses Permit to Show Selig Feature as "Immoral"—Vainly Tries to Forbid Private Showing—Local Newspapers Take Matter Up—Will Lead to Better Censoring.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

BRITISH COLUMBIA last week achieved the doubtful distinction of becoming what is said to be the first place in the world which has seen fit to prohibit the showing of the Selig nine-reel production of Rex Beach's Alaskan story, "The Spoilers." The fastidious censor in Vancouver actually had the effrontry to condemn this picture as too "immoral" to be exhibited. George L. Broy and Sam W. Whitehead, who are handling the subject in Canada, and have just completed a successful tour across the entire Dominion, pointed out to the local official that censorship boards in all the other provinces had not only passed the picture in its entirety, but had enthusiastically praised the production as one of the greatest ever brought into this country; hundreds of press notices were submitted, demonstrating the favorable impression created by the picture in all parts of the world—interviews in which ministers and others indorsed the film; but these had no effect on the censor and his minions. When it was suggested that he cut out the objectionable portions, the official stated that if all the scenes which were objectionable to him were cut out, there would be no story left.

Local Newspapers Take Up the Fight.

Local newspaper offices were visited by those in charge of the picture, and arrangements were made for a private showing at the Colonial where Manager Hector Quagliotti had intended to show the feature next week. The censor, evidently perceiving that he was about to get into hot water, attempted to prevent the private showing, by informing Mr. Quagliotti that even an exhibition not open to the public would be against the law. As a regulation such as this would prevent the projection of an uncensored picture even for the benefit of an exchange manager or exhibitor, the bluff failed to succeed, and after legal advice had been secured on the question two private performances were given, at which were present newspaper editors and other prominent citizens.

As a result, every paper published in Vancouver editorially disagreed with the censor's decision and called for a more sensible administration of the office, while among all those who witnessed the exhibition there was considerable mystification as to why the picture should have been questioned at all.

Will Help the Cause.

While the present case works an undeserved hardship on Messrs. Broy and Whitehead, the fight which they have undertaken will undoubtedly be of vast benefit to the exhibitors of this province, by awakening the newspapers, and through them the people, to the silly rulings of the censor.

Mr. Quagliotti was hard hit this week, as several other pictures, booked for exhibition at the Colonial theater during the week, were also rejected; among them "Just Jim" (five-reel Universal Broadway Feature).

Rather a peculiar feature of the case is that one of the two owners of the Colonial property is Attorney-General Bowser, who has throughout supported the censor in his ridiculous decisions, and has been reported to be decidedly unfriendly toward the moving picture industry as a whole. Mr. Quagliotti, taking with him the rejected "Just Jim," has left for Victoria to interview the Attorney-General, and put the matter squarely before him. "If a large proportion of my features, after being extensively advertised, are condemned by the censor," said Mr. Quagliotti, "I cannot continue under the large rent I am at present paying for the Colonial." Although he has heretofore been a very extensive user of newspaper space, he now contemplates confining himself to heralds exclusively, unless some relief can be obtained.

Messrs. Broy and Whitehead also went to the capital, to lay their case regarding "The Spoilers" before the attorney general.

Rev. Stillman Criticises Us All.

At a meeting of the Social Service Council in Vancouver last week, the National Board of Censorship, the manufacturers of moving pictures, and even the MOVING PICTURE WORLD itself came in for considerable adverse criticism during a talk on the censorship question by Rev. R. F Stillman. It was a source of amazement, said Mr. Stillman, to discover that the National Board of Censorship consists of individuals in the employ of the manufacturers, from whom they must necessarily take their orders, and pass anything, no matter how objectionable, that the manufacturers may see fit to produce. Evidently it did not occur to the reverend gentleman that individuals engaged in inspecting the product of any industry must of necessity be supported by that industry, and that if those engaged in the trade in British Columbia were not forced to contribute the censor himself might have to go to work.

The speaker read from the censor's files several reasons for recent rejections, but gave no titles in connection with them, so that his auditors could not ascertain whether or not the reasons given were sensible and just. The censor's findings were accepted without investigation as being correct in all cases. Although Mr. Stillman admitted that he had not seen the picture, he severely condemned "The Spoilers," because the censor had said it was immoral. Editors of local newspapers, who have freely commented on the situation since the private showing of this production, were censured for ridiculing the censor.

The speaker had at hand copies of the MOVING PICTURE WORLD, characterized as the mouthpiece of the manufacturers in their great campaign for unrestrained license in moving pictures. Statements in the World to the effect that "film men . . . know how to strike back at the reactionary politicians" and "the screen is not a pulpit" were quoted as showing the sinister intentions of the picture interests. Headlines of the Vancouver correspondence in the issue of October 23 were read, and the speaker pointed out that the great political conspiracy had extended even to this city.

Bishop Greer and National Board.

Rev. Mr. Vance, who also made some remarks on the subject, was pained and surprised to find the name of Bishop Greer among those serving on the National Censorship Board, and announced that he was taking the matter up through the proper channels, with a view to informing the Bishop of the undesirable nature of the body which was using his name. When this is accomplished, Mr. Vance expects to see the Bishop make trouble for the film men, "right there on their own doorstep." This speaker announced that he doubted if there was really any censoring done at all, and as proof that it is not done submitted that some films have incorporated in the strip bearing the title, the legend "Passed by the National Board of Censorship." Mr. Vance recognized the great expense involved in bringing a picture into this province, but stated that if a subject is brought in and rejected, the picture men deserve no sympathy.

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Calendar of Daily Program Releases

Releases for Weeks Ending November 20 and November 27

(For Extended Table of Current Releases See Pages 1386, 1388, 1390.

General Film Company.

Current Releases

MONDAY, NOVEMBER 15, 1915.

ESSANAY—The Undertow (Sp.—Three parts—Dr.)	19457-8-9
KALEM—The Pitfall (Sp.—Four parts—Dr.)	19449-50-1-2
LUBIN—The Wall Between (Dr.)	19460
SELIG—The Vengeance of Rannah (Sp.—Two parts—Dr.)	19453-4
SELIG—Hearst-Selig News Pictorial No. 91 (News).	19428
VITAGRAPH—Sonny Jim and the Great American Game (Comedy)	19455

TUESDAY, NOVEMBER 16, 1915.

BIOGRAPH—The Chief Inspector (Sp.—Two parts—Dr.)	19469-70
ESSANAY—A Bit of Lace (Sp.—Three parts—Dr.)	19461-2-3
KALEM—A Bargain in Brides (Burlesque-Comedy).	19468
LUBIN—An Accident Policy (Comedy)	19467
SELIG—The Tenderfoot's Triumph (Drama)	19464
VITAGRAPH—Gone to the Dogs (Sp.—Two parts—Dr.)	19465-6

WEDNESDAY, NOVEMBER 17, 1915.

BIOGRAPH—The Gambler of the West (Sp.—Four parts—Dr.)	19479-80-1
EDISON—His Wife's Sweetheart (Comedy)	19471
ESSANAY—Canimated Nooz Pictorial No. 2 (Cartoon Com.)	19474
KALEM—The Night of the Embassy Ball (Sp.—Two parts—Drama)	19472-3
LUBIN—In Love's Own Way (Sp.—Three parts—Drama)	19476-7-8
VITAGRAPH—The Counts (Comedy)	19475

THURSDAY, NOVEMBER 18, 1915.

BIOGRAPH—The Eyes of the Soul (Dr.)	19483
ESSANAY—Snakeville's Eugenic Marriage (Com.).	19484
LUBIN—Margie of the Underworld (Sp.—Two parts—Dr.)	19485-6
SELIG—The Print of the Nails (Sp.—Three parts—Dr.)	19490-1-2
SELIG—Hearst-Selig News Pictorial, No. 92 (News)	19488
VITAGRAPH—A Motorcycle Elopement (Comedy).	19487

FRIDAY, NOVEMBER 19, 1915.

BIOGRAPH—The Lonedale Operator (Dr.—Biograph Reissue No. 24)	19500
EDISON—A Child in Judgment (Sp.—Three parts—Dr.)	19493-4-5
ESSANAY—Too Much Turkey (Drama)	19496
KALEM—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Dr.)	19497
LUBIN—The Death Web (Drama)	19499
VIM—A Pair of Birds (Comedy)	19501
VITAGRAPH—Diplomatic Henry (Comedy)	19498

SATURDAY, NOVEMBER 20, 1915.

EDISON—Black Eagle (Drama)	19502
ESSANAY—The River of Romance (Sp.—Two parts—Dr.)	19503-4
KALEM—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Dr.)	19509
LUBIN—His Wife's New Lid (Comedy)	19505
SELIG—Locked In (Jungle-Zoo Wild Animal—Dr.).	19510
VITAGRAPH—Heredity (Broadway Star Feature—Special—Three parts—Dr.)	19506-7-8

General Film Company.

Advance Releases

MONDAY, NOVEMBER 22, 1915.

ESSANAY—The Law's Decree (Special—Three parts—Drama).

KALEM—A Woman's Wiles (Special—Three parts—Drama).

LUBIN—An Ambassador From the Dead (Drama).

SELIG—Chronicles of Bloom Center, No. 4, "A Thing Or Two In Movies" (Special—Two parts—Comedy).
—Hearst-Selig News Pictorial No. 93, 1915 (Topical).

VITAGRAPH—Love and Law (Comedy).

TUESDAY, NOVEMBER 23, 1915.

BIOGRAPH—Love's Enduring Flame (Special—Two parts—Drama).

ESSANAY—The Papered Door (Special—Three parts—Drama).

LUBIN—Limberger's Victory (Comedy).

SELIG—The Impersonation of Tom (Western—Drama).

VITAGRAPH—Saints and Sinners (Broadway Star Features—Special—Three parts—Drama).

WEDNESDAY, NOVEMBER 24, 1915.

BIOGRAPH—The Reproach of Annesley (Special—Three parts—Drama).

EDISON—Cartoons In a Sanitarium (Cartoon—Comedy).

ESSANAY—Vernon How Bailey's Sketch Book (Cartoon—Comedy).

KALEM—An Enemy of Mankind, No. 1 of the "Stingaree" Series (Special—Three parts—Drama).

LUBIN—The Meddlesome Darling (Special—Two parts—Drama).

VITAGRAPH—Sonny Jim and the Family Party (Comedy).

THURSDAY, NOVEMBER 25, 1915.

BIOGRAPH—The Man From Town (Drama).

ESSANAY—It Happened In Snakeville (Western—Comedy).

LUBIN—As the Twig Is Bent (Special—Three parts—Drama).

SELIG—Hearst-Selig News Pictorial No. 94, 1915 (Topical).

VITAGRAPH—Ghosts and Flypaper (Comedy).

FRIDAY, NOVEMBER 26, 1915.

BIOGRAPH—Two Daughters of Eve (Drama) (Biograph Reissue No. 25).

EDISON—The Ring of the Borgias (Special—Four parts—Drama).

ESSANAY—(Title Not Reported).

KALEM—A Society Schemer (No. 5 of "The Ventures of Marguerite" (Drama).

LUBIN—Meg o' the Cliffs (Drama).

VIM—Pressing Business (Comedy).

VITAGRAPH—All For the Love of a Girl (Comedy).

SATURDAY, NOVEMBER 27, 1915.

EDISON—Roses of Memory (Drama).

ESSANAY—(Title Not Reported).

KALEM—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series (Drama).

LUBIN—Blaming the Duck or Ducking the Blame (Comedy).

SELIG—Young Love (Drama).

VITAGRAPH—A "Model" Wife (Special—Two parts—Comedy—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending November 20 and November 27

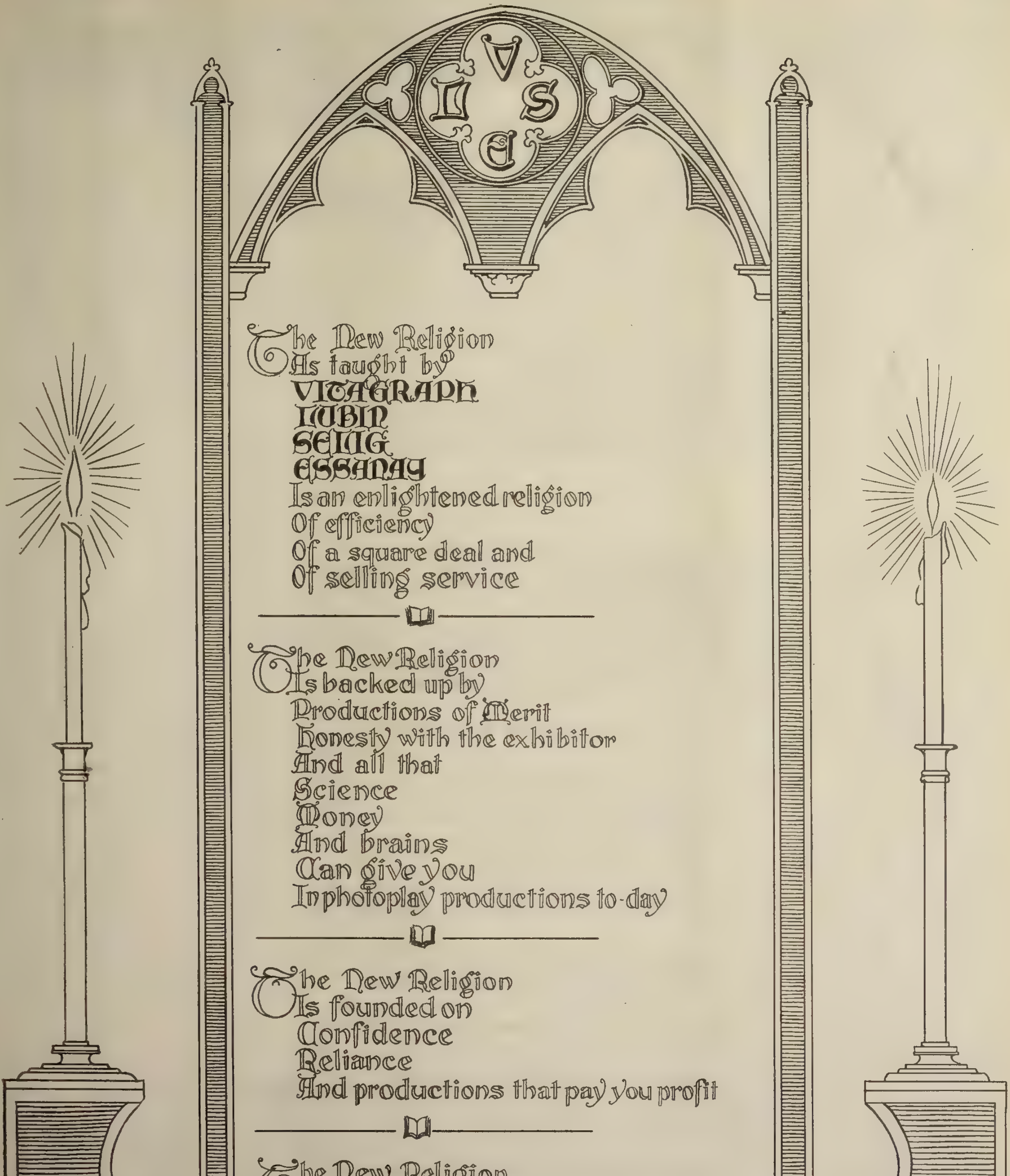
(For Extended Table of Current Release Dates See Pages 1386, 1388, 1390.)

Universal Film Mfg. Co.

SUNDAY, NOVEMBER 14, 1915.	Serial No.
LAEMMLE—The Masked Substitute (Two parts—Drama)	0969
L-KO—No release this week.	
REX—Liquid Dynamite (Drama)	0968
MONDAY, NOVEMBER 15, 1915.	
BROADWAY UNIVERSAL FEATURE—Colorado (Five parts)—Drama)	0971
NESTOR—A Looney Love Affair (Comedy)	0972
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Drama)	0986
TUESDAY, NOVEMBER 16, 1915.	
GOLD SEAL—Manna (Two parts—Drama)	0973
IMP—Bill's Plumber and Plumber's Bill (Comedy)	0974
REX—No release this week.	
WEDNESDAY, NOVEMBER 17, 1915.	
ANIMATED WEEKLY—Number 193 (Topical)	0977
L-KO—Disguised But Discovered (Comedy)	0976
VICTOR—Lil' Nor'Wester (Three parts—Sea Coast Drama)	0975
THURSDAY, NOVEMBER 18, 1915.	
BIG U—No release this week.	
POWERS—Muscle and Merriment (Vaudeville Act). —The Home Life of the Spider (Educational)	0979
REX—The Ring of Destiny (Two parts—Western Drama)	0978
FRIDAY, NOVEMBER 19, 1915.	
IMP—Blood Heritage (Three parts—Drama)	0980
NESTOR—Wanted, a Leading Lady (Comedy)	0981
VICTOR—No release this week.	
SATURDAY, NOVEMBER 20, 1915.	
BISON—The Heart of a Tigress (Three parts—Animal Drama)	0982
JOKER—Chills and Chicken (Comedy)	0983
POWERS—No release this week.	
SUNDAY, NOVEMBER 21, 1915.	
LAEMMLE—No release this day.	
L-KO—Ready For Reno (Comedy)	0985
REX—The Mystery of the Locked Room (Three parts—Mystery—Drama)	0984
MONDAY, NOVEMBER 22, 1915.	
BROADWAY UNIVERSAL FEATURE—My Old Dutch (Five parts—Emotional—Drama)	0987
NESTOR—When Father Was the Goat (Comedy)	0988
UNIVERSAL SPECIAL FEATURE—The New Adventures of Terence O'Rourke, No. 1, "The Palace of Dust" (Two parts—Drama)	01003
TUESDAY, NOVEMBER 23, 1915.	
GOLD SEAL—In Search of a Wife (Two parts—Thanksgiving Story)	0989
IMP—When Willie Went Wild (Comedy)	0990
REX—No release this day.	
WEDNESDAY, NOVEMBER 24, 1915.	
ANIMATED WEEKLY—Number 194 (Topical)	0993
BIG U—The Trap That Failed (Drama)	0991
L-KO—Stolen Hearts and Nickels (Two parts—Comedy)	0992
THURSDAY, NOVEMBER 25, 1915.	
BIG U—No release this day.	
LAEMMLE—The Mayor's Decision (Three parts—Modern Political—Drama)	0994
POWERS—Lady Baffles & Detective Duck In "Kidnapping the King's Kids" (Comedy)	0995
FRIDAY, NOVEMBER 26, 1915.	
IMP—Man or Money? (Three parts—North Western—Drama)	0996
NESTOR—Saved by a Skirt (Comedy)	0997
VICTOR—No release this day.	
SATURDAY, NOVEMBER 27, 1915.	
BISON—A Desperate Leap (Two parts—Railroad—Drama)	0998
JOKER—Dad's Awful Crime (Comedy)	010000
POWERS—The Mirror of Justice (Drama)	0999

Mutual Film Corporation.

SUNDAY, NOVEMBER 14, 1915.	Serial No.
CASINO—Beauty in Distress (Comedy)	04150
RELIANCE—The Crest of Von Endheim (Two parts—Drama)	04148-9
THANHOUSER—In Baby's Garden (Drama)	04151
MONDAY, NOVEMBER 15, 1915.	
AMERICAN—The Substituted Minister (Two parts—Drama)	04152-3
FALSTAFF—Hannah's Henpecked Husband (Com.)	04154
NOVELTY—The World's Championship Baseball Series, 1915 (Two parts—Topical)	04155-6
TUESDAY, NOVEMBER 16, 1915.	
BEAUTY—Johnny the Barber (Comedy)	04160
GAUMONT—See America First (No. 10—Scenic). —Keeping Up with the Joneses (Cartoon-Com.)	04159
THANHOUSER—In the Hands of the Enemy (Two parts—Drama)	04157-8
WEDNESDAY, NOVEMBER 17, 1915.	
RIALTO—The New Adam and Eve (Three parts—Drama)	04161-2-3
THURSDAY, NOVEMBER 18, 1915.	
CENTAUR—A Polar Romance (Two parts—Drama)	04164-5
FALSTAFF—A Cunning Canal-Boat Cupid (Com.)	04166
MUTUAL MASTERPICTURE—Inspiration (Thanhouser—Five parts—Drama) (No. 47)	......
MUTUAL WEEKLY—Number 46, 1915 (Topical)	04167
FRIDAY, NOVEMBER 19, 1915.	
AMERICAN—Drifting (Drama)	04170
CUB—The Fighting Four (Comedy)	04171
MUSTANG—The Warning (Two parts—Drama)	04168-9
SATURDAY, NOVEMBER 20, 1915.	
BEAUTY—Anita's Butterfly (Comedy)	04175
CLIPPER—The Alternative (Three parts—Drama)	04172-3-4
SUNDAY, NOVEMBER 21, 1915.	
CASINO—The House Party (Comedy)	04178
RELIANCE—A Romance of the Alps (Two parts—Drama)	04176-7
THANHOUSER—Beneath the Coat of a Butler (Dr.)	04179
MONDAY, NOVEMBER 22, 1915.	
AMERICAN—Th Key to the Past (Two parts—Dr.)	04180-1
FALSTAFF—The Postmaster of Pineapple Plains (Com.)	04182
NOVELTY—Spring Onions (Comedy)	04183
TUESDAY, NOVEMBER 23, 1915.	
BEAUTY—The Drummer's Trunk (Comedy)	04187
GAUMONT—See America First (Scenic). —Keeping Up with the Joneses (Cartoon—Com.)	04186
THANHOUSER—The Baby and the Boss (Two parts—Comedy—Drama)	04184-5
WEDNESDAY, NOVEMBER 24, 1915.	
CENTAUR—Could A Man Do More (Three parts—Drama)	04188-9-90
NOVELTY—Taming a Grouch (Comedy)	04191
THURSDAY, NOVEMBER 25, 1915.	
CENTAUR—Stanley and the Slave Traders (Two parts—Drama)	04192-3
FALSTAFF—Clarence Cheats At Croquet (Com.)	04194
MUTUAL MASTERPICTURE—The Strife Eternal (Five parts—Drama) (No. 48)	......
MUTUAL WEEKLY—Number 47, 1915 (Topical)	04195
FRIDAY, NOVEMBER 26, 1915.	
AMERICAN—The Bluffers (Drama)	04198
CUB—A Deal In Indians (Comedy)	04199
MUSTANG—The Valley Feud (Two parts—Drama)	04196
SATURDAY, NOVEMBER 27, 1915.	
BEAUTY—Cupid Beats Father (Comedy)	04203
THAN-O-PLAY—The Valkyrie (Three parts—Dr.)	04200-1-2



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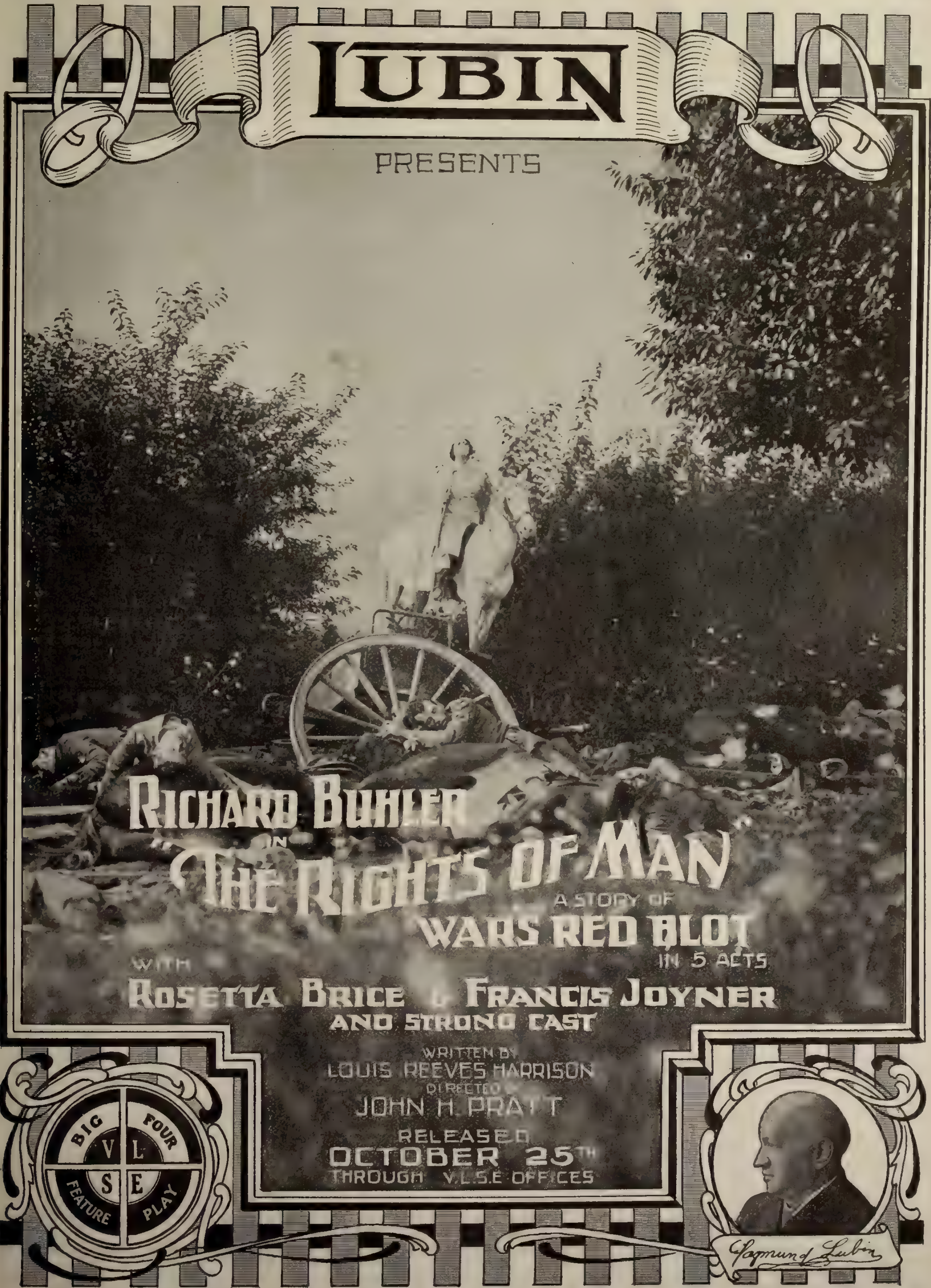

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VITAGRAPH.

LOVE AND LAW (Nov. 22).—The cast: William Duncan, George Stanley, Ann Drew.

Jimmy and the Deacon are rivals for the rich widow's hand, and the Deacon with his little Flivver has so far won out. Jimmy desperately spends his bank roll on a classy little racing car, and the widow thereafter refuses to even go near the "Flivver." The Deacon, to get square, uses his pull with the Town Council to pass an ordinance making it unlawful for any one to go over sixteen miles an hour on the surrounding roads and Jimmy is one of the first victims of the new law. He and the widow are dragged to court and Jimmy gets ten days. Along with most of the town's prominent citizens, Jimmy is set to work on the country roads a la Chain Gang, but they hire a bunch of "husks" to do the work and the prisoners enjoy themselves with cabaret performances in the jail.

The Deacon attempts to butt in, but they tie a beer keg to the back of his Flivver, then a boy tells him his house is on fire. The Deacon breaks all records getting home, draws down ninety days in jail and several damage suits because of the terrific speed he makes to rescue his insurance papers. Jimmy and the widow on their honeymoon leave the Deacon massaging the road with a shovel and pondering over Jimmy's advice: "When placing tacks on the other fellow's chair to wear iron trousers himself."

SAINTS AND SINNERS (Broadway Star Features—Special—Three Parts—Nov. 23).—The cast: Maurice Costello, Leah Baird, Adele De Garde, Paul Doucet, Garry McGarry, Van Dyke Brooke, Betty Young.

So devoted to his books that he gradually grows away from his wife, Margaret, and daughter, Eileen, Ashley is suddenly brought to realize this by their friendship for Jack Arden, a widower with one child. Margaret's sister, Dora, and Ross, her husband, come on for a visit, and Dora, who is weak and frivolous, starts a flirtation with Jack Arden. The affair grows serious and Margaret worries greatly. She attempts to help her sister escape from the attentions of Arden, which have now become annoying, and gets herself into trouble. Her husband, in his present state of mind, misunderstands the situation, and when he sees Arden embrace Margaret by mistake shoots and kills him.

Ashley then denounces his wife, despite her frantic explanations, and turns her out of the house, without even permitting her to say goodbye to their child. Fifteen years later, Ashley is still unrelenting, and his innocent wife is in a convent, while Eileen is the only ray of sunshine in Ashley's gloomy home. Eileen, now a young lady, falls in love with young Robert Arden, the image of his dead father, but Ashley sternly separates the young couple without a word of explanation. Ashley is stricken with apoplexy and dies. Robert, determined to get to the bottom of the mystery, finds letters which give him some light on the subject. Meanwhile, Dora Ross, who had gone to India, returns and in a powerfully dramatic manner tells the whole story. She goes with Robert to the convent, where Eileen's mother is found, and complete explanations follow. Margaret forgives Dora and Robert marries Eileen, thus providing a happy termination all around.

SONNY JIM AND THE FAMILY PARTY (Nov. 24).—The cast: Bobby Connelly, Tefft Johnson, Harry McAleer, Mabel Kelly, Ethel Tully, Karin Norman, Joe Halpin, Frances Connelly, Helen Johnson, Joe McAleer, Helen Connelly, Katherine Keeler, Bill Johnson.

Daddy Jim, remembering Aunt Susan's boyhood doughnuts, is delighted to receive an invitation from her to spend Thanksgiving with her, and to bring his family. After a long and tiresome train ride, they find no one at the station to meet them but the driver of a dilapidated Ford. They make the best of it, climb in, and after a bone-racking ride over the rough country roads, the little car suddenly stops dead. The driver "reckons they lost some of the machinery back a ways," so all have to get out and walk the rest of the way. Mother Dear and Daddy receive a warm welcome from Auntie, but Sonny is the object of continual teasing by his five little cousins, "The Imps." Trouble follows rapidly, until Sonny unfortunately knocks over a cherished plant of Auntie's and is sent to his room dinnerless. Sonny climbs out of the window and runs back to a roadhouse they had passed, where he makes friends with Tubby, the owner's son. The dinner is spoiled, so all go to the roadhouse, where they find the little rascal enjoying a royal dinner. A happy reunion follows.

GHOSTS AND FLYPAPER (Nov. 25).—The cast: Anne Schaefer, Marguerite Reid, Geo. Kunkel, Alfred Vosburgh, Otto Lederer.

The Widow Brown strongly disapproves of her daughter Grace's love affair with Billy Hill, and the young people almost despair. The widow has a house for rent that is reputed to be haunted, and it is a great burden. Billy's father, Silas Hill, and his cousin, Jasper Green, are rivals for the buxom widow's hand—and property. With an eye for business, the widow coyly suggests Silas and Jasper secure a permanent tenant for the haunted house, promising to marry the one who succeeds. Silas nearly wins out, but Jasper plays ghost and frightens the tenant away. Jasper gets a tenant for the house, but Silas happens to hit on the same scheme, and his ghostly antics drive out the would-be resident.

Billy sees his dad with the ghostly raiment on and after securing a promise from the widow that Grace shall be his if he locates the spooks Billy tells Silas and Jasper he has a tenant for the house. Both men decide to play ghost. and with the help of flypaper, some rope and some rough and tumble mixing in the dead of night the "ghosts" are captured and brought to the widow. She angrily drives both men out with a broom, then when Billy says he and Grace are the "permanent tenants," smilingly gives her consent to their marriage.

ALL FOR THE LOVE OF A GIRL (Nov. 26).—The cast includes Mr. and Mrs. Sidney Drew.

After meeting Elizabeth Ann, the Chairman of the Publicity Committee of Woman Suffrage, Mayor Hawkins allows his infatuation for her to grow into love and gradually overcomes his prejudice against Woman Suffrage, until he is finally converted to the Cause. He is coerced into promising to speak on Woman Suffrage, and, worn out by overwork, he collapses during his speech, and is carried to the hospital. There he dreams a terrible dream, in which he seems to be attired in the latest feminine fashion of the year 1950, with a wrist-watch, vanity case, etc., and being walloped all over the place by huge man-like women dressed in exaggerated suffragette style. Then the poor fellow is turned out into the cruel world with his three children, and in his delirium he yells so hard for his children, the hospital doctors and Elizabeth Ann, who is by his side, borrow three children from an orphanage nearby, to soothe and humor the patient. Hawkins safely passes the crisis and under Elizabeth's tender care, is soon well once more. When last seen, Hawkins is welcoming three new babies to his home.

A MODEL WIFE (Special—Two Parts—Nov. 27).—The cast: Lillian Walker, Antonio Moreno, Louise Beaudet, L. Rogers Lytton, Lillian Burns, Helen Pillsbury.

Robert Blake, whose father has a big dressmaking establishment, is in love with Kitty, who works in her aunt's, Mme. Helene's millinery shop. Blake, Sr., wishes his son to marry Violet, daughter of one of his biggest customers. The girl is ill-tempered and snobbish, but has fallen in love with Robert. Her mother invites him to accompany them to the Vitagraph theater, but he declines, pleading previous engagement, which they discover, is to take Kitty to the same theater.

Mother and daughter contemplate revenge. They warn John Blake of his son's infatuation for the little milliner, and he goes to the shop, where he has been told Robert is calling, to give him a piece of his mind. There he is persuaded that Kitty is in reality not a girl at all, but a wonderful model or automaton. Kitty poses on a pedestal without winking an eyelash, and Blake is completely fooled. Robert persuades him to buy it for their showroom, and dad insists on having it delivered at once. However, Kitty is game and allows herself to be crated in and carted off to the Blake concern in an express wagon. During her enforced imprisonment in the showroom, Kitty catches a burglar with the pistol-like electric flashlight Robert has given her. Robert on learning this sends for his father, explains all to the astonished gentleman, and expatiates on Kitty's bravery until he relents and gives his consent to their marriage. All return to the basement shop where Madame Helene is appraised of the happy ending of the little romance.

SELIG.

HEARST-SELIG NEWS PICTORIAL, NO. 85 (Oct. 25).

New York.—Freshmen of the City College of New York are conquered by Sophomores in severely contested Flag Rush.

Boston.—Bearing banners of optimism, New England Suffragists parade with Miss Virginia Tanner as "Victory."

San Francisco.—Mayor Thompson of Chicago receives medal on celebration of Chicago Day at the Panama-Pacific Exposition.

Boston.—Check for Red Sox's share of the World's series is received by Manager Carrigan.

New York.—Latest fashions posed exclusively for the Hearst-Selig News Pictorial by Lucille, Lady Duff-Gordon.

Long Branch, N. J.—President Wilson, after visit by Jersey delegation, accepts offer of Shadow Lawn as new summer White House.

Los Angeles.—Opium pipes and many kinds of drugs, the result of police raids, are heaped up and destroyed by fire.

San Francisco.—Frisco school girls compete for prizes in freak races and jumps. The "ax yell" is led by Miss Helen Wilkins.

Randolph, Kansas.—Passenger coach plunges through bridge into creek and fatally injures scores of persons. Wrecking crews drag the creek for remains.

The Austrian Border.—The famous Bersaglieri, soldiers of the Italian army, make their way to the Izonzo front. The heavy guns go into action against the Austrians.

HEARST-SELIG NEWS PICTORIAL NO. 86 (Oct. 28).

San Francisco.—Thomas A. Edison is greeted by thousands on Edison Day celebration at Exposition. Mr. Edison visits Henry Ford and Luther Burbank, the plant "wizard," who considers Edison the greatest man of the day.

New York.—George M. Cohan lays cornerstone of Friars' Club new headquarters. A parade is held in celebration of event.

Panama Canal Zone.—Dredges work day and night to remove gigantic landslide at Culebra cut. Blasting removes the rock.

Washington.—Following U. S. recognition of Carranza, Eliseo Arredondo, Carranza agent, is named as next Mexican ambassador.

Los Angeles.—Bowling on the Green without ten pins makes hit with California bowlers. Prizes are awarded.

San Francisco.—More than 250,000 school children sign petition to President Wilson asking him to visit Panama Fair.

New York.—Hundreds of thousands witness greatest suffrage parade in history of the movement. States and foreign countries represented.

Los Angeles.—Great oil well fire burns for days in California oil field of Los Angeles County.

Cambridge, Mass.—Harvard students march through streets with unfortunate applicants for membership into "Dickey Club."

Capetown, South Africa.—General Botha returns from the front and is hailed as hero by citizens after his defeat of the German forces. The soldiers used in the fighting in South Africa depart for service in France.

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Austro-Serbian Front.—Crown Prince Alexander of Serbia and staff, Admiral Troubridge, commander of the first British expeditionary forces to aid the Serbs, and officers of the Serbian General Staff visit firing lines. Serbian rear guard retreats across the Kolubara River.

THE VENGEANCE OF RANNAH (Special—Two Parts—Nov. 15).—The cast: George Larkin, Leo Pierson, Lafayette McKee, Marion Warner.

Henry Ranson, a soldier, returns home and finds his sweetheart is going to marry another man. He seeks consolation from General Craddock, a retired army officer. Craddock tells young Ranson his story. General Craddock, years before in India, was very happy with his wife. Captain Alva stole the woman's affections. On a visit to the temple where the jewels of Rannah were kept, Alva and Craddock's wife are informed that all those who had attempted to steal the jewels in the past met with a terrible fate.

That night Alva arranged with a ship captain to carry Craddock's wife and him away. Alva returned to the temple to steal the jewels. In the meantime General Craddock ordered a salute to be fired that night in honor of Hassam Bey, the martyred hero. After a terrific fight Alva obtained the treasure and he and Mrs. Craddock started toward the waiting ship in a rowboat after he had hidden the jewels in the mouth of the cannon. Captain Craddock and the soldiers came to the cannon and Craddock personally fired the honor shot. Out on the sea, Alva and Mrs. Craddock fell dead as the shot struck them.

"Thus through the vengeance of Rannah and the friendship of Hassam Bey, which he pledged to me even after his death, I learned the awful truth about my wife," says General Craddock to Ranson, as he finished telling him the story. Then he urges the young man to be thankful for the discovery of his supposed sweetheart's real character.

THE TENDERFOOT'S TRIUMPH (Nov. 16).—The cast: Tom Mix, Hazel Daly, Joe Simkins, Sid Jordan, Pat Chrisman.

When Tommy, an Eastern young man, arrives in a Western town, the cowboys see that he is a tenderfoot and make him dance to the tune of a gun. Beecher, a ranchman; Hazel, his daughter, and Sid, the foreman, who is in love with Hazel, rescue Tommy.

Tommy and Hazel start out to look for Pete Boak, an outlaw. They chase a negro, mistaking him for Boak. The Ethiopian jumps from the top of a cliff and falls on Boak in camp below, knocking Boak unconscious. Tommy and Hazel find the unconscious Boak, make him a prisoner and win a $500 reward.

LOCKED IN (Nov. 20).—The cast: Earle Foxe, Edwin Wallock, Fred Hearn, Wm. Scott.

Henry Blaisdell, a telegrapher, employed by Barker, a stock broker, is an expert in his line. However, he becomes a victim of strong drink and loses his position. He affiliates with Bill Avery, a crook, who persuades him to break into Barker's office to crack the safe.

In the meantime Barker has closed the vault after finishing work, believing that Simpson, the cashier, has gone home. In reality Simpson is in the vault and is left to suffocate. Blaisdell and Bill enter the office and hear Simpson inside the vault. The crook fears that a concussion incident to blowing the safe might kill the man within and flees.

Inside, Simpson signals the word "help" by pencil tapping. Blaisdell recognizes the telegrapher's code, and taps on his side of the vault, "Signal the combination." Blaisdell opens the vault as the combination is signaled to him in time to save the cashier's life. Simpson then surprises Blaisdell by extending his hand and saying: "I am going to invest in a human soul. Go to another city and start clean."

THE PRINT OF THE NAILS (Special—Three Parts—Nov. 18).—The cast: Earle Foxe Vivian Reed, Edwin Wallock, Al W. Filson, Wm. Scott, Helen Wolcott.

Margaret Macy, a slum worker, is admired by Tom Mason, reform candidate for Mayor. Margaret's brother, Will, is a political gangster, and is controlled by Walker, the "boss." Ruth Rising, a society bell, is beloved by both Mason and Humphries, rival candidates for Mayor. When Ruth hears that Mason has been elected, she agrees to become his wife purely through ambition. Humphries vows revenge, and plots to assist Walker, the "boss," in the latter's plan to "get" the new Mayor.

Mason meets Margaret Macy in the park and she is enthusiastic over his determination to clean up the city. "Boss" Walker, seizing upon the fact of Margaret's friendship for Mayor Mason, and that in her reform work Margaret often visits questionable resorts, plans to ruin the reputation of the Mayor. He makes it appear through a letter that the Mayor is accepting bribes from the underworld. Will Macy is given the letter to place in the Mayor's pocket, but he falls asleep when he gets home, and Margaret finding the letter, changes it and writes another one pointing to the innocence of the Mayor. Will places this letter in the Mayor's pocket.

Foiled in this plot, they have Ruth Rising see Margaret call at the home of the Mayor and when Ruth publicly breaks her engagement with the Mayor they have a newspaper story which they hold until their big card is played. Walker lures Margaret to visit a questionable resort. The house is raided during Margaret's visit and she is arrested. Then it is they play up a big newspaper story which involves the name of the Mayor. Will Macy, when he hears what has happened to his sister, upbraids Walker in such a manner that Walker also has Macy jailed.

The Council prepares to remove the Mayor. The Chief of Police, in the meantime, has listened to Margaret's and Will's story and is convinced there is a plot against the Mayor. The three start for the Council chamber. Just as the Council is about to take action Will and Margaret enter with the Chief of Police. They tell their story and produce the evidence showing the conspiracy against the Mayor. Mayor Mason's name is cleared, and Walker, Humphries and the gang then have to face the law for their misdeeds. Mason takes Ruth's hand and they see more than friendship in each other's eyes.

EDISON.

CARTOONS IN A SANITARIUM (Nov. 24).—"I met a girl in the country and loved her from the first. But she was a nurse and had to go back to work. When a fellow's in love, he'll do anything, so I played sick and went to the sanitarium where she worked. That part was easy, but—the fussy old patients in that place always kept yelling for something or other, and I hardly got a moment to talk to nursie."

"Then I got a briliant idea. I got out my copy of the Animated Grouch Chaser, and every time a patient yelled, nursie gave that patient the book. That kept them quiet, all right. And no wonder when they saw Kid Kelly's stunts."

"Kid Kelly has a lolly-pop. Little girls like lolly-pops, so Kelly just naturally gets in strong with girlie. Then Fido swipes the lolly-pop, and girlie starts to bawl. Poor Kelly has an awful time getting girlie to shut up. Then Sissy Boy comes along, and tries to steal Kelly's kid, ah! what Kelly does to Sissy Boy. Poor Sissy Boy!"

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THE RING OF THE BORGIAS (Special—Four Parts—Nov. 26).—The cast: Cora Linton, Augustus Phillips, Helen Strickland, Richard Tucker, Margaret Prussing, Carlton King.

Lola and Valasquez, to adventurers, are sorely in need of funds. They chance to meet Archibald Rivers, a banker, in a cafe one night, and begin to weave their web about him. Rivers has been entrusted with the care of Mary Harrison, an orphan. He is trustee of the fortune left her by her father. Mary has come to live in Rivers' house. She meets Donald, his stepson, and the seeds of love soon take root in the young folks. Mrs. Rivers is taken up entirely by her social duties. Her lack of interest in her home and husband causes Rivers to fall an easy prey to the wiles of Lola. Soon we find him enthralled by her, lavishing gifts upon her and satisfying her every wish. During all this time Rivers has been suffering severe financial reverses and, on many occasions, has been employing Mary's money to help him in his own business.

Lola, meanwhile, has been inflamed with a passionate longing for Rivers. She wants him as her own, unmolested by any others. She has been reading of the crimes of the Borgias, and her fiendish mind evolves a plan to get Mrs. Rivers out of her way. One evening, as Mrs. Rivers gives a masque ball at her home, Lola, disguised by her long domino and mask, enters the ball room. She has prepared the fatal ring with its prong dipped in the venom of a Cobra snake. It takes but a moment and Mrs. Rivers is dead. Donald is determined to root out the mystery. Rivers, whose speculations have caused him to lose Mary's fortune, sees that his only chance to escape from punishment lies in his marriage to her. But Lola is firm. With Mrs. Rivers out of the way, Rivers must belong to her only. Donald, however, has labored ceaselessly, and his efforts have determined Lola as the murderess of his mother. But Fate has decided to become mistress of the situation. The drama shall be ended as she decrees! Valasquez, whom Lola has discarded for Rivers, kills his rival in a jealous rage. Lola has but one course left—she turns her weapon against herself, and as the Cobra's poison rushes through her veins, she falls across the body of Rivers. In the web she wove for the fly, the spider found her own undoing! Donald and Mary are left alone. Together they will strive to recover her fortune, and to spend their days, wrapped in a love as powerful and unfailing as the Cobra's venom in the Borgias ring.

ROSES OF MEMORY (Nov. 27).—The cast: Edward Earle, Bessie Learn, Augustus Phillips, T. Tamamoto.

Robert and Bessie Townsend have just been married and in memory of the day, each presses a rose. Jack Charleton, one time rival of Robert for the hand of Bessie, still presses his attentions upon her. Returning home one evening, Robert is injured in an automobile accident. Weeks pass, and we find him wheeled about in an invalid chair. The doctors shake their heads in doubt. Whether he will ever regain control of his limbs is a question. Bessie, worn and tired from nursing Robert, goes to the country for rest.

Here Jack Charleton makes his appearance again. He plays upon Robert's weakness, and convinces him that Bessie should be released to marry a man who is not a cripple. Robert arranges with his lawyer for the necessary papers for a divorce and Charleton follows Bessie to the country to press his suit once more. At this point Fate plays a hand. Bessie, who has been listening to the words of Charleton, comes upon the rose she pressed on her wedding day. Memories spring back, and her love for Robert once more outweighs all else. She rushes back home to be at his side.

That morning a burglar enters the house. He prepares to leave with a jewel case, but Robert, making an almost superhuman effort to walk, attacks him. Of course, the fight is brief. Robert is overpowered, and left unconscious on the floor. In the struggle, the jewel case has been opened, and in place of the expected jewels it contains—the withered leaves of a rose. In a rage, the burglar crumples the flower in his hand and throws it on Robert's unconscious form. As Bessie enters the house, she discovers the body on the floor. She bends over him, and sees these sacred leaves once more. Again her heart fills with love for Robert, a better and a stronger love than she had ever known before. Hereafter her place will be by him, to help, to nourish and to make him strong again, even as her love was made strong by the rose.

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200 single reels with and without paper; also several other good features not on this list.

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BIOGRAPH.

THE CHIEF INSPECTOR (Sp.—2 parts—Nov. 16).—The cast: Charles H. Mailes, Vera Sisson, G. Raymond Nye, Jose Ruben, Madge Kirby.

George Palmer, a corrupt Internal Revenue collector, is bribed by Jones, a small distiller, to falsify records of shipments. Palmer's daughter, Lucille, goes to Washington to visit her school chum. At the country club she meets Arthur Wheeler, an inspector of the Internal Revenue office. Lucille has had a love affair with Bob Hicks, son of a distiller; but she develops an affection for Wheeler. Hicks and his father are introduced by Jones to a lobbyist named Kendig, who is active at Washington. During Lucille's absence Bob Hicks takes up with a former sweetheart, Molly Grant. Lucille returns betrothed to Wheeler, and starts to tell her father the great secret; but he is preoccupied by fears of discovery, and she retires with wounded feelings. Bob Hicks renews his suit, but she tells him she is engaged to Wheeler. She also says that she would never have married him, anyhow, because she disapproves of his father's business. In a huff Hicks retorts that some day he will tell her about her father's business, and leaves her vaguely alarmed.

Kendig writes from Washington that Wheeler is on the job and cannot be bribed. Nevertheless Bob Hicks tries to bribe him. He pretends to consent and telephones his superiors at Washington. In the records of the Hicks business he finds evidence of Palmer's crookedness, and, despite the fact that the crook is his sweetheart's father, goes to Palmer's office. Palmer threatens him with a pistol. Wheeler snatches the weapon, which explodes during the struggle. Palmer falls dead. Hicks accuses Wheeler of murder; but before he can be arrested, a girl rushes in and declares that Palmer was shot by accident from the house across the street. In the room indicated is found Molly Grant who, desperate because Hicks had spurned her, and fired the fatal shot at her recreant lover. The bullet, missing Hicks, had entered the window of Palmer's office and killed him. Wheeler is exonerated and marries Lucille after breaking up the system.

THE GAMBLER OF THE WEST (Special—Fourt Parts—Nov. 17).—The cast: W. J. Butler, Violet Reid, George Pearce, Charles Perley, Robert Drouet, John Brammall, Charles H. West, Alfred Paget, Master A. Short, Walter Lewis, Charles Gorman, A. Hollingsworth, Linda Arvidson, Gertrude Robinson, E. Stone, Clara T. Bracey.

In Wyoming, during pioneer days, Tom Grey, a prospector, and his family are westward bound. Grey is shot dead by Indians, and while his wife and daughter, Mabel, escape, little baby Grey is carried off by Red Fox, the Indian chief. In Denver, later, Mrs. Grey marries Richard Kent, a wealthy widower, with one child, Dick. Several years elapse and we find Mrs. Grey-Kent again widowed. Dick Kent, who has been a profligate, is disinherited by his father in favor of his step-sister, Mabel, Dick receiving only an allowance. Mabel, always having cherished the hope of one day finding her brother who was stolen by the Indians, sends her step-brother, Dick, to Wyoming in search of him. Dick gets into bad company, forgets his mission and borrows large sums of money from Mike Clancy, a local "bad man." Finally Dick receives a letter from Mabel, stating that she is coming on to assist in the search. Mike demands the money Dick owes him. Dick tells him he is broke and that his wealthy step-sister is due to arrive. Mike sees Mabel's picture (which Dick carries) and makes up his mind to win her. He places Mabel's picture on the "Aurora" bar and suggests a toast. "Lucky Jack" Gordon, a square gambler, objects to this proceeding and incurs the enmity of Mike. Mabel arrives, and Mike and Dick try to induce her to live at "Tenderfoot Sal's Palace of Mirth," Sal being their pal. This causes a clash between Jack, Bridget Farley and Mike's gang, as Mabel declares she will go to Mrs. Farley's home. Mike and Sal, who has her cap set for Jack, vow to be revenged. Mabel tells Jack that Dick is only her step-brother. Jack promises Mabel to help find her brother.

Jack locates Mabel's brother with the Indians and learns that he is now known as "Little Great Bear." Red Fox's daughter, "Sunset," and "Little Bear" go to the Aurora Tavern for fire-water. Unknown to each other, "Little Bear" and Mabel meet. Mike and Dick learn that "Little Bear" is Mabel's brother. They decide that with the boy out of the way Mabel will be the only one standing between Dick and the inheritance. They throw "Little Bear" over the cliff and ride away, believing him to be dead. Sunset notifies Jack, who rescues "Little Bear." Jack tells Mabel of his discovery and Mabel brings "Little Bear" to Mrs. Farley's. Mike, determined to marry Mabel, forcibly carries her to Sal's house, where they subsequently capture "Little Bear" when he attempts to rescue Mabel. Jack, Mrs. Farley and the "Aurora's bar tender retake "Little Bear" and Mabel, only to again lose "Little Bear," who is carried off by Red Fox. Mike, Dick and Sal regain "Little Bear" with the aid of firewater and money just as Jack and a large force from the camp arrive.

Jack demands "Little Bear" and the chief refuses to give him up. A battle ensues between the village force and the Indians, during which Sal gets away with "Little Bear" on horseback, pursued by Mabel. Mabel catches up to Sal and they fight with knives for "Little Bear." "Sunset" aids Mabel to escape with her brother and kills Sal in the glare of the blazing prairie grass, ignited by the gun play of the Indian fight. The Indians are vanquished, Mike and Dick killed, but Jack learns that Mabel and her brother are lost in the prairie fire. He rescues them and brings them safely to Mrs. Farley's, where he (The Gambler of the West) wins his highest stakes—Mabel's love and her hand in marriage.

THE EYES OF THE SOUL (Nov. 18).—The cast: Jose Ruben, Claire McDowell.

Joe Abbott, a crook, escapes from the detectives who are on his trail, and gets out of town on a train. In a distant village he enters the first likely-looking house and proceeds to rob it. He is interrupted by the entrance of a girl, who does not see the pistol with which he covers her. Realizing that she is blind, Abbott replaces her money in the desk drawer which he has opened with a skeleton key. She becomes aware of his presence and he is forced to explain, so he says he has come to read the gas meter. Thus he gets away, believing himself unsuspected; but the girl finds his keys in the door and realizes that he is a thief. He returns and asks her for employment, for she lives alone and needs help. Redeemed through honest labor, he is happy in his love for her when the detectives discover him and take him away. In a great emotional scene, whose power moves to tears the callous bloodhounds of the law, he bids her farewell, pretending that he is going away on business. After serving his sentence he returns and confesses to the girl his true character. But she tells him that she knew it all the while, and lays her head upon his breast.

THE LONEDALE OPERATOR (Nov. 19—Biograph re-issue No. 24).—The cast: Blanche Sweet, Francis Grandin, Wilfred Lucas, Edward Dillon.

The daughter of the station agent, betrothed to the young engineer, sees her sweetheart off when he is called to duty, and enters the station where she finds her father ill. She insists that the old man shall go home and let her take his place at the key. He offers her his revolver, but she laughingly refuses it, saying: "Nothing's going to harm me." Left alone, she receives a money shipment for the Lonedale Mining Company. Two tramps attack the station to steal the money. The girl wires for help, and her sweetheart is dispatched to her aid with right of way over all trains. In a race against time he breaks records and arrives at Lonedale just as the thieves, having forced the door, are halted by the glitter of steel in the hand of the girl. When the tramps have been captured, the girl shows her lover a little spanner which she has used as a weapon.

LUBIN.

THE WALL BETWEEN (Nov. 15).—The cast: William E. Parsons, Velma Whitman, C. Shumway.

Arrived in town with a clean-up from his rich mine in the mountains, Walsh, a miner, falls into the avaricious hands of Jennie Mortimer, a dance hall girl, and Slim Schaeffer, her piano-player lover. Professing affection for the rough miner, Jennie leads him into a proposal of marriage and persuades him to take her to his claim. After a few days at the miner's camp, Slim arrives. On a pretense he stays. When a rich clean-up has been accumulated, Walsh is rudely awakened by overhearing the deceitful Jennie and her paramour planning to depart with the ore.

Walsh confronts Jennie with her perfidy while Slim is gloating in the tunnel of the mine. Dropping a lighted cigarette, Slim inadvertently touches off a dynamite fuse and goes further into the mine. While Jennie is struggling with Walsh to prevent him from following and shooting her paramour, they are startled by hearing an explosion. Running to the mine they find the mouth of the tunnel completely sealed by a rock slide and Slim entombed alive.

Leaving Jennie with a sack of gold Walsh departs, while she tries frantically but in vain to rescue her lover. After hours of futile effort the completely exhausted woman looks up to see a buzzard awaiting its prey. She collapses.

AN ACCIDENT POLICY (Nov. 16).—The cast: D. L. Don, Eleanor Blanchard, Carrie Reynolds, John J. Dolson, George Egan.

John Barrow works hard and every Saturday brings home his pay envelope undisturbed, because he has a "demanding wife." He soon tires of being hen-pecked, and, discovering the resting place of the family bank-roll he annexes it, determined to take at least one whirl at real life. At the corner thirst emporium, John falls for the persuasive chatter of an accident insurance agent and parts with most of the family fortune for premium on an accident policy. The shock of expense aided by the "joy water" renders John a bit unseaworthy and his daughter's sweetheart, happening by, acts as the good samaritan and leads him homeward.

Friend wife explores and discovers the accident policy. She commands and demands that John meet with an accident that the bank-roll may be returned. John tries to make good in fifty-seven different attempts, finally succeeding by sitting on a large rock which is propelled skyward with a generous charge of dynamite, John accompanying the rock on its journey. John is carried home and his anatomy is cemented together and the insurance collected.

Then the Barrow family takes a fly at aristocratical existence. The "flat" becomes "an apartment" and "company" becomes "guests" until a phoney Count, who Mrs. Barrow has decreed shall wed her daughter, gets $30,000 in real money from Father Barrow in a bunk mining scheme, and back goes the bunch to the old life, the unopened pay envelope and no more Counts or accident insurance policies.

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IN LOVE'S OWN WAY (Special—Three Parts—Nov. 17).—The cast: John E. Ince, Mary Charleston, James Daly, Josephine Longworth, William H. Turner, Francis Joyner, Clarence Jay Elmer.

John Clark, State Senator of a rural district, is in love with Mary, a farmer's daughter. Clark is later elected Governor of the State. He becomes enamored of Jane Guyton, daughter of his campaign manager. Jane and Clark are married and Mary is forgotten. Jane becomes deeply in debt through card playing and accepts a loan from Worden, a State Senator, who, anxious for the passing of his irrigation bill, exacts, in making the loan, a promise from Jane that she will influence the Governor's acceptance of the bill. Jane attempts to sway the Governor, who has misgivings as to her interest. He investigates and finds Worden responsible.

Mary, learning of the bill and appreciating that its passing means the ruination of her father's farm lands, goes to the Governor to plead for his veto. Jane, fearing serious result from her bargain with Worden, goes to his apartments to return the borrowed money. There she meets Mary, who at the Governor's suggestion, has come to plead with Worden for amendments in the bill. Clark is informed by his enemies that his wife is at Worden's apartment. He goes to verify his suspicion. Mary and Jane both hide in an adjoining room, and when Worden is accused by the Governor, Mary comes from hiding to shield Jane, who escapes from the rear of the house. She explains that the Senator has agreed to the proposed amendment and leads Clark to his home where Jane is found—resolved that her cards have passed from her life forever.

Happiness comes again in the Senator's family and Mary is wooed and won by Bob, the Governor's secretary.

MARGIE OF THE UNDERWORLD (Special—Two Parts—Nov. 18).—The cast: Lucille Younge, Madge Philbrick, Melvin Mayo, J. A. Morley, R. H. Gray.

In a small hotel a sudden alarm of fire finds the guests compelled to make hasty escapes. Mr. Harris sends his wife out ahead of him with their girl baby, while he loiters to gather some of their valuables. When he does not immediately follow, Mrs. Harris gives the baby to a young man, Lawson, to hold for a moment, and she rushes back. The police, coming up to disperse the crowd, will not listen to Lawson when he attempts to explain, and he is clubbed away with the baby in his possession. Angered, he determines to keep the child, and Margie is brought up in the home of a family of crooks.

Sixteen years later Margie is discovered, a shoplifter, but with the influences of the city rescue misison, begins to shape her life back to its original destiny. She is persuaded to return the proceeds of her last theft, and when she returns to the rendezvous of the gang, empty handed, George Fox champions her against the wrath of her supposed father, Lawson, and a fight results. Dr. Forsythe, passing through that section of the city, picks George up, badly cut from being knocked through a glass door in the fight, and takes him to his office to dress his wounds. Here George finds opportunity for a rich haul, and becomes reinstated in the good graces of the gang by reporting.

The job is planned. Margie, feeling it a dirty trick in repayment of the doctor's kindness, warns him. The doctor is called in to attend to Mrs. Harris, whose mind has been demented by the loss of her child, and who has developed an hallucination that Margie will return, and insists upon waiting at the gate every afternoon at sundown. While the doctor is away, his office is robbed. Returning, he is able to trace the gang through his recollection of the scene of the fight, and suspecting George because he saw the jewels that were stolen.

George assists Margie in escaping, but the remainder of the gang are caught. Margie, fleeing, passes the waiting Mrs. Harris, who immediately claims her daughter. The doctor, arriving, recognizes Margie as one of the crooks and is saddened because the shock of the disillusionment will be too much for Mrs. Harris. But the minister, a friend of the doctors, tells him of Margie's reformation, and the doctor finally leads Margie in to play her new part as the daughter of Mrs. Harris.

THE DEATH WEB (Nov. 19).—The cast: J. C. Shumway, Lucille Younge, J. G. Harper, Melvin Mayo, J. A. Morley, Sidney Hayes.

Dick Sudlow, having been expelled from college, is sent by his father, president of the Hydrox Power Company, into the field to learn the business from "ground to wires." Dick falls in love with Phoebe Davis. The company learns after a survey that it must have the Davis farm for a reservoir site and President Sudlow sends Grafton, his manager and confidential man, into the valley to buy the farm. Davis, however, will not sell. Sudlow tells Grafton that the site is worth $50,000 to the company, and the company is not particular who gets the money. This awakens the cupidity of Grafton. He makes another attempt to buy the farm of Davis, and on being unsuccessful, enters into a plot with Bud Summers, a hired hand who has been rejected by Phoebe, to ruin Davis by a series of fires. Davis's crops in storage are burned, and the old man is forced to place a mortgage on the farm which Grafton obtains through a village shyster. Davis counts on getting square with his next year's crops, but these are destroyed through incendiarism, and Davis is obliged to sell the farm to the shyster.

Grafton, as the transfer takes place, makes known that he is the buyer of the farm for the company. Davis upbraids Grafton, but Grafton tells him to deliver his arraignment to Dick whose father instigated the purchase. Davis does, and Phoebe also turns "cold" to Dick. Grafton takes the deed to the farm to Sudlow and pockets a good $35,000 through the plot. Dick follows and persuades his father to go to the valley and square the thing with Davis. Grafton has, meanwhile, hurried to a transmission station, where he has put Summers to work to induce Summers to leave the country. While there Dick and his father arrive at the station and the two plotters take refuge in the loft where the high power cable enters the station. Summers overhears Dick below tell how Grafton netted himself $35,000. Summers incensed over getting but a few hundred dollars for his work turns on Grafton. Grafton, a smaller man, tries to trip Summers and throw him against the high power cables. Summers, ignorant of the danger, seizes Grafton and drives him back into the high tension wires. Both men are killed by the contact, Summers getting the current through Grafton's body.

Dick and his father go on to the Davis farm and square things just as Davis and Phoebe are leaving. It turns out that the company wants but 50 acres of the farm and the homestead will not be touched.

HIS WIFE'S NEW LID (Nov. 20).—The cast: Billie Reeves, Carrie Reynolds, Arthur Matthews, Jessie Terry.

Jarvey is a jealous husband, who thinks his wife's every smile is meant for flirting. At his home he finds a letter he believes to be from a man. He opens it and finds a bill for $200 for "Lingeree" and "other things." He upbraids his wife and threatens to kill her credit.

Undaunted, his wife is lured by a beautiful bonnet which she buys and asks it to be charged. It is sent home C. O. D. by Melville, the messenger for the milliner, who smokes a pipe and acts otherwise like a regular man. Melville, while waiting for Mrs. Jarvey, carelessly lays his pipe on the table. Mrs. Jarvey arrives and is about to pay for the "lid" when she hears Jarvey's footsteps and realizing the kick which will be coming, she rushes to the bedroom to conceal the hat. Melville imagines it is a "get-a-way" for the bonnet and sticks close, forgetting his little pipe.

Jarvey enters, discovers the pipe and starts on a hunt for "the co-respondent," who has heard the oath of destruction and slid for safety under the bed, with Mrs. Jarvey doing her best to hide him with her skirts. Jarvey is wise, however, and with his trusty 44 begins to shoot up the room, but slippery Melville can jump around some himself and manages to disappear into the clothes closet where he arrays himself in one of Lady Jarvey's "classy garments" and steps forth to welcome the irate Jarvey, as the milliner's lady, refusing absolutely to admit that ladies in his set smoke the pipe.

In the kitchen, the ice man, suitor of her majesty, the cook, hears the noise of Jarvey's cannon and rushes to the aid of someone in distress. Jarvey meets him and immediately imagines he is the culprit, for which the husky ice man chastises him most severely and teaches him with a proper spanking to have more respect for his wife.

AN AMBASSADOR FROM THE DEAD (Nov. 22).—The cast: Melvin Mayo, L. C. Shumway, Velma Whitman, George Routh.

Amos Carter, at the age of 75 years, is still the active head of the great steel works which he owns. The general manager is his grand-nephew and only living relative, Amos Carter Rand. Carter comes to the conclusion that his concern is paying too much wages and orders the general manager to reduce. Rand opposes the plan, saying that wages are low enough. Carter goes home to his library. The sight of two lovers seen through the window in the park across the street recalls to Carter his own boyhood love affair of fifty years ago when he fought a duel over his sweetheart and thereby caused her a degree of mental agony which resulted in her death. A day or two later the old man takes the wages question into his own hands and orders posted a notice of a general reduction. He and his grand-nephew quarrel over this and come to bitter words. The general manager resigns. On reaching his library he decides to disinherit the boy and leave his estate, including the business, to charity. He takes from his safe the will in young Rand's favor and begins to write a new will leaving everything to charity.

While he is writing a mysterious stranger in funereal garb comes to the front door and rings the bell. A servant opens the door and sees no one, although the stranger enters and goes to the library. There he speaks to old Carter and shows him the identical locket Carter gave his sweetheart fifty years before. He asks Carter what he would give to spend an hour in the girl's company and Carter says he would give all he owns. The stranger tells him he shall see her but only for an hour. He then vanishes, leaving Carter a youth in the dress of half a century ago. Walking out through the French doors of his library Carter finds himself in the old surroundings and the girl is waiting for him. When the hour is nearly gone she invites him to walk with her along the lovers' path. Remembering his promise to the stranger to return in an hour, he hesitates, but he breaks his promise and goes with the girl.

Rand, after a conference with the workmen at the plant ,decides that his resignation was hasty and the situation is not so bad as he thought. He decides to see his grand-uncle and have another talk with him. He reaches the house and the servant goes to announce him. Seated at the library desk, with the new will in front of him, lacking only the signature, the servant finds the old man dead.

LIMBERGER'S VICTORY (Nov. 23).—The cast: D. L. Don, George Egan, Alice Mann, John J. Delson.

General Limberger and General Bonehead are strong and hard enemies. Limberger's daughter loves Bonehead's Lieutenant despite the "Generals" opposition. A careless sentry sees them together and makes a report with the result that the Lieutenant is captured and placed in the guard house. So Bonehead captures Limberger's daughter and tying her to a tree sends notice to Limberger that his daughter must die at sunset. A dashing young Lieutenant overhears the threat and rides off to rescue the girl. He brings her back and Limberger tacks a medal on him, taking it again just as prompt when friend Lieutenant suggests her hand in marriage.

Bonehead becomes enraged when told of the rescue and sends a message to Limberger tied to a cannon ball. It is received with great concern and angers the ferocious General Limberger, who immediately begins to wage war and foolishly leaves the loving couple behind. As lovers do, they steal away and marry, returning to the camp later to find the Limberger troops "have went." In the distance they see the clash of Limbergers vs. Boneheads and heroine like the newly wed Mrs. Lieutenant tears her white petticoat off and waves it on high. Limberger sees the white rag and immediately accepts the truce. First there is anger, then Bonehead gives the parental blessing and issues an invitation to Limberger and his army to join in at the wedding feed. The war is forgotten in the whirl of congratulations and the "eats and drinks."

THE MEDDLESOME DARLING (Special—Two Parts—Nov. 24).—The cast: Francis Joyner, Lillie Leslie, Marie Sterling, Kempton Greene, Rosetta Brice, William Cohill.

Amelia Lowell conducts a newsstand. Helen, her daughter, a shop-girl, is a continual source of happiness to the old woman, but her son, Kelly, a crook, brings continual sorrow. The son and his associates engineer a big jewel robbery, and Kelly flees to the mother's tenement apartments to divide the spoils with his partners. The police raid the place, kill Kelly, and capture the others. Some of the jewelry has

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been placed in the mother's jacket by the son to divert suspicion. Amelia, under the unjust suspicion of Detective Kane, is arrested for participating in the robbery, of which she had no knowledge. While she is serving her unjust sentence in prison, Helen, her daughter, marries Henry Corliss, a young author who has not yet found success. Observing her mother's urgent wish, Helen lets Henry know nothing of her mother. Henry, now a sucessful novelist, is given so much valuable assistance by his secretary, Rose, that he unconsciously develops a growing fondness for the woman and Rose encourages Henry's affection. Helen, angered at Henry's attention to Rose, counters by accepting favors from Kane, the detective, whom she has met on her trips to aid the poor. Helen does not know of Kane's part in landing her mother in jail, neither does she realize that the detective is a man of questionable moral intentions.

When Amelia's term is finished, she refuses to reveal her identity to Henry, believing it would interfere in the happiness of Helen and the future of the little girl, Doris. Amelia continues to conduct the news-stand, and even Helen does not hear from her now. One day Amelia is instrumental in saving little Doris from death in front of an auto. Both Doris and Amelia are injured. Henry, happening by in an auto, has the girl and the old lady hurriedly taken to his home, never realizing Amelia is his mother-in-law. He asks Helen to keep the old lady as a nurse for Doris. Amelia is prevailed upon to stay, but still fears to reveal her identity to Henry, but soon Amelia learns of the discord that threatens the happiness of the home. Henry discovers Helen opening a note from Kane, urging her to leave her husband, who is causing scandal by his intimacy with Rose. Henry has never seen Kane, but realizes Helen has given him encouragement. Furious, he leaves the house, intending to depart from the city with Rose and marry her when a divorce has been granted.

Amelia follows Henry, confronts him and Rose in his office and soon has both ashamed of themselves. Henry promises to return home. Amelia hurries home to find Helen packing up preparatory to leaving with Kane, who enters the house a few minutes later. Henry realizes that Kane must be the object of Helen's affection. He enters the house and comes face to face with Kane. Previous to this Kane has seen Amelia hide Helen's jewels, hoping in this way to delay Helen's departure until Henry will arrive. As Henry comes face to face with Kane and Amelia, Kane tries to save himself by announcing that as a detective he has called to arrest Amelia for jewel theft. He brings forth the supposedly stolen gems. Amelia, refusing to ruin her daughter's future by telling Henry that Helen had planned to go with Kane, admits that she placed the jewels where Kane found them. She cannot deny, either, that she has served a prison term. Just when it seems that Amelia will be led away by Kane, Helen has crept downstairs, unseen. Now thoroughly repentant, she will not tolerate her mother's attempted sacrifice, but tells Henry everything. Henry's rage now turns against Kane and the men fight until Kane is badly whipped. Amelia then convinces Henry that he has been as faulty as Helen in their discord and brings them happily together. But "the meddlesome darling" goes further. She transfers Henry's office to his own home and employs a male secretary instead of Rose.

AS THE TWIG IS BENT (Special—Three Parts—Nov. 25).—The cast: L. C. Shumway, Doris Baker, Louis FitzRoy, Eleanor Blevins, Jack Holt, Helen Eddy, Melvin Mayo, Velma Whitman.

Mrs. Booth is granted a divorce and their twin children are separated, George going to the mother and Herbert to the father. Mrs. Booth lavishes on George all of a mother's care and affection. Herbert is a true son of his father—profligate. He steals money from his father, and after it is squandered, enlists in the army for duty in the Philippines; but, dissatisfied, he deserts. He meets a Filipino girl, Tatuka, who gives him shelter and supplies him with liquor. George returns from West Point, a full-fledged officer. He loves, and is loved by, Grace Thomas, a wealthy girl. George's commanding officer, Colonel Vail, accidentally hears that Grace will come into a fortune when she marries, and wooes her ardently. But Grace refuses him. George and Vail are called to the Philippines.

George takes leave of Grace, and gives her a locket which he tells her to wear for remembrance. At headquarters in Manila, Vail intercepts the mail between George and Grace, and the young people begin to doubt each other. Finally Vail receives a letter from Grace saying that she is coming to the Philippines with her father on their yacht, as she fears that something is wrong. Vail is in dismay. And then he makes an amazing discovery. He sees Hefbert, the living image of George, being coaxed back by Tatuka to her hut. Vail thinks of a plan. He gives Tatuka money to buy liquor for Herbert, telling her that is the only way she can keep her white husband. Then he dispatches George on a secret mission, which will keep him away. When Grace arrives, and asks for George, Vail pretends to be greatly affected, and after much entreaty, leads Grace and her father to Tatuka's hut. There Grace sees Herbert, whom she believes to be George, intoxicated, and with the native girl fondling him.

Aroused by the revolting sight, she enters the hut and casts the locket at the drunken man's feet, telling him they have met for the last time. The Filipino girl takes up the locket and wears it. Vail secures Grace's promise of marriage, and leaves for America with her and Mr. Thomas. Herbert, tired of the native girl, finds her little hoard, which she has been saving, and steals it to get back to America. George returns from his mission, finds a scathing letter from Grace, in which she tells him never to write to her again. He is bewildered at the turn of events, and suspects Vail. Some time later the American troops are attacked and surrounded by natives. George volunteers to ride through the line for assistance. As he nears a Filipino village he is wounded, but is saved by the arrival of Tatuka, who imagines him to be her husband. In Tatuka's hut George sees the locket, and learns the whole story from Tatuka. The American troops are saved by the arrival of another regiment, and when George returns to the post, he tells how he has been made the victim of a plot. They tell him he can get back to America before the wedding, so George leaves.

It is the night of the wedding. In a lowly section of the city, Herbert is met by a crook who tells him of a rich haul to be made at the wedding. Herbert becomes the crook's accomplice. George arrives in the city at eight o'clock the same night. He rushes to Grace's home in an auto. The wedding ceremony has commenced when Herbert and the crook steal cautiously into a window of the Thomas home. George sees the men entering. He rushes after them and there is a struggle in the dark library. The ceremony is interrupted by the noise. Grace, her father, Vail and the guests rush into the library and turn on the lights. The two brothers stand facing each other. Vail looks on in horror. And then the whole truth is made known. Several days later George and Grace are seen in loving conversation, and George gives Herbert money to start life anew somewhere else.

MEG OF THE CLIFFS (Nov. 26).—The cast: Violet McMillan, L. C. Shumway, Melvin Mayo, J. B. Brice, Vivian Caples, Jay Morley, Adelaide Bronti.

Meg is loved by Jacques, a fisherman. Hugh Gaynor, of the U. S. Secret Service, receives word that smugglers are at work along the coast. His sister, Adelaide, is saved from drowning by Vinton Randolph, and falls in love with him. Randolph is known as a capitalist, but is really the hand directing the smuggling. His library is connected by a secret passage with the cave home of Tony, one of the smugglers.

Gaynor and two officers detect Tony and his confederates in the act of smuggling, and a fight ensues, in which Tony kills one of the officers and escapes. He hides the smuggled goods in Jacques' boat, as revenge on the latter for having protected Meg from Tony insults. The result is that Jacques is arrested, but in spite of Tony's taunts, Meg still has faith in her lover. She begs Gaynor and Adelaide to release him, but all to no avail. One day Meg seeks refuge from a sand storm, and is given shelter by old Sal, Tony's mother. Tony comes up a moment later, and old Sal hides Meg. The storm has increased, and a heavy limb of a tree strikes Tony before Sal can get to the door. The wind blows the door of the secret passage open, and Meg darts within. Old Sal, seeing how terribly wounded Tony is, rushes off for the priest.

Meanwhile, Randolph is preparing to elope with Adelaide. He goes to the secret hiding room of the smugglers for some valuables, and is locked in by Meg. She then goes to Adelaide, and triumphantly declares that her man is now locked up, too. All ends well when Tony's dying confession frees Jacques and indicates Randolph. Meg reveals where Randolph is prisoner, and Adelaide scorns him. Meg finds happiness in the arms of Jacques.

BLAMING THE DUCK OR DUCKING THE BLAME (Nov. 27).—The cast: Billie Reeves, Carrie Reynolds, Jessie Terry, Arthur Matthews, Patsy De Forest, Mrs. Carr, Charles Griffiths.

Husband Jack is careless in his personal appearance. Wife Lucile, provoked, reproaches him for his untidy appearance which results in a stormy quarrel between the two. Milly, the cook, overhears their quarrel and predicts trouble. Barton, a friend of Jack's, comes to take him for a hunt. Lucile objects to his going. He ignores her and accompanies Barton. Lucile's father, anxious to meet his new son-in-law, decides to make them a visit. He finds Lucile alone and in great distress. He takes her for an auto ride. Thinking to teach Jack a lesson, Lucile leaves a note telling Jack she has gone with a handsomer man. Lucile and her father have a break down, causing considerable delay.

Jack returns with a good bag of birds. Jack discovers the tablecloth terribly stained with blood from the birds. Fearing Lucile's anger, he conceals the blood-stained articles. In his search for Lucile he finds her note. He swears revenge. Mrs. Jones, a destitute old woman, appeals to Jack for aid. Anxious to rid the place of everything that reminds him of Lucile, he weights Mrs. Jones down with a bountiful supply of clothes. He tells her he has no use for the articles as his wife is dead to him.

Barton writes that he is coming to call with a young lady. Jack, at a loss to know what explanation to make for Lucile's absence, decides to make the best of things. Milly, the cook, meets Mrs. Jones with the clothes, and recognizes them as belonging to Lucile. Mrs. Jones explains the man's wife is dead who gave her the clothes. Fearing murder has been committed, Milly demands the clothes of Mrs. Jones to convict the murderer. After a tussle, Milly takes the clothes, and returns to Lucile's home. She finds the blood-stained articles and is convinced her Lucile has been murdered. Barton and Miss Simpson are being royally entertained by Jack. Milly hails a policeman, drags him into the house, shows him the blood-stained articles, and tells that Lucile has been murdered by her husband. Lucile and her father return home from her drive, to find Jack arrested for murder. All is explained. Lucile introduces her father, receives Jack's forgiveness, all are happy.

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PRESSING BUSINESS (Nov. 26).—Plaid Jabbs is quite a fellow among the ladies. Arriving at the hotel at Pumpkinville he finds an invitation awaiting him from his friend, Billy Bean, to attend an afternoon tea given by Bean's sister. Jabbs is long on nerve but short on wardrobe, having only one suit of clothes to his name. It sadly needs pressing. He sends the suit to the tailor to get it pressed. Awful to relate, the tailor's shop burns down while his suit is there.

Jabbs has just learned his awful predicament when Loos Pokes, a modern Raffles, enters the rear window of the hotel and makes his way to the very room occupied by the unfortunate Jabbs. Jabbs hides at the approach of the stranger but when he notices the intruder has on just the clothes that he needs and being about the same size as himself, Jabbs pounces upon him, holds him up, relieves him of the dress suit and dashes off for the afternoon tea, leaving Pokes in his room rather negligee.

Pokes must get out; but how? He steathily skulks along the hallway and after entering various rooms much to his discomfort and that of the guests, he makes his get-a-way down the fire escape with the whole crowd at his heels. The police also join the chase. Jabbs returning from the tea meets Pokes at a watering trough. A struggle for possession of the suit takes place. Pokes gets back his suit. The police arrive and Jabbs is compelled to take refuge in the water trough much to the amusement of all assembled.

MINA.

A WOMAN FOR A DAY (Nov. 18).—Peggy realizes that true love doesn't run smooth when her parents forbid her becoming engaged to Puddy and unceremoniously kick him out of the house. But it isn't true that nobody loves a fat man, for Peggy's love for Puddy is as true as ever and she decides that, by hook or crook, she will become his Mrs. Puddy.

The cruel parents take her to a seminary and leave her at the mercies of a stern school marm. No men are allowed to enter this sanctum sanctorum; but Peggy, awfully lonesome for her Puddy, hits upon a plan to see him. She writes to him telling him to visit her disguised as her aunt. The disguise is perfect and Puddy decides to stay at the seminary for the night. Morning looks for Peggy and Puddy in vain at the seminary, because during the night, they had made a get-a-way to the nearest minister.

ESSANAY.

TWICE INTO THE LIGHT (Special—Three Parts—Nov. 8).—The cast: John Lorenz, Harriet Notter, Charles Racey.

Waldo Perry is born blind. He learns to play the violin and becomes an accomplished musician. At the age of 25 his sight is restored after a delicate operation. He falls in love with Laura and marries her. He then is sent to Idaho as foreman of a construction gang replacing Semple, who swears revenge. Waldo is unable to handle the men, and in order to win them over, resorts to playing his violin for them. The Chief arrives and, finding the men idle, smashes the violin. Waldo rushes out, accidentally falling over a cliff. He loses his memory, and for a year wanders about the country. By chance he wanders back to camp. Here he encounters Semple with his wife. A fight ensues in which Waldo receives a blow which restores his memory. In later years Waldo achieves fame and fortune as a violinist.

WINE, WOMEN AND SONG (Special—Two Parts—Nov. 9).—The cast: G. M. Anderson, Lee Willard, Lloyd Bacon, Harry Todd.

Jack Dobbs starts to gamble and dissipate when he inherits a fortune from his rich uncle. In a few years he has squandered the entire fortune and is heavily in debt to the proprietor of a gambling club. He appeals to all his friends who welcomed him while he had money, but finds they do not know him when he is penniless. Finally in desperation he forges a check to pay his gambling debts. He is caught and sent to prison for fifteen years. At the end of his term he leaves the prison an old and broken man. He is friendless and unable to earn a living, finally dying the death of a pauper after going for days without food.

THE SECOND SON (Special—Three Parts—Nov. 13).—The cast: Neil Craig, Edmund F. Cobb, Cecil Yapp, Thomas Comerford.

John Trevor is the eldest and favored son of General Trevor. Ronald, his younger brother, is considered the "black sheep" of the family. In reality John is the scoundrel, and in order to obtain "hush" money for a crook whom he has hired to commit a crime John paves the way for him to rob his father's safe. Ronald enters the house as the pair are at work, and raises the alarm. The crook escapes and Ronald is accused by John. Ronald goes to prison without protest in order to shield John. Two years later finds Mrs. Trevor at the point of death as a result of grieving over Ronald, whom she thinks is in America. Ronald hears this and returns home. His mother recovers and John is revealed as the criminal by his accomplice.

KALEM.

A WOMAN'S WILES (Special—Three Parts—Nov. 22).—The cast: Paul Gilmore, Philo McCollough, Alma Ruben, Ethel Fleming.

Jack and Arthur, two art students, occupy the same room in the Latin quarter of Paris. Arthur loves Lucile, a model, but the girl seeks a wealthy suitor and repulses the artist. Shortly afterward the students attend a masque ball, both dressing as Dromios. While the affair is at its height, M. Durant, representing an American law firm, locates Arthur and the message he imparts to the boy causes the latter to return home. Later in the evening the attorney, mistaking Jack for his client, informs a friend that the latter has just inherited an immense fortune. This is overheard by Lucile, who at once sets her cap for Jack. Arthur returns to America. Jack turns his attention to a bust which he intends to place on exhibition. His model is Yvonne, a girl who secretly loves him. At Lucile's instigation, Jack dismisses Yvonne and substitutes the former in her place. The bust, when completed, is hailed as a masterpiece by the critics.

Then comes Lucile's discovery that it is Arthur and not Jack who has inherited the fortune. Wild with rage, she steals into Jack's studio one night and destroys the bust for which she and Yvonne had posed. The woman cleverly contrives to throw suspicion upon Yvonne. Beside himself at the discovery of the ruin, Jack drinks heavily. Upon Arthur's return to Paris, Lucile tries to ensnare him. Later, half-crazed, Jack endeavors to kill the siren. The latter confesses her guilt and goes on her way despised by Jack and Arthur. Faithful Yvonne finally finds happiness in the arms of the man she loves.

OH, DOCTOR! (Nov. 23).—The cast: Bud Duncan, Charles Inslee, Harry Griffith, Ethel Teare, Margaret Rand.

Summoned to stop a leak in the water pipes, Bud and Spike prove to Dr. Brown that, like all good plumbers, they work by the minute and charge by the hour. Although the bathroom is knee-deep in water, the plumbers refuse to be hurried. Dr. Brown leaves the house to visit his patients. During his absence, Pansy and her mother call. The sight of Pansy convinces Spike that he has always wanted to be a doctor. Deceived by his professional air, the girl allows herself to be conducted into the consultation room.

Bud gets a glimpse of Pansy and immediately decides that he, too, has always shown a bent for doctoring. By this time, as the result of Bud's skillful work, a leak has sprung in the pipes down in the cellar. To get his assistant out of the way, Spike throws him into the flood down below. Furious, Bud runs up to the bathroom. This is directly above the consultation room. Armed with a six-foot bit and brace, Bud bores a hole in the floor and allows the water to flood the room below. The torrent is drowning Spike and his patient when Dr. Brown, accompanied by a policeman, appears upon the scene. Spike is seized by the officer. Bud tries to make his getaway, but is captured by Pansy's irate mother. Together, the poor plumbers are hauled away to justice.

AN ENEMY OF MANKIND (Episode No. 1 of "Stingaree"—Two Parts—Nov. 24).—The cast: True Boardman, William Brunton, Janet Rambeau, Marin Sais, Fran Jonasson, Ollie Kirkby, Edward Clisbee, Paul C. Hurst.

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MI-N-A COMEDIES
FLORENCE TURNER AS MABEL NORMAND
RELEASE OF NOVEMBER 25th ON GENERAL FILM PROGRAM

Irving Randolph pleads in vain with his younger brother, Robert, in his effort to get the boy to cease his extravagance. Petted and pampered by their mother, Robert continues in his profligate habits. The boy engages Mrs. Kelton in a violent flirtation. In spite of Kelton's warning, his wife continues to meet Robert. Later, the husband finds the two lunching together in a gay restaurant. Irving appears upon the scene in time to save Robert from Kelton's anger. The elder brother, however, thereby diverts the husband's anger to himself.

All London soon learns the story which has been distorted so as to make Irving the culprit. The young man finds himself ostracised. Even Ethel Porter, his sweetheart, turns from him in contempt. Later, Irving attends a week-end party where an unpleasant scene occurs when he meets Kelton face to face. Irving's only friend is Kent. Together with the latter and Robert, the young man tries his skill at rifle shooting. Fate directs Kelton's footsteps towards the target and the man is accidentally slain by Irving. Perceiving an opportunity to wrest from his brother the control of the Randolph estates, Robert denounces him as a deliberate murderer. Despite the promptings of his own conscience, Irving heeds Kent's advice and flees.

Months later, Australia is terrorized by a bandit, who calls himself "Stingaree," and his partner, Howie. The next adventure of these two will be released Wednesday December 1.

A SOCIETY SCHEMER (Episode No. 5 of "The Ventures of Marguerite"—Nov. 26).—The cast: Marguerite Courtot, Richard Purdon, Otto Niemeyer, Freeman Barnes, Bradley Barker.

Carlow, a fortune hunter, who seeks to marry Marguerite, meets Morton, a pickpocket. Carlow enlists his aid and the two prey upon fashionable society, to which the fortune hunter has entre. While walking with Carlow shortly afterwards, Marguerite stops at a jeweler's to have her watch repaired. The girl admires a necklace on display and her suitor orders it sent to his hotel. Carlow intimates that he intends to present the jewel to Marguerite that evening when he will ask her to be his wife.

Morton, on watch outside the store, steals the necklace from the messenger who is carrying it to the hotel. The thief turns the necklace over to Carlow in a nearby cafe. Neither of them notice Hal Worth, who loves Marguerite, surveying them from behind his newspaper. Hal snaps the two with a tiny watch camera, just as the package is passed. He also snaps pictures of them as they arrange signals for another robbery. Just before he and Marguerite leave for a ball that night, Carlow presents the necklace to the heiress. Although it is the man's request that she do not wear the jewel that evening, Marguerite slips it on. At the ball Carlow is dismayed at the sight of the necklace. Fearing lest the theft be brought home to him, Carlow signals Morton to steal it. This is done. Marguerite gives the alarm. Her escort accuses Hal of the crime. Hal, however, turns the tables upon the two crooks by displaying the snapshots, and the men are brought to justice.

THE DYNAMITE TRAIN (Episode No. 55 of the "Hazards of Helen" Railroad Series—Nov. 27).—The cast: Helen Gibson, Robyn Adair, Thomas Means, Frank Henderson, Clarence Burton.

The shifting of the dynamite contained in a boxcar causes the latter to be cut from the freight and set out as unsafe. While this is being done, the Jones gang waylays Emerick, a cattleman who has just sold a herd of stock. Detectives are sent after the thieves. The latter make their getaway by climbing atop the dynamite car and loosening the brakes. The boxcar speeds downhill. One of the crooks discovers the contents and, as the result, he and his pals leap to the ground. Helen, who has seen the theft of the car, takes up the pursuit in an electric speeder.

As the speeder approaches, the girl leaps from it to the runaway. Half-a-mile ahead, a freight train has come to a halt because of a hot box. One of the trainmen sees Helen atop the dynamite car and gets her signal to sidetrack the runaway. Throwing the switch over, the trainman sends the car down the spur. Helen leaps from the runaway just in time to escape death when it is derailed and blown up. Hastening back to Lone Point, Helen sees the sleuths overhaul some of the crooks and give them battle. This takes place in the dry river bed under the Ewing bridge. By this time, other yeggmen see Helen and attempt to capture her.

Followed by the crooks, Helen climbs down to the river bed from the top of the bridge. Then she goes to the assistance of the detectives. Trainmen who arrive, help the girl and the sleuths. The criminals are subdued and placed under arrest.

Universal Film Mfg. Co.

POWERS.

THE THINKING COCKATOOS (Nov. 4).—Thinking Cockatoos, adapted to the screen for the Universal program from a well-known vaudeville act, consists of a number of these picturesque white birds of the parrot family which have been carefully trained to perform acts which seem to require almost human intelligence. Madame has taught them to walk on a wire, turn a somersault, and to do athletic stunts on the parallel bars, tell numbers, and give signals which apparently imply the presence of grey matter.

INSECT CELEBRITIES (On Same Reel as Foregoing).—Insect Celebrities, which occupies the other part of this split reel, is an interesting excerpt from the Bronx Zoo collection of insects. First we see the illumination beetle, with his curious manner of turning over on his back and snapping backwards. They are harmless and give out a great deal of illumination. Mexican women carry them to social functions tied to their gowns. When the beetle comes in contact with any hard substance the lobes of its head shed forth wonderful radiance. The moving pictures show admirably the flash from these lobes. So much light comes from them that they illuminate the dial of a watch.

Then we see the Scarab, or sacred beetle of the ancient Egyptians. The film shows a bit of the domestic life of the scarabs, and an amusing incident is the manner in which the scarab turns a somersault. This interesting film also shows the way the crickets sing, by rubbing their brittle wings together. Also the manner in which they fight, and the destruction which one of these crickets can wreak upon another.

The Katy-did also comes in for his share with an exhibition of his manner of feeding on oak leaves and producing the sound which we call Katy-did, like the cricket, with his wings. The other insects which occupies the center of the stage of the walking stick, and very awkward long-legged insect who looks so much like a stick of wood that even the birds which prey upon them are constantly deceived.

JOKER.

CHILLS AND CHICKENS (Nov. 20).—The cast: Max Asher, Gale Henry, Lillian Peacock, Wm. Franey.

C. Chaser is a chicken chaser. While strolling by a hospital one day he sees a patient being discharged and notes the affectionate farewell given the patient by the head nurse when she comes outside to wish him well. Mr. Chaser gets the idea that he would like to be in the hospital, so he decides to let a train run over his foot, but at the last moment he pulls it out and the train flashes by. At other schemes his nerve fails him, so he resolves to throw a fit. His ruse is successful and he is carried in by the pretty head nurse. The head nurse is unable to tell anything of his malady, and calls the head doctor, who decides that Mr. Chaser has a case of "chickenitis." Finding his address on him, they send for his wife.

At the hospital the doctor tells her that Mr. Chaser is only shamming. Determining to cure hubby she disguises herself as an ugly nurse, and takes care of him. Hubby's troubles begin when his diet consists of nothing but water and a soda cracker, while the patient next to him is enjoying fried chicken. He then thinks of the good fried chicken his wife used to serve for dinner. But his nurse is obdurate and he is forced to content himself with water and soda crackers. The nurse also tries the old fashioned remedies of hot water and a mustard plaster. Upon being left alone for a few moments, Chaser beats it to the nurses' ward and forgets all about his troubles, while flirting and carrying on with the nurses.

Mrs. Chaser discovers him later with the nurses, with a blanket draped around him Chaser's real troubles then begin, and he is

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forced from the place. Wife gets home first and hides herself in a closet and when hubby comes in and throws himself on the bed, thinking he is rid of the horrid nurse, and wifie steps from the closet, he shrieks and thinks he is seeing things. Then wifie takes off her disguise. Hubby thereupon declares his cure complete and never again will he be afflicted with the dreaded disease of "chickenitis."

L-KO.

DISGUISED BUT DISCOVERED (Nov. 17).—The cast: Dick Smith, Peggy Pearce, Hank Mann..

The dangers of deception were never better illustrated than when papa got married. He told his prospective bride he was childless, whereas in reality he had a very big shoot on his family tree in the shape of a full-grown daughter.

Likewise, the bride's family tree was well supplied in Hank, a twenty-five-year-old son. She also posed as childless. Therefor when papa brought his new bride home, there was a husky girl runing around the house whom father had to account for.

He succeeded in this, but had not counted on Hank. Hank was there disguised as the butler, having done this to be near the daughter whom he loved. It might have been all right, but Hank didn't know his mother was married, and when he saw a strange old gink kissing her, he naturally made inquiries.

Also mother caught her husband kissing the maid, and she was naturally peeved, not knowing it was his daughter. Things went from bad to worse, and the climax arrived when Hank had to hide under the bed with a lady. In the ensuing excitement it was hard to tell how anyone came out alive. Anyway all hands are now living a quiet life without trying to slip anything over on the others.

READY FOR RENO (Nov. 21).—The cast: Ray Griffith, Peggy Pearce, Dan Russell.

Hubby made such a noise in his soup bowl that wifey simply couldn't stand it and she rather frankly told him that he should use a muffler. This made husband peeved and he went over and started to talk to a strange lady on a park bench.

Unfortunately this lady had a husband who had a hair-trigger temper, and was the amateur champion slapper. He put a couple of slaps on Hubby's proboscis for good measure. This physical warning to flirts was further exemplified when husband's wife and the other wife's husband found themselves in a very embarrassing position and the champion persisted in beating up the husband when he was laboring under a delusion that he was beating up a chronic flirt.

How unexpectedly events can transpire was certainly proven when the wrong husband and the wrong wife found themselves under the glare of publicity through an unfortunate accident on the telephone wires. In fact, the whole affair was one unfortunate thing after another, and about the only individual who was not ready for Reno was a policeman. This individual was burned by hot telephone wires while attempting to rescue husband and wife.

UNIVERSAL SPECIAL FEATURES.

ANIMATED WEEKLY NO. 191 (Nov. 3).

What the Women Wear.—Silver-gray baby foxes, worth $1,200 each, to bedeck milady's winter coat—Wausau, Wis.

Knight Templars Parade.—15,000 Masons present imposing sight in 59th annual conclave.—Chicago, Ill.

Raid Bomb Arsenal.—Secret Service men seize explosives after arrests in plot to blow up munition ships. Weehawken, N. J. Sub-title: Explosive Expert Eagen carrying out dynamite.

Pocket-Size Motorcycle.—Inventor exhibits baby speedster that he can carry under arm.—Baltimore, Md.

"Battle" Saves Boston.—War game on famous Common in which "foes" are repelled.—Boston, Mass.

Mexican Bandits Wreck Train.—Three killed, five hurt in robbery of express.—Near Brownsville, Tex. Sub-titles: Insurrectos burning a bridge. Rebuilding it. General Carranza, Mexico's new ruler, recognized by United States.

Film Stars Show Fashions.—Sub-titles: "America," mushroom chiffon velvet gown, embroidered with silver and Japanese fox fur, worn by Rosemary Theby. "Carmen," red chiffon dress, gold cloth underskirt, trimmed with skunk fur, worn by Violet Mersereau. "Czarina," skating garb of cardinal red velvet, trimmed with seal, worn by Rosemary Theby.

Under-sea Warriors.—Most formidable of Uncle Sam's submarines on way to battle practice beneath ocean.—New London, Conn.

Changing King's Guard.—War does not halt impressive daily ceremony at King's home.—Buckingham Palace, London, England.

Submarine's Victim.—"Svionia" torpedoed in Baltic by British E-boat, runs ashore.—Near Copenhagen, Denmark.

Fun in Camp.—South African heavy artillery, fresh from front, enjoy life while resting.—"Somewhere in England." Sub-titles: Billy, regiment's pet. Leap frog.

Cannonading the Enemy.—Cameraman risks life as French "75" battery hurls shells on foe's trenches.—Quennevieres on the Aisne. Subtitles: Shells exploding in distance. Using periscope to locate foe's lines. Enemy's shells exploding within 100 feet of cameraman.

Uncle Sam's Newest Fighter.—$11,000,000 superdreadnought "Nevada," first three-gun turret monster with aerial defence cannon, off for speed trials.—New York City. Sub-title: It takes a crew of 1,000 men to man this ship.

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BILL'S PLUMBER AND PLUMBER'S BILL (Nov. 16).—The cast: Billy Mason, Victor Potel, Wan Duffy, Teddy Martin, Jane Bernoudy, George Barrell.

Willie Pepper and his wife have a quarrel over Willie's insistence on taking a bath after breakfast is served. Willie, in a tantrum, breaks the key in the bath room door, locking himself in, and smashes a water connection. When the water starts to flood the room, Willie finds himself locked in. He forgets his domestic rumpus and appeals to his wife for aid. Mrs. Willie sends for Slim Hoover, the plumber, who with his assistant, Casey, arrives after many delays.

As Slim and Casey are about to rescue Willie from the water, which is now over Willie's head, the noon whistle blows, and Slim and his man quit work. Mrs. Willie and Sallie Sloppus, her slavey, finally fish Willie out through the transom with a pair of ice tongs. Slim presents a bill of real plumber proportions, and then things happen to him and his assistant.

BLOOD HERITAGE (Three Parts—Nov. 19).—The cast: Lionel Adams, Gladden James, Betty Gray.

Dr. Bruce Kane, a young blood expert and scientist, is trying to prove the theory of Professor Reichert that relationship can be established through the microscopical examination of the blood. Bruce has a younger brother, Richard, of whom he is very fond. Both young men are fond of Ethel Radford, a young social debutante, and we find both of them paying her attention. On a later day Richard receives a telegram calling him to another city to accept a position there. Bruce reminds him when he comes in that he should accept the place, for he is slowly becoming an idler. Richard takes exception to his brother's remarks, accuses him of jealousy because of Ethel's display of a preference for him.

Next day Richard arrives in New Haven in quest of the position. Here he is attacked by thugs and his skull is fractured, and he lies for weeks unknown and unconscious in a hospital. No word is heard and Bruce and Ethel mourn him for dead. They believe the man committed suicide after the quarrel. Bruce pays Ethel ardent court, and later their wedding day is announced. In the meantime Richard in the hospital has slowly been recovering his strength and reason. As soon as Richard is able to leave the institution he seeks the firm who made him the offer, finds that the proprietor is out of town and is expected home that night. Richard locates the house of the proprietor of the firm and decides to go there to seek him. When he reaches the house he is admitted by a man who has just committed a murder, The two have a struggle and Richard is stabbed, and, sinking to the floor, he is found by a servant who points him out to the police as the murderer.

Richard is arrested, and he hides his identity. The District Attorney knows that he has only a slight chance of convicting Richard unless he can secure something that will actually incrimi-

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M-IN-A COMEDIES
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AS BILLY ANDERSON
RELEASE OF NOVEMBER 25th ON GENERAL FILM PROGRAM

nate him. The murderer has left stains of his own blood upon a cover of the chair, and this is part of the evidence against Richard. The District Attorney, having heard of Dr. Bruce Kane's blood work, decides to have a specimen of the prisoner's blood and the chair cover sent to Bruce to see if he can find out if they are the blood of the same man.

When Bruce examines the blood of the suspected murderer he sees the blood crystals are identical with those which he has seen before in his own blood. He finds, too, that the blood on the cover is not the same as on the slide sent to him for examination. The trial is in progress and is being given against Richard. Bruce enters the District Attorney's office and asks to see the prisoner, and then identifies him as the brother he thought was dead. The news is made known to the Court. Bruce tells his story, the Court has Richard testify, and the jury acquits him of the murder under instructions from the bench. Realizing that since Richard is not dead, he has no right to the love of Ethel, Bruce calls upon her, slips the engagement ring from her finger, and releases her so that she may be free to wed his brother, Richard. As the picture ends we see Ethel reunited with her childhood sweetheart.

THE CRATERS OF FIRE (Three parts—Oct. 29).—Prof. Albert Green, working on an alloy of metals for the Italian government, is injured in an experiment. The explosion scars him on the forehead for life. Green has a brother, George, who is his exact counterpart in all but the scar. George is in love with the widowed Countess Leonie Semlis. Inasmuch as it is reported that George is ruining himself trying to give her the luxuries of her station in life, Leonie tells George that they had better break off their relations. George does not relish the idea of a break, but the Countess tells him that she is accustomed to moving only in the best society. Leonie has a brother, Charles Dewert, who is a chemist. Dewert learns of the new alloy which Prof. Green has discovered, which, when made into armor plates, will be impervious to the largest guns. Dewert realizes the great financial value of the discovery, and when he learns from Leonie that George is short of money he plans to use George as a tool to learn Prof. Green's secret.

George appeals in vain to his brother for more money but Prof. Green denies further assistance. In his anger against his brother George easily falls in with the plans of Dewert and Leonie to steal the secret of his brother's alloy. While George is tampering with the safe, Prof. Green hears the clinking of the safe tumblers, and enters the room. He is astonished to find his brother at the safe and gives chase as George flees. They rush into the laboratory, where a pool of molten metal is bubbling at white-hot heat. The brothers fight on the edge of the cauldron, but finally Prof. Green slips and he plunges to his death in the vat of molten steel. George, horror-stricken, faints on the spot. Workmen come in a few minutes later and resuscitate him. Owing to his resemblance to his brother, they do not recognize him, and ask him for further instructions regarding the handling of the metal. They find, however, that he is completely overcome and a physician, who is summoned, advises the supposed Prof. Green to take a rest.

Even the Countess and Dewert are deceived when "Prof. Green" comes to the British embassy ball. Leonie thinks that she can win "Prof. Green," as she did his brother, and invites him to a Venetian feast on a float in the Grand Canal. At the feast Leonie makes love to "Prof. Green," and finally George admits that he has killed his brother and that he is really George. Dewert threatens George that if he does not give him the metal formula he will charge him with the murder of his brother. George is angered at Dewert's threat and strikes him. In their hand-to-hand struggle Charles is thrown overboard and in his plunge seizes the decorations, which catch fire from the Japanese lanterns.

The entire float is soon ablaze and the guests take to the water in rowboats. There are not enough boats, however, and dozens are drowned in the murky waters of the canal before help arrives. George's mental state now borders on insanity. His brother's little daughter, Elsa, who so far has not suspected that he is not her father, tries to comfort him. While she is patting him on the head she suddenly discovers that he has no scar. She instantly cries out that he is not her father, and George, heartbroken at having robbed his little niece of her father, is tempted to commit suicide. In addition the adventuress Leonie threatens to expose him. Realizing his debt to the little girl, George decides to leave Rome forever, and sets out with the child for America, there to forget the past and try to make amends for a misspent life and to atone for having taken Elsa's father from her. With the fortune obtained from the invention George educates Elsa. Before his death he gives her the fortune as a marriage dowry.

BROADWAY STAR FEATURES.

COLORADO (Five Parts—Nov. 15).—The cast: Hobart Bosworth, Carl von Schiller, Mr. Bradbury, Albert MacQuarrie, Edward Brown, Anna Lehr, Louise Baxter.

Frank Austin, a soldier, one day sees Colonel Kinkaid, his superior officer, abusing a little lame newsboy, and in a passion knocks the coward down. He is court-martialed for this and given a sentence of five years. That night the newsboy aids him to escape from the guardhouse, and Austin sets out for Colorado. Thomas Doyle is a professor of languages in a college and lives happily with his wife, Mary, and Kitty, his sister. His wife's health has been failing for some time, and at last the doctor tells them the only hope for her is that she seek a drier climate. On the way Doyle, his wife and Kitty make the acquaintance of Colonel Kinkaid, who is going to Denver on business, and makes himself useful to the party. Kinkaid wires a henchman of his, Staples, a gambler and crook. By acting as Kinkaid's agent, Staples gets Doyle to invest in worthless land, leaving Doyle with a balance of only five hundred dollars.

Austin has been working a claim just above the tract bought by Doyle, and one day while he is working he is accosted by one of the natives, Old Morgan, tells him that he will never find anything there, whereupon Austin shows him some samples taken out of the claim which prove to be rich in gold. With the dry season Doyle finds everything on his land is dead and Old Morgan tells him that his land would be rich if it was irrigated, but that it is worthless as it is. Doyle is discouraged over his finances, but finds consolation in the fact that his wife is very much improved. Staples had noticed Austin working, and stealing some of the ore, takes it to Kinkaid and the two have it assayed. It proves to be very rich and they plan to work the young man out of his claim.

Kitty and her brother are out hunting one day and discover Austin wounded by a blast. They pick him up and take him to Doyle's house. They find that Kinkaid has arrived at Doyle's, and made himself very much at home. Kitty is sent for water, and after she has been gone a long time, her brother goes in search of her. He finds her in the grasp of Staples. They fight and Staples confesses that Kinkaid was back of the land deal. Kinkaid recognizes Austin and makes the ex-soldier give him a partnership in his mine.

The mine is developed, and Doyle accepts a position as foreman. Kinkaid has given Mrs. Doyle a revolver, and one day takes her for a hunt. Staples accosts Doyle at the mine. Doyle thrashes him and Staples swears revenge. Later, when Doyle and Kitty have gone down in the mine, Staples manages to stop the lift and prevent their escape during a blast. The blast goes off and a flood of water is released in the mine. They are rescued just in time by Austin. The water proves the key to wealth for Doyle as it irrigates his arid land. Staples is drowned. Doyle tells Kinkaid of the flooding of the mine and finds him in intimate conversation with his wife. He throws him out and demands an explanation from his wife. Mrs. Doyle, unable to explain, leaves home and goes to Denver.

Austin goes to work for Doyle, his mine being flooded. He and Kitty are in love with each other, but every time he goes to take her in his arms he thinks of the sentence hanging over him and stops. Both Kitty and her brother suspect that something is wrong and finally get him to explain the cause. In the city, Kinkaid seeks every oportunity to put himself in Mary's way and finally one day she draws a gun on him and forces him out of the room. Kitty, her brother, and Austin arrive at the hotel and, while the men are seeking Kinkaid, Kitty finds her sister-in-law. The women return in time to see a fight between Doyle and Kinkaid, and Mary saves her husband's life by shooting Kinkaid in the arm. Kinkaid is forced to write a letter clearing Austin and all return to the tract. Doyle and his wife are reconciled. Some time later Austin gets his pardon and there is now nothing to hinder his marriage with Kitty.

NESTOR.

A LOONEY LOVE AFFAIR (Nov. 15).—The cast: Ray Gallagher, Billie Rhodes, Harry Rattenberry, Stella Adams, Neal Burns.

Father and mother have very high aspirations for their only daughter, and father has succeeded in securing a duke as a suitor for his daughter's hand. This arrangement does not suit Billie at all. She absolutely refuses to accept the Duke when he calls, and father locks her in her room until she changes her mind.

Ray, a typical son of the idle rich, bets a friend that he will spend a week at a certain asylum. He leaves in the company of two friends. Billie has been taken to an asylum by her father, as he thinks she has lost her mind. Ray's friends bring him to the same asylum. The next day Ray runs across Billie seated on a beach. He thinks it is a pity that such a beautiful girl should be a "nut," and she thinks what a shame it is that such a nice man should be there. Finally they learn the real identity of each and why they are there.

The next day the Duke calls upon the girl and she, wishing to be rid of him forever, tells her troubles to Ray. Ray immediately plans to rid himself of his father's choice and succeeds in acting so "luney" that the Duke flees in fear of his life. Ray and Billie then determine to leave the place and get married, but the superintendent has gone on his vacation and his assistant, not knowing Ray's history, refuses to let him go. Billie has made all arrangements to leave. When Ray returns with the bad news it is almost more than she can stand at first, but they finally determine to elude the guards and sneak out. Hardly have they gotten over the wall at the back before they are discovered by the guards, and a chase takes place. Just as they are about to be captured, Ray sees the auto of his two friends and signals to them. They turn back and pick up the fleeing couple, just as the guards come up. The guards, realizing that they can never catch the auto, return in disgust, and when Ray's friend tells him that he has lost the bet he acknowledges it, but tells them that he has won something a whole lot beter, and then introduces them to Billie, telling them that she has promised to be his wife.

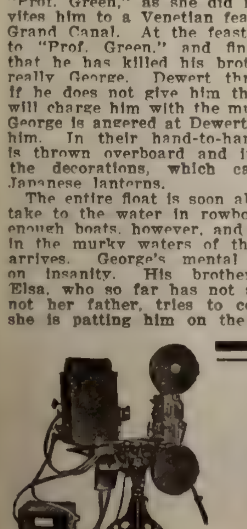
WANTED—A LEADING LADY (Nov. 19).—The cast: Eddie Lyons, Lee Moran, Betty Compson, Geo. French.

The Nestor company is about to be disrupted because of the lack of a leading lady. That night the director attends an opera performance. You can imagine his joy when he notices one of the performers is a very pretty girl and the ideal type for a leading lady. He quickly makes her acquaintance and she is engaged on the spot by him.

When the new leading woman arrives, Eddie and Lee at once fall in love with her, and rush to show her around the place. But the director, wishing to make up for lost time, orders all to make up for a new picture. Eddie, however, gains the lady's promise to allow him to bring her out each morning in his "real" car. Next morning Eddie takes the new leading lady into his car and they set out. But it is quite a distance to Universal City, and on the way his "real" car has a mishap. Lee, coming along, sees his predicament and persuades the girl to get in with him, lest she be late for the first morning. She does so, and Eddie is left bewailing his bad luck.

Lee's exuberance receives a setback when he is selected to play the villain in the new play. Eddie is given the hero part—much to his delight. They rehearse the scene which is laid about a girl's college in a fictitious town. Eddie and Lee are at outs on every occasion, and each complains about the other's methods. Lee finally gets a pistol and breaks up the set. That evening, while they are arguing as to who shall take the girl home, Gus, the smallest actor of the lot, calmly walks off with the girl, and Eddie and Lee pledge their long friendship anew, vowing that a woman will never come between them again.

(*Stories continued on page* 1368.)



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As an example:—

In "Double Trouble," the top notcher at the Knickerbocker Theater this week, Douglas Fairbanks exceeds his performance in "The Lamb" by a wide margin. "Double Trouble" is somewhat in the melodramatic comedy class, and there is enough melodrama, real comedy, with pathos thrown in for good measure to please any one.—*New York Mail.*

"Weber and Fields" in "The Best of Enemies" are seen in a clever plot of the chap who disappears and manages to have his rival accused of his death. Even if it were not generally an excellent comedy, two scenes would make it worth while to see. To see Lew Fields as a prisoner try to ingratiate himself with a murderous-looking juror is to be tickled clear down in the midrib.—*New York Evening Sun.*

Bessie Barriscale is seen in a well knit drama entitled "The Golden Claw." Love and frenzied finance, a combination offering unlimited opportunities, are skillfully blended into a thrilling story in which a ruined banker is saved from suicide by his wife.— *Philadelphia Public Ledger.*

This is the type of dignified metropolitan comment which proves the TRIANGLE Quality to be consistently apparent, a quality which is steadily advancing week by week.

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The Triangle Quality Wins Theatre Prices

When the critic of the New York Evening Post said: "It is plays such as these (Triangle) that makes possible the presentation of motion picture plays at two dollars," he spoke for the New York public.

His statement has a wider applicability, however, and TRIANGLE quality proves its right to consideration from the standpoint of values in other parts of the country.

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GOLD SEAL.

MANNA (Two Parts—Nov. 16).—The cast: Edna Maison, Ollie Golden, Louella Maxim, Harry D. Southard, Earl Page.

Nell, a young working girl, and her crippled younger sister, Dora, live in a tenement house room. Nell works at a factory nearby, leaving the little sister to her own amusement while she is away. A young tenement doctor lives in the building next door and already a romance has started between Nell and himself. The little girl, Dora, while reading the Bible, comes across the passage, "And the Lord, God, rained Manna down upon them and they did eat." The passage impresses her, and, realizing that she is a cripple and unable to do anything in the world, she originates the idea of writing little verses from the Bible and dropping them out of her window. A rich settlement worker, who plays at charity work for the glory she obtains from it, is softened by the little note and the promise of heavenly cheer and reward softens her heart. The young doctor, becoming discouraged at the hardness of the world, finds a little note. His heart is cheered by the promise of heavenly reward that he reads therein.

In a district nearby, a poor young laboring man is suddenly thrown out of employment. He becomes desperate and is about to steal when the little note falls at his feet from the tenement window above. The message reads, "The Lord is my Shepherd, I shall not want." He ponders over the message and determines to do the right thing. Upon returning home, he discovers that his hasty employer has repented his dismissal and requests his return. In the vicinity of the factory, a syndicate of procurers are at work. Nell goes daily to the little park to eat her lunch. One of the syndicate, a gaily dressed, painted woman, plans a trap for Nell. The result is, while in the park at lunch one day, she is accosted and insulted by a strange man. While defending herself, she is saved from further embarrassment by a finely dressed stranger. Nell admires the gentlemanly manner with which he treats her, and the rest of the trap is easy. They meet often in the park. One day he asks her to do some sewing for a woman acquaintance of his. Nell accepts the new position. They arrive at the elegant house and Nell is ushered upstairs to the boudoir of the woman. Nell is entrapped.

The woman, however, has passed the tenement district. She did not know that while passing under a certain tenement window that a little white piece of paper had fluttered down and nestled in the flowers of her hat. While she is removing her hat she discovers the note and reads it. The messages send a flood of emotion through her heart. She gazes at the innocent girl before her and realizes the terrible thing she is about to commit. She hears men approaching in the hallway, and realizes that unless she acts quickly, Nell will be lost. In a flash she has Nell behind her, and when the men enter the room, they face the point of a revolver. Nell returns home to little Dora, where she sobs out the whole miserable story, but Dora secretly thanks God for directing the little note to the right person. In time, the rich settlement worker learns of little Dora's condition, and her heart is touched. Through her efforts and financial help, little Dora is cured of her deformity, and is made well and happy, while the young doctor and Nell realize their love for each other.

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AMERICAN.

THE SUBSTITUTED MINISTER (Two parts—Nov. 15).—The cast: Vivian Rich, Alfred Vosburgh, Roy Stewart.

John Drummond, a member of a band of thieves, escapes a police raid. He conceals himself in Bishop Gould's house. Donning the clergyman's coat and hat, he escapes his pursuers. On leaving the grounds, a messenger arrives with a telegram addressed to Bishop Gould from Rev. Drysdale, pastor of the Cedarville church, asking for a substitute preacher, Drysdale, being ill in a hospital, Drummond, a policeman at his side, signs for the telegram and determines to act as the substitute minister. He goes to Cedarville, where he impersonates a preacher, falls in love with Muriel Drysdale and she becomes interested in him. He delays his flight from week to week. In the meantime he experiences a change of heart and tries to lead a righteous life.

Rev. Drysdale leaves the hospital, meets Bishop Gould, and thanks him for sending a substitute. The Bishop is amazed. They ask the sheriff to solve the mystery and he quickly sizes up the situation. They hurry to Cedarville and arrive there during the church services. They take a back seat. Drummond sees them enter and realizes that all is up. He tells the story of his life, pointing to himself as the sermon. The Bishop recognizes Drummond as his long lost son and publicly acknowledges it, greeting him affectionately, turns to the sheriff, but he has disappeared. Drummond publicly gives Muriel the credit for his reformation and everything ends happily.

DRIFTING (Nov. 19).—The cast: Winifred Greenwood, Edward Coxen, George Field.

Gladys Manners, a society belle, and daughter of John Manners, a millionaire, becomes restless in the bonds of society. Her father plans a camping trip. The idea of going into the mountains appeals strongly to Gladys. In the mountains, Gladys meets with "Bill" Long. "Bill" is a guide. Long saves her from a terrible fall. Frank, Gladys' sweetheart, pays an unexpected visit to the camp just in time to see "Bill" Long holding Gladys in his arms. Enter the green monster—jealousy. Then comes a quarrel. Gladys is provoked and returns her engagement ring to Frank. Long and Spaulding glare at each other. Gladys leaves to walk through the woods. The girl is attacked by bandits, who seek to kidnap her. Spaulding sees and rushes to rescue his erstwhile sweetheart. In the thickest of the fight, John Manners and "Bill" Long rescue Spaulding, who has become hard pressed.

Frank has shown the courage of a real man and a lover. "Bill" Long commends Spaulding for his grit and bravery, while Gladys stands admiringly at his side. The lovers are reconciled and all ends happily.

BEAUTY.

JOHNNY THE BARBER (Nov. 16).—The cast: John Sheehan, Carol Halloway, Rar Berger.

John and Doris are college students and lovers. She agrees to marry him, provided he makes good in business. Johnny starts immediately. He finds a want ad in the paper on safety razors. He purchases razors and goes in business in a small town. Business comes in rushes. Doris' father has a barber shop in the town. Bruce, Doris' father, goes to Johnny's place to investigate. Upon entering the door Johnny grabs him and starts demonstrating his razors. Bruce indignant makes his escape. Johnny discovers he is Doris' father and apologizes, but to no avail.

Doris writes her father that she has learned

(*Continued on page* 1372.)

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(*Continued from page* 1368.)

manicuring. Bruce conceives an idea and invites Doris to do the manicuring in his barber shop. Doris arrives and starts work. Bruce gets his old patrons back. Johnny persuades Doris to transfer her manicuring business to his shop. He wants to marry her. Bruce's business is ruined. The sheriff is forced to sell out Bruce's barber shop. Johnny comes to the rescue of Bruce. The lovers are forgiven, Johnny and Doris' father form a tonsorial alliance. Johnny and Doris are happy ever after.

ANITA'S BUTTERFLY (Nov. 20).—The cast: Neva Gerber, Frank Borzage.

Jack is surprised by a visit from his uncle. His kinsman insists that Jack marry a girl he has picked out for him. Jack informs his uncle that when he is ready to marry he will select his own wife-to-be. Jack meets Anita while motoring and the latter entangles him in her butterfly net. Jack is so fascinated with Anita, that, with malice aforethought, he seeks employment as her father's gardener. Anita's hobby is hunting butterflies and this results in the second meeting of Jack and Anita.

They become friends quickly. Anita's father suffers heavy financial loss. The house has to be sold to meet his debts. Jack buys the home unknown to Anita or her father. In the meantime, Jack asks Anita to marry him. Anita's father regains his wealth and attempts to buy the house back. Jack shows the deed to the house and asks permission to marry Anita. The father consents. Jack's uncle pays a visit to Anita's father and introduces Jack as his nephew. All are happily surprised when uncle announces, "Jack, you rascal, she's the very girl I had picked out for you!"

MUSTANG.

THIS IS THE LIFE (Three parts—Nov. 13).—The cast: Charles Newton, Adele Farrington, John Gough, Mother Ashton, Lawrence Peyton, Chas. James, Ashton Dearhold, Dixie Stratton, Art Acord, Hardy Gibson, Joe Massey.

Addie Gibble, wife of Elmer Gibble, a prosperous business man, tires of domestic life and longs to shine as a moving picture star. Mr. Gibble, of different disposition, is quite content to have her remain the star of his home. She announces her intention of joining the movies. He forbids her, but she insists, stating her intention of applying to James Montague, director of the Titan Moving Picture Company for a place. Gibble beats her to it; sees Montague first and makes certain arrangements with that gentleman. Mrs. Gibble appears and is promptly engaged by Montague to play the star part in his mining camp story. Mrs. Gibble tells her husband of her success in securing a place, he pretends to object, then gives in.

Mrs. Gibble appears at the studio with Martha, her colored maid. They are shown into a small dressing room, where both women become frightened at a cockroach, scream for help and Buck Parvin comes to their rescue. Mrs. Gibble is instructed to dress for the part of a cook in a mining camp. She appears in fluffs and ruffles and is promptly "bawled out" by Montague, who compels her to put on a dirty gingham dress. She then learns to bake pancakes over a red hot stove, much to her disgust. In the next scene, Buck Parvin spurns and hurls the ambitious Mrs. Gibble to the floor repeatedly in all her fine clothes. Mrs. Gibble does all kinds of hard kitchen work.

Mrs. Gibble is then compelled to appear in a "chase," fleeing from a band of angry miners. She runs until she drops from exhaustion to the great delight of all the onlookers. After a day's work, Buck remarks to her, "Well, ma'am, this is the life." That night in her boudoir, tired, sore and bruised, when Mr. Gibble inquires about her work, she gamely responds, "Oh, this is the life!"

THE WARNING (Two Parts—Nov. 19).—The cast: Helene Rosson, E. Forrest Taylor, Chas. Newton.

John Graham and his daughter, Bessie, take a homestead in the cattle country of Arizona. The cattlemen of this country resent the appearance of homesteaders, and send them a note ordering them at once to leave the country. A similar note is sent to Fred Merrill and his parents, also homesteaders. Fred and Bessie are lovers. Burnham, the Cattle King, seeks the hand of Bessie. He tells her that her father's safety will be assured if she will consent to marry him. Bessie refuses, and draws a pistol on Burnham.

John Graham's health fails, due to worry over the trouble with the cattlemen, who have decided to force him from the country. The cattlemen raid the Graham home. The shock kills John Graham. Next, the cattlemen raid the Merrill home. Fred kills one of the bandits. He then dashes to see if Bessie is safe. He finds Burnham forcibly embracing Bessie. Fred, at the point of his gun, drives Burnham away.

Bessie, disguised as a cattleman, learns of their plans to attack the Merrill homestead. Burnham recognizes her and employs three Mexicans to kidnap the girl. Bessie is taken over the border to a Mexican's hut, where Burnham attempts to force her to marry him. Fred discovers Bessie's whereabouts and persuades the cattlemen to aid him in a rescue. They swoop down on the Mexican's hut. Burnham is taken by surprise, but cleverly feigns innocence. A piercing shriek from an adjoining room, however, belies his words. Besssie is rescued by Merrill, while Burnham is roughly handled by his erstwhile friends.

RELIANCE.

A ROMANCE OF THE ALPS (Two Parts—Nov. 21).—The cast: Marguerite Marsh, William Hinckley, Carl Formes, Jr., Kate Toncray, Charles Gill, Alfred Paget.

Wally and Andreas, Tyrolean lovers, meet at their trysting place on a mountain peak. Andreas procures for Wally a singularly beautiful spray of edelweiss. Some days later, Captain Vollenberg, an Austrian officer, arrives at the cottage of the girl's father and is instantly smitten with Wally's beauty. He forces his attentions upon her, and insists upon climbing a dangerous precipice to get for her some of the much-sought edelweiss. She, however, on comparing the captain's gift with that of Andreas, decides that her lover's token is far finer. At the time, the captain and the Swiss maiden are standing on the mountain top at the trysting place. He becomes insistent in his love-making, and Wally is frightened. She is rescued by her lover. In the struggle which ensues, the captain falls over the cliff. Andreas, however, saves his life.

Later, General Volenberg, father of the captain orders that yearly military conscription be made in the Tyrol. Andreas is sent to headquarters. Receiving a telephatic message that Wally is in distress, he deserts his post and returns to the trysting place. Here he is dragged from his sweetheart's arms, and sentenced to dig his own grave. Wally goes to intercede with the general for her lover's life. He refuses to hear her. On the young captain entering, however, she tells how Andreas has formerly saved the general's son from death in the Alps. The captain is forced to admit that this is so, and the general issues a pardon for gratitude's sake. Wally rides to the scene of execution. She is barely in time to arrest the firing.

FALSTAFF.

FREDDIE, THE FAKE FISHERMAN (Nov. 1).—The cast: William Al. Howell, Winifred Lane, George Welch.

Freddie met "The Girl" at a summer resort and they were engaged in record time. Then they had to consider the problem, "What will father say?" Freddie was of a good family, and had plenty of money, but he knew nothing about fishing, and—father—well, father was one of those men who fished all the time, and had a poor opinion of men who did not. The suitor called after the girl had returned home, and made himself solid at once by announcing that he was the president of the Alaska Salmon Club. He knew that father had never been in Alaska, and it is easy to talk about salmon fishing to a man who knows nothing about it. At the outset, however, the suitor struck a snag. Father invited him to go fishing, and he could not refuse.

The girl watched them off in fear and trembling, and when father returned with her loved one, who was wringing wet, she was appalled. Father, however, soon reassured her.

"He is a wonderful young man," said father. "I must go to Alaska some day and learn to fish as he does. When we struck the stream, his first cast landed in a tree. There was a cat in the tree and he brought the animal down. Anybody knows that cats are the deadly enemies of fish; and in Alaska, if a fisherman sights a cat they always cast for him first to get him out of the way.

"Then the next thing he did was even more remarkable. Our butler stole the silverware, and was getting away with it. He was rowing down the stream when the Alaskan saw him, cast and got him and dragged him to shore. Except for that we would have lost our silverware. Next an automobilist tried to run me down. That brave chap punched a hole through the tire with his hook, and I had a chance to show that cheeky autoist that I know something about boxing.

"But the strangest thing of all was the way he caught a monster bluefish. It dragged him to the edge of the water, he jumped in and landed the fish by catching it in his hands. Says they often do that in Alaska."

Father looked at "The Girl" fondly.

"My dear," he said slowly, "I hope that you may learn to love this remarkable young man. It would make me very happy." And the girl, lifting her innocent eyes to his face, murmured: "Father I will try to love him, for your sake."

LULU'S LOST LOTHARIOS (Nov. 8).—The cast: Barbara Gilroy, Claude Cooper, Arthur Cunningham.

"It was my good fortune to find Suburban Homes, the celebrated detective, in a talkative mood that day. He had just dined heartily on pickeled pigs' feet and cream puffs, and was very genial," said Dr. Wopson.

"My dear Wopson," he said with a smile, "I was wondering if you would drop in. I have just completed a little case in which you might be interested. You will find the notes in my rubber boots. I call it 'Lulu's Lost Lotharios,' and although simple, it has some interestingn points.

"Lulu Leopold is the young woman's name. She lives in the country, and appealed to me because it was beginning to look as though she could never get married. She is extremely attractive, and had had many suitors, but every time a man proposed he vanished within twenty-four hours.

"I went down there, of course, and induced the young lady to conceal a small looking-glass in her front curls. That, my dear Wopson, as you undoubtedly perceive, was to make it possible for me to see her charming face and also what was going on behind me."

I murmured "marvelous!" Suburban Homes smiled, and replied "Merely elementary." Then he went on:

"To solve the matter, I naturally proposed to the young lady, and, as I expected, was kidnapped. My captor took me to an old abandoned jail, where, as I had expected, I found all the suitors. We were guarded by a giant negro, armed with an equally giant razor. Of course, I overpowered him. How do you think I did it, my dear Wopson? I started a game of 'craps.' No darkey can ever resist it. I gave him loaded dice that always threw sevens, and while he was blissfully enjoying himself, we all went away. Elementary, my dear Wopson."

Suburban looked at me kindly and resumed. "We found our enemy at Miss Lulu's house, gloating over the fact that he had disposed of me. Well, we tossed him in a blanket and sent him on his way. Then the girl had all her other suitors back. She could only marry one—a most distressing condition.

"She finally picked out me. You see my picture was in the frame marked 'My Beloved,' while all the others were in one big frame marked 'Gone, but not forgotten.' Whenever a suitor vanished she always changed the picture. I was the last one, so now she is going to marry me. By the way who do you deduce the villain was?"

I spoke up heartily and said I didn't know. Suburban beamed at me, and replied: "I thought you would be unable to solve the mystery. It was the Town Constable, of course."

THANHOUSER.

THE COMMUTED SENTENCE (Two Parts—Nov. 2).—The cast: Thomas A. Curran, Ethyle Cooke, Dorothy Benham, Samuel Niblack, Lindsay Morrison.

A famous ex-convict, freed by the Governor, called and thanked the head of the state for his clemency. The convict was a rough appearing man, but he seemed very thankful for his release and promised to lead an honest life. Well-meaning police officers, however, believing that they were acting in the best interests of the public, watched the paroled prisoner closely, and by telling of his prison record rendered it difficult for him to obtain employment. At last, starving and desperate, he crept through the open window of a handsome house and was seized by the servants as he was about to commit theft. The master of the house chanced to be the Governor's father-in-law, a kindly old man, whose heart was touched by the prisoner's plight. He saw that the convict had been forced into wrong-doing, talked to him gently gave him food and a place to sleep for the night.

Early the next morning the paroled prisoner stole away, his heart full of gratitude. Several hours later he was overtaken by a police officer and arrested, charged with murder of his elderly benefactor. He was searched and jewelry belonging to the wealthy old man was found in his possession. He was brought back to the scene of the tragedy, and the officers tried to force a confession.

"He gave me food and money," the prisoner declared. "I would have died rather than harm him"

The evidence against the man, however, was so conclusive that the detective in charge of the case, although strongly believing that the prisoner told the truth, had no option except to order the ex-convict's arrest. The Governor's wife was grief-stricken by her father's death. She firmly believed the ex-convict's guilt, and felt that her husband himself was indirectly responsible, for he had paroled the man. The prisoner was placed on trial. A verdict of guilty was soon reached and the convict sentenced to death. Only the detective and the Governor believed that there might be some doubt of his guilt. The Governor had been tempted to commute the ex-convict's sen-

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tence to life imprisonment, but he was deterred by his wife's words: "If you stop the execution of my father's slayer," she declared, "my child and I will leave you forever."

And so he deferred taking action until the night before the execution, when, spurred on by the consciousness that he was in danger of allowing a terrible wrong to be committed, he ordered the execution stopped and changed the prisoner's sentence to life imprisonment. The following morning his wife and child came to the executive mansion. The Governor pleaded with her but to no effect. Just as the woman and child turned to leave the room the door opened and the detective entered. In a few words he told how he had just succeeded in trapping the butler of the murdered man, and that the servant had confessed to killing and robbing his employer. He had cast suspicion upon the ex-convict by hiding some of the jewelry in his clothes. The woman listened in silence. She realized that she had tried to send an innocent man to death, while her husband, with keener vision had protected the prisoner. At last she lifted her eyes to his, and the Governor took his wife in his arms.

THE MISTAKE OF MAMMY LOU (Nov. 7).—The cast: Nellie Gilmore, Morgan Jones, Grace De Carlton, Wayne Arey.

On his way to visit his fiance, the young man saw her on the front steps in earnest conversation with a stranger. The stranger took the girl's hand, mounted his horse and rode away. Instead of waiting for an explanation, the girl's sweetheart angrily demanded one. Hurt by his attitude, she refused to give it. There was a lover's quarrel and the man strode angrily away. Had he remained he would have seen the young woman weeping in the arms of her old colored "mammy." The visitor was a man who had come to see her father, a lawyer, and had left a large sum of money in their safe over night.

Old Mammy Lou watched her mistress that evening. With horror, she saw her take a revolver from her desk and load it. Mammy did not know that the girl feared for the money that had been entrusted in her care—Mammy believed that her young mistress planned something rash. So the old negress took precautions, and then went to tell the fiance what she imagined was going to happen. The young man ran to the girl's house and Mammy followed as fast as she could. The suitor arrived soon after a tramp had entered, and found the girl trying to cow the intruder. But, like most women, she was as much afraid of the weapon as she was of the tramp.

The fiance was held up by the tramp. The girl pleaded with him not to risk his life for her sake. He raised his hands submissively, and she started to open the safe. The next moment Mammy Lou came in.

"Yo' fool man!" she cried, "dere ain't no catridges in dat gun! I done removed 'em so's young Missy couldn't hurt herself!" The girl's sweetheart leaped upon the intruder, and she ran to summon the police.

THE LITTLE CAPTAIN OF THE SCOUTS (Two Parts—Nov. 9).—The cast: Grace De Carlton, Charles Compton, Leland Benham, Ethel Jewett.

There could be nothing in the world finer than being a soldier, thought the small boy. But 'way off there in Rosedale where no one ever heard of wars scarcely, what was a fellow to do? Anyway, he could play with his toy soldiers, and wear a soldier cap, and try every day of his life to be just as much as possible like a soldier. Big sister told him, too, that fighting wasn't everything. A soldier should be polite and kind and always a gentleman. Then there came to the town a big chap who had graduated from West Point. He was on what he called a "furlough." He organized the Boy Scouts in Rosedale, and what fun it was.

Some of the people said that the soldier did this because he was in love with the boy's Big Sister and wanted to please her! Oh, well, he pleased all the fellows, too. But just as things were going along the best, he got up and went away suddenly. The boy's Big Sister cried, and they all said there'd been a quarrel. The day after that, the boy decided he was big enough to go to war. He went hiking out after that real soldier, and there's no telling what might have happened to him if the Boy Scouts hadn't gone hunting him.

But it was a lady in an automobile with her own two little boys who found the Soldier Boy asleep by the road. And just then along came the real soldier and saw them. He knew the lady, and wasn't he glad to see the Soldier Boy. All this time the fellows were looking for the Soldier Boy and so was his Big Sister. She happened to come along just as the real soldier was taking the Soldier Boy away from the lady. And the Boy Scout fellows saw them all and came running up. They got there just in time to hear the soldier introducing the lady to Big Sister. He said:

"This is the other woman I proposed to once, but she wouldn't have me, because I was only twelve years old."

When he said that, how they all laughed, and then the real soldier kissed Big Sister, and put her in his automobile.

NOVELTY.

THE FORTUNE HUNTER (Nov. 3).—Mrs. Moneybag, a widow, young, beautiful and wealthy, goes to Palm Beach with her niece, Edith. The press publishes her whereabouts, and the gentlemen flock thither to offer homage. The widow and her niece decide to exchange names. Joe falls in love with Edith, believing her to be her aunt and Max and Will, suddenly discovering, as they believe, that the object of Joe's attentions is the woman of whom they are in quest, transfer their flatteries to Edith. Joe, Max and Will refuse to let Charlie, whose personal charms exceed their own, go anywhere near the supposed widow. Meanwhile, Mrs. Moneybag, solitary and neglected, wanders off toward her hotel. She meets Charlie in the wood and they walk together. There develops a case of love at first sight, and the pair steal off to be married. Edith, a few hours later, tells her admirers that she is not Mrs. Moneybag. They promptly desert her, starting off full-pelt toward the inn. They are barely in time to intercept Mrs. Moneybag-that-was, to whom they offer in a single breath their hearts and hands. She coolly announces that already she has shed her widowhood and has become the bride of the man who loves her for herself alone.

SOMETHING IN HER EYE (Nov. 8).—Trixie Gale, passing a house where bricklayers are at work, gets some of the dry mortar dust in her eye. Stopping to do a little marketing, she winks spasmodically, but without any feminine designs, at the plump and susceptible groceryman who "falls for" Miss Trixie instantly. Still winking and blinking the irritated eye, she continues homeward, quite innocently making conquests all the way. A certain count, lying in wait for American millions, forgets to inquire whether Trixie is an heiress, but, after receiving a single- ravishing wink, rushes after her, and then darts into a jeweler's shop, intending to make his declaration irresistible. Even the studious Horatio drops his books as Miss Gale flits past and starts on a run to the confectioner's.

The grocer, meanwhile, has loaded down with florist's boxes, and is staggering along the street in the direction of the Gale mansion. Trixie is expecting momentarily the arrival of her father, "Dead Line of Texas," a celebrated marksman. Each time the doorbell rings she thinks it is Papa. Presently the house is filled with suitors, all hiding from the crack-shot parent. At last Papa arrives. He removes the irritating particle from daughter's eye, dinner is partaken of, and then Trixie insists that they go out. As they are leaving the house, Papa discovers the supposed "burglars." There is a grand shooting up, and Trixie's panic-stricken admirers flee. Miss Gale explains to her parent that said young men only came to propose. Papa rallies the suitors and bids them go to—the man who wins the bout gets Trixie. But Trixie already has made up her mind. She tips off the delighted groceryman—and while the count and Horatio are sparring heroically, refereed by Papa, the sweethearts make a clean getaway.

LOVE AND BITTERS (Nov. 10).—Brown's butler, Joe, formerly subject to indigestion, can now enjoy the finest feast, since he takes regularly "long life bitters." The dyspeptic Brown's meals are set before him by Joe—they are also eaten for him by his faithful servant. Brown calls on Edith, his sweetheart, but is seized with a terrible pain. He hurries home. Edith's brother Charlie, arrives. Brown never has met

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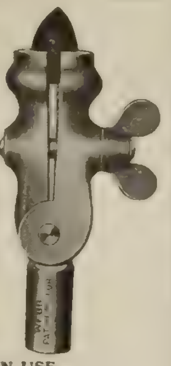

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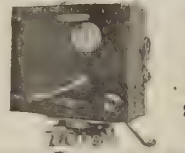

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Charlie, and when he sees him pass the house with Edith he becomes insanely jealous. Determining to end all his miseries, he writes Edith a note, saying that by the time it reaches her, he will be dead. Brown sends Joe, the butler, with the missive. But the latter, becoming inquisitive, reads the letter and rushes back to his master. In the excitement Joe loses the letter.

Meanwhile, Brown has found a bottle of carbolic acid. Joe pretends to have a fit, and while Brown runs for the doctor, the faithful serving man empties the poison and replaces it with "long-life bitters." Later, Brown drains the bitters. Almost immediately he develops an astonishing appetite, and orders a sumptuous dinner. A small boy finds the suicidal note and delivers it to Edith. Brown gives Joe one of his calling cards and commissions him to win back his girl. Joe contrives to get hit by Edith's automobile. Brown's card is found in Joe's pocket, and Edith,' supposing the wounded victim is Brown, throws her arms about his neck, pleading forgiveness—when she discovers that she is embracing Brown's butler. Anger wrestles with relief and delight. But through Joe's diplomacy, a reconciliation is effected between the lovers.

MUTUAL.

MUTUAL WEEKLY NO. 45 (Nov. 11).

Latest War Pictures.—Subtitles: Native Indian troops are being trained for service in Flanders and the Dardanelles. Major Eggleton, R. H. G., is an expert swordsman. Grand Duke Nicholas of Russia (in center) is leading a briliant campaign against Austria and Germany. Block houses are built at important highway crossings.

Cambridge, Mass.—Harvard and Penn battle on gridiron. 50,000 football fans see Harvard score twice.

San Francisco, Cal.—American builders honored at Exposition. Men who rebuilt this city after the earthquake have their day. Subtitles: Bricklaying contest. Senator W. S. Scott, the winner.

New York City.—Judge Edward Swann, this city's newly elected District Attorney.

Petrograd, Russia.—The Czar takes chief command of the Russian armies.

Peabody, Mass.—Children die in school fire. Ruins of building where 21 pupils perished.

Cincinnati, O.—Latonia cup classic attracts thousands to famous Kentucky track. Subtitle: "Star Jasmine," the winner. Time—3:50:3-5.

Naval Milita Gets Flying Boat.—Gov. Whitman and many noted men present. Subtitle: Miss Olive Whitman, the Governor's daughter, christened the boat "N-1."

San Francisco, Cal.—"Harbor Day" makes gay marine pageant. Every type of water craft joins in maritime parade. Subtitle: Crews from the gray warships held spirited rowing contests.

New York City.—Dario Resta and mechanician, Fred McCarthy, wins Harkness trophy in wild hundred mile race. Subtitle: Average speed 106 miles per hour.

Middlesboro, Mass.—Mrs. Tom Thumb unveils tablet to her ancestors. Famous Lilliputian on 74th birthday is leading figure at ceremony here.

Paris, France.—Blessing new auto ambulances. President Poincare attends ceremony before shipping Russian ambulances to the front.

New York City.—Bazaar de Charite for the benefit of the French wounded is held at the Ritz-Carlton Hotel. Subtitle: Beautiful costumes donated by J. M. Gidding & Co., Fifth avenue, New York, bring fabulous sums to succor the needy in France.

Leytonstone, England.—Lady Jellicol opens a rifle range here for the Boys Naval Brigade.

Huntsville, Ala.—Enthusiastic Jackson Highway Pathfinders arrive here. They receive hearty greetings as leading car crosses Tennessee-Alabama State line.

CASINO.

A TANGLE IN HEARTS (Nov. 14).—The cast: John Daly Murphy, Lucille Taft, Mathilde Baring, Virginia Perry, Joe Lasher.

When the pocketbook is empty, the easiest way to keep out of trouble is to stay at home nights. Harry Jones knows it now, but only at the expense of a tangle in hearts. Broke! Poor Harry loved company, but he didn't dare join the boys at billiards. His pocketbook looked as if an elephant had stepped on it. Not wishing to spend the evening alone, he decided to be a "fireside companion" and call on Rose. Since it cost nothing extra, Harry togged himself out in evening colthes. He looked so prosperous and presentable that Rose's managing mamma determined he was the happy man on whom she would wish her daughter. Harry never knew how it happened, but at the end of the evening Rose was in his arms softly whispering "Yes." Behind the portieres Mamma had directed the entire campaign.

"Well, I'm in for it," sighed Harry on his way home. He wondered how he was going to go through with it, but he was too gentlemanly to go back to Rose and say he had made a mistake. So the next day he bought an engagement ring, getting it for "nothing down and fifty cents a week for the rest of your life." Troubles never some singly. With the engagement ring in his pocket Harry reached the office to find a beautiful stenographer had just been employed. It was a case of love at first sight; and the young lady was equally interested. Then, when Harry felt the box in his pocket containing the engagement ring for Rose, his blood ran cold.

Rose was having her own troubles. She had only accepted Harry because her mother had willed it. She she was still heart free when she met Joe in his gasoline buggy. There was a twinkle in her eye that made Joe turn his roadster into the curb. She smiled. He bowed. She spoke. He answered. And so it started. Who wouldn't and couldn't love a man with an automobile? So Rose had her mother write Harry that she loved another. In the letter the mother asked Harry to investigate Joe Bangs, since she knew nothing of the man Rose had chosen, much against her mother's wishes. Harry was glad Rose's mother liked him, and he was delighted to find himself free. Immediately he proposed to Bess, the new stenographer, and was accepted. They decide to marry at three o'clock. At that hour, Joe and Rose plan to elope.

Harry mistakes another man for Joe Bangs when he goes to investigate. As the man is spooning with Joe's stenographer, Harry has a pretty story to tell Rose's mother. The mother promptly faints, which makes Harry late for his appointment. Bess is angrily leaving the church when Joe and Rose break down in the automobile nearby. Harry is hurrying to the church and sees the couple tinkering with the machine. He tells Rose that Joe is a base deceiver, not knowing that the real Joe is under the machine. Having her doubts of Joe and thinking Harry a sure thing, Rose falls on Harry's neck.

Now Harry is in for it. Bess is marching down the street like a fury because he left her "waiting at the church," and Rose is telling him she loves him when he doesn't in the least care for her. Fortunately, at this moment, Joe crawls out from under the car. When Rose gives him a tongue lashing, Harry is puzzled. This is not the man he saw in Joe Bangs' office spooning with the stenographer. Bess arrives and thinks them all crazy. When it is explained that Harry was mistaken in the man he thought was Joe, the hearts are untangled. Joe turns to Rose and Harry turns to Bess. Wedding bells—as soon as they can get the automobile started.

BEAUTY IN DISTRESS (Nov. 14).—The cast: Harry Vokes, Dorothy Rogers, "Budd" Ross, Edwin Middleton.

Freckles were the bane of Mrs. Devere's life. She tried every conceivable remedy, even covered her face with paste, which annoyed her loving, excitable husband even more than the freckles had. When Mr. Devere was suddenly called out of town on business his little mustache fairly quivered with excitement. He showered farewell kises all over his wife's sticky face. He had hardly gotten out of the door when Mrs. Devere 'phoned the beauty doctor.

The beauty doctor was busy with a particularly ugly and talkative patient. He subdued the patient with a plaster-of-paris mask and started on his way. The beauty doctor was grimacing as he worked over Mrs. Devere with odd tools and plenty of sticking plaster when a knock was heard at the door. Devere had missed his train and returned home. Mr. Devere's suspicions were aroused when he shoved the maid aside and peeked through the key-hole. The doctor was telling her an inimitable story but the doctor mistook it for a personal conversation. So he hastily sent a bell boy out for a large revolver and thus armed he broke in the door.

Terrified, Mrs. Devere hid the beauty doctor in a trunk but a sneeze gave him away. Then followed a fencing duel, for the revolver would not explode. Both Mr. and Mrs. Devere chased the beauty doctor till he took refuge in the grounds of an insane asylum. There he was promptly seized by the guards, for the beauty doctor was an escaped patient. This paved the way for a quick reconciliation between husband and wife.

CUB.

THE DOUBLE CROSS (Nov. 12).—The cast: George Ovey, George George, Miss St. Aubour, Janet Sully.

Jack receives a letter saying his aunt is to visit him. As they have never met, he conjures up a vision of a sour visaged old maid with a battle-axe on her shoulder. He decides to escape the ordeal of her entertainment, plans a trip and also to select some one to impersonate him. The first man he encounters is Jerry, whom he finds sitting on the curb and out of a job. Jack explains to Jerry that he is going away for a time, that he shall take charge of his home, and gives him a big bunch of money to start with. Once in possession of the magnificently furnished bachelor home and Jack off Jerry supplants the half-dozen servants with three of his cronies, who make a sorry sight even in the spic and span livery. The aunt proves a comely woman of middle age; her companion is a severe looking old maid. Jerry swoons away when he sees her, believing her to be the aunt, but when identities are explained he becomes extremely interested and very attentive to the aunt.

While Jerry is gallantly escorting her over the grounds he spies Jack coming up the street, so he cuts short his hospitality in that direction and takes his guest into the house. Jack has forgotten his bank vault keys and has returned for them. He persistently rings for admission. Finally Jerry goes to the door and kicks him off the porch.

A plain clothesman and a uniformed cop come along and prepare to arrest Jack for disturbance. He explains he is trying to get into his own house and they agree to help him in order to prove his statement. Failing to get an answer to their ring, Jack and the detective climb into the house through a window and enter a room where Jerry is found making violent love to the aunt. Jack demands recognition, instead Jerry calls his new servants and on his orders Jack is thrown out. This for a time satisfies the detective that Jerry is the master of the house.

Jack returns to find Jerry playing host to the detective. Again the servants are called on to eject the intruder. As they proceed to carry out the order the cop enters. The servants recognize an old enemy and rush away. Jerry, also seeing the cop, ceases his braggadocia and flees, knocking down the others. Jerry runs blindly, evidently, for he finally tears into the police station, into an empty cell and has locked himself in before the officers arrive, when he hands them the key. At the house Jack explains away all the questionable and astonishing happenings to his good-looking aunt and they become friends.

THE FIGHTING FOUR (Nov. 19).—The cast: George Ovey, Louis Fitzroy, Arthur Mund, Bob Kenyon, Harry Jackson, George George, Janet Sully, Belle Bennett, Gordon McGregor, Jefferson Osborne.

Jerry got himself in bad with the authorities, and with three cronies landed in jail. To explain his absence he writes his sweetheart that he is holding down a government position. Disliking the job of cracking stones to which he was assigned, Jerry plans his escape. His opportunity comes when the attention of the guard is distracted. Picking up a stone he whirls it at the guard who falls with a thud into unconsciousness. Changing clothes with the senseless man he goes forward and meets his cronies, whom he liberates. Upon returning to his senses the guard raises a cry and pursuit is immediately started after the escaped convicts. Jerry spies on the wayside an automobile belonging to a motion pictuer company out on a "location" and bidding his comrades enter he takes the wheel and makes off at full speed. In the car the four discover four elaborate sets of military costumes intended for use in the picture people's scene. Donning these Jerry with his friends starts for his sweetheart's home, wiring ahead the news of their coming.

The receipt of Jerry's message causes great rejoicing and plans are immediately made for an elaborate reception. Jerry and his cronies drive up to sweetheart's home. The grounds are lavishly decorated and the interior of the house is a triumphal arch for the returning hero. Jerry is asked to tell of his experiences. This he does, sorely taxing his imagination. In the meantime the motion picture director has discovered the loss of his car. Meeting the guards, who are on a hunt for Jerry, he enters a complaint. Given the car number they have little difficulty in tracing the active Jerry.

When the reception is at its height the guards enter. The three cronies, having imbibed freely from the punch bowl, have fallen into the accustomed prison lockstep. Whatever doubt may have existed in the guard's mind as to the identity of the group is immediately dispelled by this action and they collar the three and handcuff them. Jerry, having had no time to escape, is treated in the same fashion. All prisoners, again in lockstep, are then marched off to the police auto and driven away, while the guests show great indignation towards the members of the family and leave. Jerry and his cronies are returned to the prison, put in stripes and again set to work, this time, however, with ball and chain attachments.

CENTAUR.

STANLEY AT STARVATION CAMP (Fourth of the "Stanley's Adventures in Africa" series—Two Parts—Nov. 11).—The cast: Roy Watson, Princess Mona Darkfeather, Marie Manley, Ed. Roberts, Anna DeLyle, Court Tietze, Chas. Gay, A. VanAntwerp, Charles Wheelock, Capt. Jack Bonavita.

H. M. Stanley exploring Darkest Africa, struggles on through the jungle with his dissatisfied native followers. With the assistance of Bonavita, who has joined him, and the exercise of the strictest discipline, he manages to keep his load bearers on the move. But when his alert eye relaxes for a moment there are

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desertions. Food is scarce and complaints are so numerous that Stanley, coming upon a small village, decides to pitch his camp. Subsequently, when death from lack of provisions is imminent, Stanley names this resting place "Starvation Camp." The fast disappearing rations are measured out in small quantities and close guard is kept over the scant supplies. Ada, Nina and Jack, with the Old Hag as a guide, decide to keep near Stanley. The White King, being more determined than ever to regain possession of Ada and force her to become his wife, formulates a plot to lead the little party astray. He sends a trusted lieutenant to intercept them. The lieutenant declares that he has forsaken allegiance to the White King and wishes to help Ada. Promising to lead them to a place where great quantities of food is hidden, they unsuspectingly follow.

As night falls they prepare their camp and light a fire to keep the animals away. This serves as a beacon for the White King. In the middle of the night a powerful hand is placed over Ada's mouth, her cries are stifled and she is abducted without abducting Jack, Nina or any of the others. Ada is conveyed to the edge of a remote village. The White King arranges that a missionary perform the marriage ceremony. While the White King is gloating over Ada's helplessness a hue and cry arises from the village. The Raiding King has entered the village to sack it and make slaves of its inhabitants.

Being rivals in the practice of cruelty, the White King dashes away to gather his shattered forces and to offer battle. While they are away Ada escapes and rides into the jungle, where she meets Bonavita, Jack and Nina with their followers who have organized a searching party for her. They witness the fight between the two kings. The Raiding King wins the battle and the White King's escaping natives. Ada, with her companions, is captured and brought back to camp. The guiding party from Stanley's camp being too small to effect a rescue, hurries back to Stanley for enforcements.

Stanley and his entire party start on a rescue trip. Meanwhile Ada is obliged to undergo the torments of the White King and the Raiding King, both of whom curry her friendship. The Old Hermit is impatient and hurries ahead of Stanley's party. Through a ruse he effects the release of his friends and they have started to escape when an alarm is sounded. In the blackest of the night another battle follows. Stanley's party arrives on the scene and, pitching into the natives, conquer them. The slaves are released and a search instituted for Ada, Jack, Nina and their party. They have disappeared, however, as if swallowed up by the earth. Disconsolately, Stanley retraces his steps. His next move is to locate the missing party.

A POLAR ROMANCE (Two Parts—Nov. 18).—The cast: Irving Cummings, Josephine West, Mrs. Jay Hunt, Charles Witman, Fred Gamble, Clarence Baker.

Andrea Jennessen, an explorer, is in love with Nadina Rolph. Pride prevents him from asking her hand, however, until he has won fame and fortune. Bannington Wells also covets the girl and just prior to the departure of Jennessen's expedition to find the North Pole he makes a pact with Mike Kerrigan, a sailor aboard the exploration ship, to prevent Jennessen"s return alive. Jennessen sets sail. Weeks pass and the ship reaches the Arctic circle. Kerrigan, to carry out his compact with Wells, stirs the sailors to mutiny, and Jennessen is thrown overboard. Instinctively he begins to swim as he strikes water and just as he is about exhausted he manages to reach an iceberg floating in the sea on which four polar bears make their home.

The following morning Capt. Stephassen discovers the loss of the explorer and after a vain attempt to find him turns his ship homeward. Meanwhile the ice on which Jennessen has taken refuge floats with the current to an island, where the explorer builds an igloo of moss and stone, and by catching fish is able to subsist. Kerrigan reports the loss of Jennessen to Wells, who breaks the news to Nadina. She refuses to believe it, however, having a premonition that her lover is alive. Wells attempts to dissuade her in this belief, but having little success he acquiesces to her request that a rescue expedition be organized on condition that if Jennessen is not found she will become his wife. To this condition she consents and the ship sails.

After a tempestuous voyage the ship arrives at the barren island upon which Jennessen is living. Wells and Kerrigan see the igloo in the distance and huriedly call a council in which Wells plausibly suggests that the Captain and Nadina search the island in one direction while he and Kerrigan and the rest of the crew search it in the other direction. Nadina and the Captain fall into the trap and set forth in the wrong direction while Wells and Kerrigan hurry toward the hut. They find Andrea almost exhausted. They pounce upon him and a fight follows, the bears coming to the aid of the explorer just as Nadina and the Captain arrive. The bears are beaten off, Jennessen cared for and the two conspirators made prisoners. The return trip marks a happy reunion.

CENTAUR STAR FEATURES.

COULD A MAN DO MORE? (Three Parts—Nov. 24).—The cast: Jean Wolfe, Paul Willis, Roland Sharp, Allen Williams, Crane Wilbur, Carl Von Schiller, Victor Rottman, Celia Santon, C. A. Scheafnocker, Georgia Seheart, Margaret Gibson, B. M. Rice.

Upon her deathbed Mrs. Sherwood entrusts her son, Richard, to the care of the boy's older brother, Darrell. Years pass and Darrell becomes the village preacher and Richard a lawyer. Darrell is a favorite of the community; Richard is a would-be daredevil and a modern swashbuckler. Clandestinely Richard has been meeting Molly Foster. One night while at his club gambling and drinking heavily, he receives a note from Molly asking him to see her at once. At the gate of her home, Molly tells him her dread secret. Warning her to keep silence and making promises he leaves. The following Sunday, when the services at Darrell's church is over, Richard greets Faith Richardson. Faith shows an interest in Darrell, which Richard notes with disfavor. The brothers accompany Faith and her father, Colonel Richardson, to their home.

At the Foster home, Molly lies in bed with the newborn babe. Her father demands to know the name of the father of the child, but Molly refuses to answer. He gives her the option of telling her secret or leaving the home. She accepts the latter course and goes to live in a cottage on the edge of the town provided by Darrell through Faith. Later at a meeting of the "Ladies' Aid Society" the cat element decides that Molly and her baby must leave town. Just as the Society, which has gone to Molly's abode with two constables, is denouncing the girl, Darrell, who has been apprised of their decision, arrives and in a fury of indignation he berates the committee soundly and they leave the room.

Molly is taken very ill and realizing that her end is near, takes her child and makes her way to the home of Darrell and Richard. She begs Richard to give a name to her child but he throws her off as Darrell enters, to whom Molly confesses her secret. Darrell insists that Richard marry Molly at once and the ceremony is begun. But before it is finished Molly dies. Richard steals from the room. Making his way to the Richardson home he leads Faith back to the window giving a view of Darrell's study. He is seen carrying Molly in his arms to the sofa. Richard points to the scene and swears to the truth of the situation the action implies. With Molly gone Darrell adopts the baby. Later Richard and Faith are married.

Time passes. Richard grows tired of Faith and gambles heavily. He takes all of his brother's money, and heavily masked holds up Col. Richardson. He commits a number of robberies in the vicinity, and a vigilance committee is formed, headed by Col. Richardson. Hounded, Richard makes his way to the cottage wherein Molly lived. As he rushes into the darkened room he becomes conscious of the fact that he is not alone. He draws his pistol but before he can use it the figure jumps upon him and unmasks him. Richard faces his brother, whose sorrows had driven him from his study that night. Richard pleads with Darrell to save him, and remembering his oath to his mother the latter assumes the guilt when the committee arrives. An impromptu court is held and Darrell is ordered to leave town the following morning.

By morning Richard has not returned and fearing for his safety, Faith starts in search of him. Intuition leads her to Molly's cottage. In the center of the room she finds Richard—dead. A scrap of paper beside him tells the story. In the meantime Darrell has started his weary way. Realizing the great wrong done him Faith hurries to her father with Richard's dying confession. Mounting his horse Col. Richardson starts after Darrell. At a fork in the road he overtakes him and there gently breaks the news of Richard's death and shows him the message. The Colonel grasps Darrell's hand and starts to lead him home.

MUTUAL MASTERPICTURE.

INSPIRATION (Thanhouser—5 Parts—Nov. 18).—The cast: Audrey Munson, Thomas A. Curran, George Marlo, Bert Delaney.

A young sculptor had given up finding the model he wanted as an inspiration for his work, when some of his friends accidentally run into a girl on Washington Square. They learn, after making sure that she is not hurt, that she is in search of work, and they take her to the young sculptor's studio. Disgusted with the other models which his wealthy friends have sent him, in hopes of helping him find his ideal, the artist unwillingly consents to give the girl an opportunity. When she takes the model stand, she falls into the pose which is that of the model of his dreams.

Her fame spreads through the colony and she has many opportunities to pose. At first she does so unwillingly, for she cares only to pose for the young artist. He urges her to, however, and she does. She is the model for Daniel Chester French's statue "Evangeline," now in front of Longfellow's home in Cambridge. Next she poses for "History" for Allan Newman, which tops the state Capitol of Florida. When competitions and contracts for art work for the Panama-Pacific Exposition are announced, and work is begun by New York's artists, she again is sought after eagerly, and is the model for Adolph Weinman's "Descending Night," Mrs. Harry Payne Whitney's "Fountain of Eldorado," Daniel Chester French's "Genius of Creation" and many others.

When the statue for which she poses for the young artist is finished, she realizes that she loves him. But she thinks that he cares for some of the wealthy girls who have frequently visited his studio, so she goes away, leaving him a note. For the first time, the artist knows that he loves the model. He searches for her, but cannot find her. Then he gives up, and goes out into the city to look at her in the works of art in which her face and figure have been used as a model—to the "Firemen's Monument," the Pulitzer Memorial, the Williamsburg bridge, the Municipal Building—finally to the Maine monument at Columbus Circle.

There he really finds her, crumpled and exhausted at the base, just out of the hospital, where she has been alone and ill since she left him. And now the story ends, the two will leave together to visit the Exposition at San Francisco, before they return to settle down for life in Bohemia.

RIALTO STAR FEATURE

THE NEW ADAM AND EVE (Three Parts—Nov. 17).—The cast: Grace Valentine, Charles Richmond, Mathilde Baring, Edward Craske, Elaine Ivans, Frank Goldsmith, William Cahill, Charles W. Travis, Lucille Taft, James Levering.

Colonel Seldon loved Belle, his adopted daughter, much more than he loved his worldly sister, Mrs. Preston. Belle was the ray of sunshine who was brightening his declining years. Mrs. Preston made much of him, but the old gentleman was far too wise to be unaware that her interest was more in the wealth he would leave than in his own comfort and happiness. He had a genuine affection, however, for his nephew, Montague Preston, and his greatest wish was to see Belle and Montague man and wife. Preston had more ambitious plans for her son. Yet with all his love for Belle, Col. Seldon did not make his will in her favor. It was always something he planned to do the next day. When death found him, Belle had not been protected. Reared in a life of luxury, Belle found herself in a single day swept from her proud position as mistress of Col. Seldon's household, and made to feel the humiliation that only the pride and arrogance of such a woman as Mrs. Preston could heap upon her.

Col. Seldon's sister became head of the house. She knew her son's fondness for Belle, and manifested her displeasure. She wished him to marry money. Her own daughter, Anna, she was willing to sacrifice by marrying her to Ashley Callum, a social waster. Social position could be gained thereby, but her daughter loved Phillip Morris. In seeking to thwart her son's love for Belle, Mrs. Preston found an unexpected ally in Belle herself. Both Belle and Montague had been reared in luxury. Belle saw that a union which brought only poverty, since Montague was entirely dependent upon his mother, could bring no happiness. So she decided upon revenge. Learning of Anna's love, Belle aided the girl to elope with Philip Morris.

The news of Anna's elopement rendered Mrs. Preston seriously ill. Urged by Callum, Belle agrees to steal the box of stocks and securities Mrs. Preston has locked in her bedroom. Callum has promised to marry her as soon as they are safe from pursuit. He tells the distraught girl that the fortune is really hers by rights, since her foster father had planned to leave his wealth to her. Belle obtains the box, takes it to her room, and prepares to escape with Callum. Wishing to take something as a remembrance of Col. Seldon she goes to the library for a book he had giver her, "The New Adam and Eve," by Nathaniel Hawthorne. While waiting in her room Belle falls asleep.

And then begin her experiences as the new Eve. Her astral body deserts its human envelope and wanders through the world with the astral body of Montague. They have loved in the flesh, but the conventions and limitations of civilization have prevented their union. Now as hindered spirits they see the true relations of life. Hand in hand they wander in happy companionship through a deserted city and comment on the uselessness of many things which civilization has taught us are essential. What holds Belle-Eve longest is the statute of a little child. Without knowing what influences her, her awakening maternal instinct makes her exclaim, "I wonder if we are alone in the

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world! This lovely little form—did it ever breathe? Or is it a shadow of something real?" Not as Eve is Belle destined to know the answer. Her time in spiritland is up. Her lesson has been learned.

At dawn the first thing Belle sees is the box of securities. Transformed by her journey into the world where values have their true appraisal, Belle sees the enormity of the offense she has been saved from committing. Quickly she restores the valuable papers to their proper place. Montague also has learned his lesson. In the astral body he has found that happiness does not depend upon wealth, position or power. Waking, he determines that Belle must be his wife, no matter how much she fears poverty. To his great joy he finds her ready to listen to his suit. Yet poverty is not their lot, for Mrs. Preston never recovers from the shock occasioned by Anna's elopement. At her death they receive the fortune Col. Seldon had meant should be theirs.

Pathe Exchange, Inc.

PATHE NEWS NO. 88, 1915 (Nov. 3).

Washington, D. C.—Secretary of Labor Wilson turns over the first spadeful of earth on the site of the new headquarters of the American Federation of Labor. Subtitle: 1: Samuel Gompers, president of the organization, also takes a hand in the proceedings.

Chicago, Ill.—As a test of "nerve," Edmond von Kaenel climbs along ¾-inch steel cable 250 feet above ground without any tackle or support other than his hands. Subtitle: 1—When he reaches the smokestack he fastens the coil of rope he is carrying to the cable and slides down.

Netley, England.—Convalescent Indian Sepous re-enact in the hospital grounds the battle of Sarigarhi, when for seven hours twenty-one men kept at bay 8,000 tribesmen.

Montreal, Canada.—Americans enlisted in the Canadian Scottish Highlanders have their final parade before departing for the front.

Nashville, Tenn.—Intoxicating liquors worth $5,000 are seized from a violator of the Anti-Saloon Law and emptied into the gutter.

Behind the Scenes of the Fight for World Power.—What the inside of a large munition factory looks like. Subtitles: 1—Just a few huge cannon and shell cases. 2—Whole carloads of coal are tipped over to feed the enormous furnaces where the steel castings are heated.

Charleston, S. C.—After burning at sea for five days the steam freighter Colorado is towed into port with her $250,000 cargo of cotton completely destroyed.

New York City—A new terror has been added to the favorite pastime of playing truant. Boys in the streets during school hours now have to show their "passports."

Troy, N. Y.—In the annual flag rush at Rensselaer Polytechnic, Freshmen guarding an island are captured by Sophomores, tied up, and taken away on a raft. Subtitle: 1—Sophmores then assault the citadel and finally capture the coveted flag.

Seattle, Wash.—The Pacific Northwest Model Aero Club holds its waterplane contest at Green Lake. The motive power for the tiny planes is furnished by winding long strips of rubber.

HUMAN MOVEMENTS ANALYZED (Globe—Nov. 6).—The educational subject shows the action of athletes many times slower than in actual life and pictures the muscles brought into play in several of the most popular athletic competitions — running, jumping, and throwing the weights. The pictures were taken with the Pathe extra fast camera at the rate of one hundred pictures a second, and the resulting slowness of action enables one to follow easily every move made by the men. The action of running, jumping and throwing the weights is shown in actual speed and then with the over-speed camera, bringing on the screen in close foreground every move made in these sports.

Children of the Netherlands (Photocolor—On same reel as foregoing).—The children who live on this part of the earth dress differently from the children of our part of the world, and their garb seems strange to our eyes. They are shown here with their queer head-dresses and frocks. They are shown at their fun and "on parade," all dressed up in their Sunday best.

GIVING THEM FITS (Phunphilms—Nov. 1).—Luke de Fluke, a clerk in a shoe store, has a hard time to wait on any men customers when there are female buyers in the place. This, of course, hurts the business and the manager of the place remonstrates with Luke, but to no avail.

Finally, however, he runs afoul of Joe, the shoe repairer in the store. Entering his domain in the rear of the place, Luke insults him and rouses his ire. Joe, a swarthy son of Italy, runs to a neighboring explosive factory, returning with one of their latest model and choicest high powered bombs. This he hurls in the general direction of Luke, and makes a wreck of the place. Hundreds of boxes filled with the latest in vici kids, patent leathers and "trick" shoes come tumbling down from the shelves and the last thing we see of Luke are his number tens sticking out of the pile of debris.

WHIFFLES' FUTILE FLIVVER (Pathecolor—Nov. 3).—Whiffles' fingers are in a bad way and a manicure is sent to him. But his attentions are other than business-like and she leaves him in a huff, leaving her tools and engagement book in her hurry. These he takes up and "covers" her first appointment for her. The patient is a stout man who has no favor in his eyes. Announcing himself as the husband of the manicure, he attends the man's hands, and by the time he is finished said hands are swathed in bandages. He then goes to return the tools to the home of the pretty manicure and there finds that she is married and has three children.

THE MENACE OF THE MUTE (No. 2 of the "Ashton-Kirk, Investigator" series—Five parts—Nov. 5).—The story deals with the murder of one David Hume, a mysterious individual, who has stolen the plans of a new submarine belonging to the father of Allen Morris. Edith Vale, sweetheart of Morris, notes that her fiance is the victim of some obsession and through Pendleton, his close friend, enlists the aid of the great detective. Ashton-Kirk takes up the case with a vim, matching his wits against the craft and cunning of the criminal being his hobby.

Through a simple little piece of paper made by a conductor's punch, the detective is able to get on the proper scent. This enables him to find his man, who proves to be a mute, and through a note dropped by the latter while in conversation in writing with a friend he learns the perpetrator of the crime. Then, back in the home of Hume, he is secreted when the mute and Sagon enter to recover the plans which Hume had in his possession, and for which the murder was committed. They are returned to Morris, and he and Edith are able to enjoy the bliss for which they had longed.

Miscellaneous Feature Films

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY ,Chapter 27, "Mine Own People" (Two Parts—Nov. 1).—

Hagar, the gypsy queen, endeavors to convince Esther that she, Esther, must take her place as the rightful heir of Stanley Hall. Sick of sacrifices and deception, Hagar demands that the dark secrets of years shall be opened to the light! She demands that the whole truth be known, that the supposed Arthur Stanley, a fugitive from justice in Virginia, and known as John Powell, a millionaire in the far West, be acknowledged for who he is—her own son, a gypsy changeling, bought at birth and made the false heir to the Stanley Earldom in England and the diamond from the sky. Hagar declares a humble gypsy woman, such as she, cannot share a home with Esther Stanley of Stanley Hall, when the rightful position of the latter is acknowledged. Esther refuses her birthright and the two women decide to make one last effort to save Arthur Stanley from the sinful influences that surround him. Again as gypsy queen and gypsy princess, the two start with their gypsy caravan on the long journey across the continent from Virginia to California.

Arthur, as John Powell, sickens of his sins and longs to shake off the shackles that bind him to his evil ways. The diamond, taken by Luke to Quabba and by Quabba brought to Hagar, is returned to Arthur with his mother's prayer. In this hour of humiliation Arthur learns that Blair, whom he trusted, has robbed him treacherously. He also learns at last that Vivian, who has woven her spells around him, is a wanton, wicked woman. He determines to destroy himself. As Arthur is about to drink a toast to death, his hand is strangely stayed as the chapter ends.

THE DIAMOND FROM THE SKY (Chapter 28—"On the Wings of the Morning"—Two Parts—Nov. 8).—Hagar's van has been struck by lightning and she is dying, not many miles from the mansion of her son, the supposed John Powell, millionaire. Luke Lovell lies dead with his face crushed beyond recognition and clad in John Powell clothes wearing the mad millionaire's jewelry with the latter's wallet and private papers. Also on the dead man's breast is the diamond from the sky! Escaping unseen from his mansion, as the dead man, supposed to be him, is brought into the house, Arthur Stanley—John Powell no more—flies to his hangar at dawn and taking out his aeroplane, resolves to mount the wings of the morning and destroy himself by plunging into the sea. But on the wings of the morning, hope and a high desire to live and be clean and whole again, comes over Arthur. He turns and flies inland and sees the caravan of the gypsy people, and then the great machine, tampered with by Blair, snaps, falls from the giddy height, and lands crushed, battered and broken. In the wreckage, seemingly dead, lies the son of Hagar, who was Arthur Stanley, false heir to the Stanley earldom and the diamond from the sky and who was later, John Powell, the mad millionaire. And thus Esther beholds him, cold and white and still, come back to her!

TRIANGLE FILM CORP.

SAVED BY WIRELESS (Keystone).—The cast: Mack Swain, Chester Conklin, Andrew Anderson, Nick Cogley, Ora Carew, Harry McCoy and Walter Klintberg.

Swain and Conklin, two international secret service men of questionable reputation, have taken up headquarters in an underground refuge from which they direct their operations. They are engaged in an effort to steal a valuable code book from Prime Minister Cogley. The butler in Cogley's home is also in league with Swain and Conklin and he keeps headquarters in constant touch with developments. Swain forges a letter which Conklin presents to the Prime Minister who believes him to be a representative from a friendly country. In the home of the Prime Minister, Conklin becomes smitten with the Prime Minister's daughter and immediately forgets his mission, devoting his time to paying attention to the girl. The butler notifies Swain and he forces Conklin to leave her and return to the den while the butler, who has stolen the code book, gives it to Swain and is sent to plant an infernal machine aboard a yacht which brings the girl's sweetheart, Harry, to port.

Harry goes to Cogley to ask him for the girl's hand and is ejected from the room by the cranky father. Conklin, in trying to make good with Swain, sneaks back into the house and steals what he believes to be the code book and triumphantly brings it to Swain who, upon examining it, finds the Prime Minister's diary. Swain, who has received the real code book from the butler, wrecks his vengeance on Conklin and tells him that the girl on the yacht will be blown up at a certain hour. Conklin proceeds to get into communication with the boat by wireless in order to warn them of his discovery, but is discovered by Swain and bound and gagged.

Swain then gets into a racing automobile and makes a dash to the lighthouse to darken the light and let the yacht run on the rocks. A traffic officer pursues them and many thrilling incidents occur before the lighthouse is reached. Conklin is discovered and freed by the secretary, and immediately charters an aeroplane and hastens to the lighthouse. Cogley returns to his his desk, misses the code book and seeing Harry's hat on the table infers that he is the one who took it. Cogley warns the police of the theft and all start toward the boat. Conklin lets a rope down from the aeroplane and drops into the lighthouse where Swain has extinguished the light. Swain discovers him and a chase ensues which winds up with Conklin grabbing a rope on the aeroplane, but as he leaves the top of the lighthouse Swain also catches on the rope, and the two battle in midair. Conklin finally knocks Swain off the rope and he drops into the boat which has been deserted by all on board when the bomb is discovered.

The boat is blown up while Swain is on board. Conklin, seeing the girl marooned on the rocks, orders the aeroplane to the rescue. Conklin drops from the rope into the water and rescues the girl, bringing her up to shore where he finds her father and her sweetheart, Harry. Expected to be rewarded for saving her life, he asks Cogley for her hand. The girl refuses to have him and returns to her sweetheart while Conklin weeps out his troubles on the shoulder of the forgiving Prime Minister.

MATRIMONY.—The cast: Julia Dean, Howard Hickman, Thelma Salter, Louise Glaum, Elizabeth Burbridge.

Diana Rossmore, a young society woman, finds that her husband, Weston, is growing indifferent to her. The realization that she may soon lose her husband comes to her at a reception taking place about four years after their marriage. Diana sees Weston in the company of a divorcee of the vampire type. After a night of worry following the reception, Diana comes to a resolution. She determines to make herself like the other woman in outward seeming at least but not in wickedness. The next reception she dresses daringly and charmingly and finds herself the cynosure of male attention. Rossmore, who has hitherto ignored his wife, is now inclined to be jealous. He notes what a beauty she has become and how his men friends all court her.

From that time on Diana is a changed woman. Instead of the dutiful little wife running to kiss her husband good-bye, it is the husband who is compelled to do the pursuing. When he invites her to dinner or the theatre she always pleads another engagement, which makes him begin to think that he is losing his wife. He upbraids her for openly flirting with

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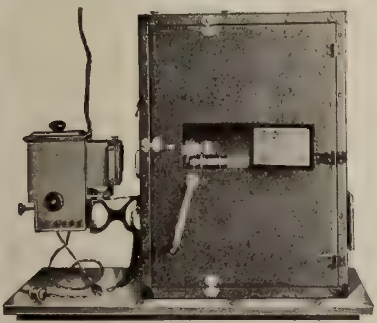

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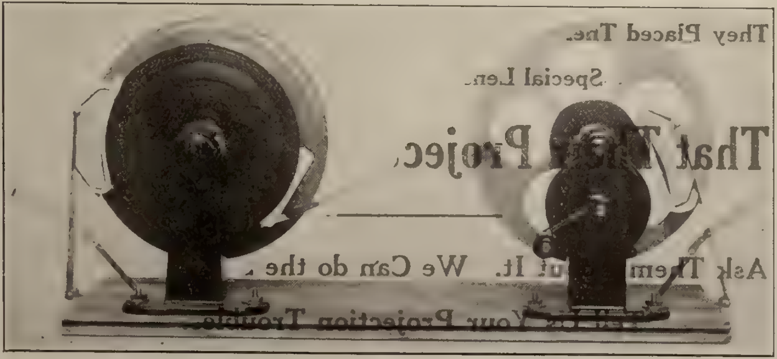

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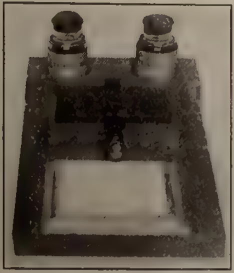

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other men. Her answer invariably is: "I have made no objections to your friends or manner of living. Why shouldn't you be as reasonable?" Their little girl, Viola, is now four years old. The child must have a party to celebrate her birthday. Rossmore suggests to Diana that they make it just a little home party by themselves, but Diana alleges that she must go out to an engagement. The little girl is disappointed. Antoinette, Diana's younger sister, tries to console the child. She fails utterly. Then Rossmore makes another appeal. Still Diana is relentless.

The young wife dresses for the dinner and then goes to bid the baby good night. Then she realizes that her husband has been re-won. and is now hers for the asking. She returns to her room, takes off her dinner-dance costume, attires herself in a pretty little becoming dress, and joins the birthday party where Weston and the child are at once clasped in her arms.

PARAMOUNT.

STILL WATERS (Famous Players—Nov. 4). —The cast: Marguerite Clark, Robert Broderick Robert Vaughn, Arthur Evers, Ottola Nesmith, Phillip Tonge, Robert Conville, Harry La Pearl.

When old man Martin's only daughter eloped with a circus performer, it was a bitter blow to him. When she returned a year later, after being deserted, he refused to forgive her, but he did take away from her her baby. Fearing that the child would meet the same fate as her mother, he seeks seclusion on a canal boat and gives her every educational advantage.

A vivacious and ambitious girl, Nesta frets at the restraint and finally slips away to a neighboring orchard where she meets Dr. Ramsay, the young owner. They fall in love. But Mrs. Ramsay has other ambitions for her son.

The circus, the first that Nesta has ever seen, comes to the neighboring town. She attracts the attention of the circus folks and substitutes for Pierrette when the woman taking that character falls ill. A fainting scene arranged by another girl makes her unjustly suspicious of the loyalty of Ramsay. Angered by her grandfather's strictness and her lover's apparent defection, she runs away with the circus.

She finds, however, that the only person she can trust in the troupe is the sick woman for whom she substituted. The ringmaster marks her for his own and only by flight does she escape his vicious designs. Fleeing down the towpath to the canal boat with the ringmaster in pursuit. Nesta arrives at the cabin safely, but finds it empty.

The old man, shocked at the girl's flight has become critically ill and has been removed to Dr. Ramsay's place. The doctor, learning the reason for the illness, has gone searching for Nesta. Missing her at the circus he finds her at the canal boat just in time to rescue her from the ringmaster. The sick woman proves to be her mother and the doctor her true lover.

MADAME BUTTERFLY (Famous Players—Nov. 8).—The cast: Mary Pickford Marshal Neilan, Olive West, Jane Hall, Lawrence Wood, Caroline Harris, M. W. Rale, N. T. Carleton, David Burton, Frank Bekum, Caesere Gravina,

Cho-Cho-San, a maiden of the Flowery Kingdom, has been wed to Lieut. Pinkerton, an American naval officer. Two months after the wedding Pinkerton sails away, promising his wife—"Madame Butterfly," as he calls her—to return when "the robins nest again." To the officer the marriage has been but a love affair of the moment to be forgotten with his departure. But to Madame Butterfly it was a real and lasting compact. In her loving, trusting heart she had no doubt that he would return. So in the little house at the foot of the hill where their joyous honeymoon had been spent, she waited for him to come back to her.

A baby was born and the mother thought with happy anticipation of the time when her husband would see his child. Two years pass and still the little wife is waiting, waiting for "the robins to nest again." She is deaf to the proposals of the wealthy Yamadori, an Americanized Japanese, who would marry her though the people about her—even her own parents—look upon her as an outcast. So when the American consul comes to her to tell her that Lieut. Pinkerton, whose ship is due to arrive soon, has taken an American wife—the sweetheart of his youth—the ingenuous faith of Madame Butterfly so touches him that he cannot perform his task. But Cho-Cho-San learns that the ship is due and joyfully makes the home ready for its lord and master. Night comes and the lamps are lit. The servant and the baby fall asleep, but Madame Butterfly continues her vigil, while the lights, like her hopes, die out and only one remains when morning comes.

Then she goes to her bedroom and Pinkerton and the consul enter. As Madame Butterfly returns to the room with the baby, the lieutenant is overcome with pity and withdraws unobserved. The consul then tells her the sad truth and gives her money given to him for her by her husband. The girl sinks grief-stricken to the floor. Pinkerton's American wife enters and tries to comfort her, but Madame Butterfly gives her the lieutenant's money, bidding her return later. Then, drawing the curtains, she prepares for suicide. She has taken the sword of her father from the wall and is about to plunge it into her breast when her baby toddles over to her. Lest the child should see, she blindfolds its eyes and returns behind the curtain. Then Madame Butterfly staggers forth, a cloth about her bleeding throat. She has clasped the child to her breast as Pinkerton enters and embraces the dying girl whose face is illuminated with infinite happiness.

V-L-S-E, INC.

THE RAVEN (Essanay—Six Parts—Nov. 8). —The cast: Henry B. Walthall, Warda Howard, Ernest Maupain, Eleanor Thompson, Marion Skinner, Harry Dunkinson, Grant Foreman, Hugh E. Thompson, Peggy Meredith, Frank Hamilton.

Edgar Allan Poe, while at college, incurs many debts and is sent home in disgrace. He is ordered from the house by his father. Shortly after, he marries, and tries to make a living by writing, but is a failure financially. His wife dies because he is unable to furnish her with even the bare necessities of life. He is plunged into great grief and despair. All night he sits brooding over his loss. Through his distorted imagination he sees the ominous raven enter his chamber and croak gloomy forebodings. The spirit of his wife also appears and finally he himself dies, and is wafted to heights supernal, where he is united with his "Lenore."

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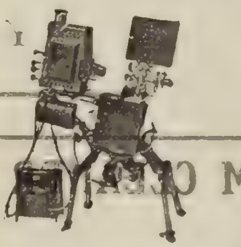

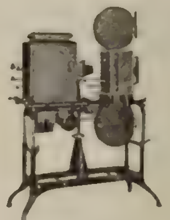

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INDEX

TO CONTENTS

Advertising for Exhibitors..........1302
"Adventures of a Madcap" (Pathe)..........1318
"Aloha-Oe" (Triangle)..........1322
Among the Picture Theaters..........1298
As the Dramatic Critic Sees It..........1296

Ball Committee Chosen..........1332
Bans "The Spoilers"..........1347
Binder Talks to Exhibitors..........1293
British Notes..........1300
Bronx Exhibitors' Annual Ball..........1292
Bryson Forms Supply Company..........1278
Busy Bunch of Players..........1280
"Butterfly on the Wheel, The" (World Film)..........1318

Calendars of Daily Program Releases..1350, 1352
"Carmen" (Fox)..........1319
Censorship Hearing..........1340
Censorship Rampant..........1338
Chicago News Letter..........1285
Comments on the Films..........1311
"Cowardly Way, The" (Equitable)..........1319

Denver No "Movie" Town..........1344
"Double Trouble" (Fine Arts)..........1319

"End of the Road, The" (American)..........1320
Evanston Will Censor..........1339
Exhibitor Rues Having Prize Contest..........1346

Facts and Comments..........1273
Famous Players Sign Frank Losee..........1315
Film Men Will Aid Actors' Fund..........1284
Final Process, The..........1274
Flickers..........1315
Florence Turner in Impersonations..........1278
Foreign Trade Opportunities..........1296
Freuler Extends Holdings..........1277

Gaumont Secures John Daly Murphy..........1276
George, Maude..........1280
Great Victory, The..........1275

Herrington Issues Statement..........1293
Hurley, Julia R..........1277

In a Country Theater..........1346
"Inspiration" (Thanhouser)..........1318

Kiowa Company Building Studio in Colorado..........1344
Kleine Features at Candler..........1278
Kummer, Frederic Arnold..........1281

"Lily and the Rose, The" (Triangle)..........1322
List of Current Film Release Dates. 1386, 1388, 1390
Locating "Stingaree"..........1281
Lubinites Give Party..........1282

"Madame Butterfly" (Famous Players)..........1323
Manufacturers' Advance Notes..........1324
Mark Twain Works for Motion Pictures..........1282
"Masqueraders, The" (Famous Players)..........1320
Metro Boosters Dine..........1314
Motion Picture Exhibitor, The..........1292
Motion Picture Photography..........1310
Music for the Picture..........1292
"My Old Dutch" (Universal)..........1322

"Nature Man, The" (Universal)..........1323
'Nation's Peril, The" (Lubin)..........1317
New Baltimore Theater..........1334
New Kansas Association Busy..........1292
News of Los Angeles and Vicinity..........1288

Observation by Man About Town..........1301
Ocean Film Corporation Organized..........1316
Officious and Meddlesome Interference..........1332
Optimistic Report by Federal Reserve Board.1334

Patrons and Also Friends..........1342
Philadelphia Exhibitors Indifferent..........1293
Photoplaywright, The..........1304
Picture Theaters Projected..........1331
Police Interfering with Cameramen..........1279
Premier Program Proposed..........1279
Projection Department..........1306

Raver Company Begins Work..........1284
Reviews of Current Productions..........1317
"Reproach of Annesley" (Biograph)..........1317
Richman, Charles J..........1314
Robinson, Gertrude, in "The Concealed Truth"..........1291

"September Mourning" (L-Ko)..........1319
Sherman and "Birth of a Nation"..........1316
Shows in Home Districts..........1343
Spokes from the Hub..........1297
"Still Waters" (Famous Players)..........1321
Stories of the Films..........1356
Sunday Shows in Toronto..........1335
"Sweet Alyssum" (Selig)..........1321

Toomey Joins Mirror Films..........1279
Triangle Films at Walnut..........1337
Triangle Aids to Exhibitors..........1276
"Truth About Helen, The" (Edison)..........1322

Unreasonable Musicians..........1336

Veritas Photoplay Co..........1278
"Voice in the Wilderness, A" (Kalem)..........1320

"Western Governor's Humanity, A" (Lubin).1317
What School Children Spend on Pictures..1339
World-Equitable Convention..........1283

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack..........1394
Kiewert, Chas. L..........1393
Motion Picture Specialty & Repair Co..........1374
Reisinger, Hugo..........1396
Speer Carbon Co..........1393

CHAIR AND SEATING MANUFACTURERS.
American Seating Co..........1397
Andrews, A. H..........1397
Peabody School Furniture Co..........1397
Steel Furniture Co..........1397

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co..........1379
Detroit Motor Car Supply Co..........1397
Erker, Bros..........1374
Foos Gas Engine Co..........1395
Fort Wayne Electric Works..........1397
Fulton, E. E..........1364
General Electric Co..........1391
Hallberg, J. H..........1387
Hertner Electric & Mfg. Co..........1391
Hommell, Ludwig & Co..........1362
Kleine Optical Co..........1357
Lucas, Harry K..........1374
Picture Theater Equipment Co..........1382
Porter, B. F..........1395
R. & F. Motion Picture Co..........1363
Speed Controller Co..........1394
Stern Mfg. Co..........1393
Strelinger, Chas. A..........1374
Swaab, Lewis M..........1396
Typhoon Fan Co..........1331

FILM EXCHANGES.
All Feature Booking Agency..........1373
Bradenburgh, G. W..........1368
Central Film Co..........1362
Greater N. Y. Film Rental Co..........1350, 1390
McGowan, D. J..........1359
Monarch Film Service..........1363
Overland Feature Film Corp..........1394
Twentieth Century Feature Film Co..........1358
Wisconsin-Illinois Feature Release Co..........1374

LENS MANUFACTURER.
Bausch & Lomb Optical Co..........1396

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc..........1264-65
Associated Film Sales Corp..........1246
Biograph Co..........1351
Bosworth, Inc..........1244
Caille Bros..........1362
Centaur Features..........1261
Classified Advertisements..........1383
Cub Comedies..........1260
Edison, Thos. A., Inc..........1266
Equitable Motion Picture Corp..........1252-53
Essanay Film Mfg. Co..........1231, 1234-36
Famous Players Film Co..........1238-39
Film Titles Mfg. Co..........1362
Gaumont Co..........1369
Globe Ventilating Co..........1391
Holcomb & Hoke Mfg. Co..........1398
Industrial M. P. Co..........1361
Ivan Film Productions, Inc..........1245
Kalem Co..........1270-72
Kleine, Geo..........1348-49
Kraus Mfg. Co..........1358
Lasky, Jesse L., Feature Play Co..........1240-41
Lubin Mfg. Co..........1267, 1355
Metro Pictures Corp..........Colored Insert
M. P. Fire Prevention Devices Co..........1395
Mutual Film Corp..........1258-59
North American Film Corp..........1263
Ocean Film Corp..........1257
Ormsby, J. J..........1381
Paramount Pictures Corp..........1242-43
Pathe Exchange, The, Inc..........1247-51
Picture Playhouse Film Co., Inc..........1363
Premier Program..........1370-71
Raver Film Corp..........1256
Rolin Film Co..........1379
Salvation Army Free Xmas Dinner..........1368
Selig Polyscope Co..........1385, 1399
Signal Film Corp..........Colored Insert
Sterling Camera & Film Co..........1385
Thanhouser Film Corp..........1230, 1262
The Photodrama..........1395
"The Sinner"..........1375
Triangle Film Corp..........1366-67
Universal Film Mfg. Co..........1232-33
V-L-S-E..........1353
Vim Comedies..........1237
Vitagraph Co. of America..........1268-69, 1354
Wheeler Samuel F..........1368
World Film Corp..........1254-55

MISCELLANEOUS.
American Film Laboratories..........1392
Automatic Ticket Selling & Cash Reg. Co..1364
Bioscope, The..........1397
Corcoran, A. J..........1363
Eastman Kodak Co..........1377
Erbograph Co..........1363
Evans Film Mfg. Co..........1393
Gunby Bros..........1368
Kane, Arthur S..........1377
Kinematograaf De..........1397
Lears Theater Supply Co..........1363
Modern Film Laboratories..........1394
Moore, Wm. N..........1368
Motion Picture-Scope Co..........1381
M. P. W. Anti-Censorship Slides..........1397
M. P. W. Circulation Coupon..........1394
M. P. Directory Co..........1394
M. P. Electricity..........1393
National Ticket Co..........1356
Netschert, Frank..........1377
Standard Motion Picture Co..........1368
Trade Circular Addressing Co..........1396

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co..........1374

MUSICAL INSTRUMENTS.
Harmo Pipe Organ..........1398
Seeburg, J. P., Piano Co..........1364
Sinn, Clarence E..........1397

POSTERS AND FRAMES.
Goes Lithographing Co..........1364
Menger & Ring..........1362
Newman Mfg. Co..........1359
Theater Specialty Mfg. Co..........1363

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co..........1365
Enterprise Optical Co..........1392
Power, Nicholas, Co..........1400
Precision Mch. Co..........1389

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Genter, J. H., Co., Inc..........1381
Goldenlite Fibre Screen Co..........1395
Minusa Cine Products Co..........1379
Radium Gold Fibre Screen, Inc..........1360
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Simpson, Alfred L..........1396

STEREOPTICON SLIDES.
Utility Transparency Co..........1396

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1350, 1352.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Oct. 13—Number 188 (News).
Oct. 20—Number 189 (News).
Oct. 27—Number 190 (News).
Nov. 3—Number 191 (News)
Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).

BIG U.

Oct. 28—The Flag of Fortune (Two parts—Heart-Interest—Drama).
Nov. 4—The Markswoman (Western—Drama).
Nov. 11—Hearts That Are Human (Three parts parts—Human Interest—Drama).
Nov. 18—No release this week.
Nov. 24—The Trap that Failed (Drama).
Nov. 25—Subject not yet announced.

BISON.

Oct. 23—A Fight to a Finish (Three parts—Railroad—Drama).
Oct. 30—The Superior Claim (Three parts—Western—Drama).
Nov. 6—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).
Nov. 13—What the River Foretold (Three parts—Western—Drama).
Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).
Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).

BROADWAY UNIVERSAL FEATURES.

Oct. 18—The Campbells Are Coming (Four parts—Drama).
Oct. 25—The College Orphan (Six parts—Dr.).
Nov. 1—The Long Chance (Six parts—Western—Drama).
Nov. 8—The Frame-Up (Five parts—Political Drama).
Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional—Drama).

GOLD SEAL.

Oct. 26—No release this day.
Nov. 2—The Measure of Leon Dubray (Three parts—Western—Drama).
Nov. 9—On the Level (Two parts—Society—Drama).
Nov. 16—Manna (Two parts—Drama).
Nov. 23—In Search of a Wife (Two parts—Thanksgiving Story).

IMP.

Oct. 22—The Meddler (Two parts—Modern—Drama).
Oct. 26—By Return Male (Comedy).
Oct. 29—The Craters of Fire (Three parts—Melo-Drama).
Nov. 2—When Beauty Butts In (Comedy).
Nov. 5—The Reward (Three parts—Drama).
Nov. 9—Getting His Goat (Comedy).
Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).
Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama).

JOKER.

Oct. 23—Pete's Awful Crime (Comedy).
Oct. 30—A Day at Midland Beach (Comedy).
Nov 6—20th Century Susie (Comedy).
Nov 13—Subject not yet announced
Nov 20—Chills and Chicken (Comedy).
Nov. 27—Dad's Awful Crime (Comedy).

LAEMMLE.

Oct. 21—No release this day.
Oct. 24—No release this day.
Oct. 28—No release this day
Nov. 4—A White Feather Volunteer (Two parts—Drama).
Nov 7—No release this day.
Nov. 11—No release this day.
Nov. 14—The Masked Substitute (Two parts—Drama).
Nov. 21—No release this day.
Nov. 25—The Mayor's Decision (Three parts—Modern Political—Drama).
Nov. 28—Inside Facts (Drama).

L-KO.

Oct. 20—Room and Board—A Dollar and a Half (Two parts—Comedy).
Oct. 24—Poor but Dishonest (Comedy).
Oct. 27—Tears and Sunshine (Comedy).
Oct. 31—Father's First Murder (Comedy).
Nov. 3—The Idle Rich (Two parts—Drama).
Nov. 7—Cupid and the Scrub Lady (Comedy).
Nov. 10—Silk Hose and High Pressure (Three parts—Comedy).
Nov. 14—No release this week.
Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).
Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.

NESTOR.

Oct. 22—Almost a Knockout (Comedy).
Oct. 25—An Heiress for Two (Comedy).
Oct. 29—The Frame-Up on Dad (Comedy).
Nov. 1—A Circumstantial Scandal (Comedy).
Nov. 5—Father's Helping Hand (Comedy).
Nov. 8—Those Kids and Cupid (Comedy).
Nov. 13—Father's Lucky Escape (Comedy).
Nov. 15—A Looney Love Affair (Comedy).
Nov. 19—Wanted, a Leading Lady (Comedy).
Nov. 22—When Father was the Goat (Comedy).
Nov. 26—Saved by a Skirt (Comedy).

POWERS.

Oct. 30—No release this day.
Oct. 31—The Man from Argentine (Two parts—Drama).
Nov. 4—The Thinking Cockatoos (Vaudeville Act).
—Insect Celebrities (Ditmar's Educational).
Nov. 6—No release this day.
Nov. 12—Honor Thy Husband (Two parts—Dr.).
Nov. 13—No release this day.
Nov. 18—Muscles and Merriment (Vaudeville Act).
—Home Life of the Spider (Educational).
Nov. 20—No release this day.
Nov. 25—Lady Baffles and Detective Duck in "Kidnapping the King's Kids"—Comedy).
Nov. 27—The Mirror of Justice (Drama).

REX.

Oct. 26—The Millionaire Paupers (Three parts Society—Drama).
Nov. 2—No release this day.
Nov. 7—Such a Princess (Three parts—Fairy Story).
Nov. 9—The Parson of Pine Mountain (Dr.),
Nov. 13—The Circus (Comedy).
Nov 14—Liquid Dynamite (Drama).
Nov. 16—No release this day.
Nov. 21—The Mystery of the Locked Room (Three parts—Mystery—Drama).
Nov. 23—No release this day.
Nov. 28—The Kingdom of Nosey Land (Three parts—Fairy Story).

VICTOR.

Oct. 22—The Magic Bon-Bon (Comedy).
Oct. 27—A Life at Stake (Two parts—Western—Drama).
Oct. 29—No release this day.
Nov. 3—No release this day.
Nov. 5—No release this day.
Nov. 10—No release this day.
Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.
Nov. 26—No release this day.

UNIVERSAL SPECIAL FEATURE.

Oct. 25—The Broken Coin (Episode No. 19, "The Sacred Fire"—Two parts—Drama).
Nov. 1—The Broken Coin (Episode No. 20—"Danger on the High Seas"—Two parts—Drama).
Nov. 8—The Broken Coin (Episode No. 21, "A Timely Rescue"—Two parts—Dr.).
Nov. 15—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Dr.). Last Installment.
Nov. 22—The New Adventures of Terence O'Rourke No. 1, "The Palace of Dust" (Two parts—Drama).

Mutual Film Corp.

MUTUAL FILM CORPORATION.
RELEASE DAYS.

Sunday—**Reliance (2), Casino (1), Thanhouser (1).**
Monday—**American (2), Falstaff (1), Novelty (1).**
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Reliance or Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—**Mustang (2), American (1), Cub (1).**
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Nov. 1—The Wasp (Two parts—Drama).
Nov. 5—On Secret Service (Drama).
Nov. 8—Alice of Hudson Bay (Two parts—Drama).
Nov. 12—To Rent Furnished (Drama).
Nov. 15—The Substitute Minister (Two parts—Drama).
Nov. 19—Drifting (Drama).
Nov. 22—The Key to the Past (Two parts—Drama).
Nov. 26—The Bluffers (Drama).

BEAUTY.

Nov. 5—Billie Ban Densen's Campaign (Comedy).
Nov. 9—Her Adopted Father (Comedy).
Nov. 13—Almost a Widow (Comedy).
Nov. 16—Johnny the Barber (Comedy).
Nov. 20—Anita's Butterfly (Comedy).
Nov. 23—The Drummer's Trunk (Comedy).
Nov. 27—Cupid Beats Father (Comedy).

CASINO.

Nov. 7—Does Advertising Win? (Comedy).
Nov. 14—Beauty in Distress (Comedy).
Nov. 21—The House Party (Comedy).
Nov. 28—Nearly Famous (Comedy).

CENTAUR.

Nov. 11—Stanley at Starvation Camp (Two parts—Drama).
Nov. 18—A Polar Romance (Two parts—Dr.).
Nov. 24—Could a Man Do More (Three parts—Drama).
Nov. 25—Stanley and the Slave Traders (Two parts—Drama).

CLIPPER STAR FEATURES.

Oct. 30—The Idol (Three parts—Drama).
Nov. 20—The Alternative (Three parts—Dr.)
Nov. 20—The Winning Hand (Three parts—Drama).

CUB.

Nov. 5—Twin Brides (Comedy).
Nov. 12—The Double Cross (Comedy).
Nov. 19—The Fighting Four (Comedy).
Nov. 26—A Deal in Indians (Comedy).

FALSTAFF.

Oct. 28—The Soap Suds Star (Comedy).
Nov. 1—Freddie the Fake Fisherman (Com.). edy).
Nov. 4—"Clarissa's" Charming Calf (Com.).
Nov. 8—Lulu's Lost Lotharios (Comedy).
Nov. 11—The Film Favorite's Finish (Com.).
Nov. 15—Hannah's Henpecked Husband (Com.).
Nov. 18—A Cunning Canal-Boat Cupid (Com.).
Nov. 22—The Postmaster of Pineapple Plains (Comedy).
Nov. 25—Clarence Cheats at Croquet (Comedy).

GAUMONT.

Nov. 2—See America First (No. 8—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Nov. 9—See America First (No. 9—Scenic).
—Keeping Up With the Joneses (Car.).
Nov. 16—See America First (No. 10—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Nov. 23—See America First (No. 11—Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1388.)

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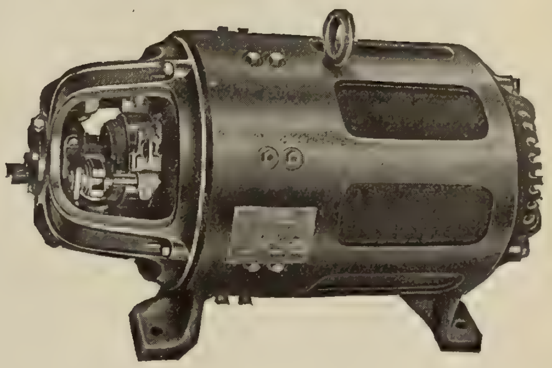

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1350, 1352.)

(*Mutual Releases continued from page* 1386.)

MUSTANG.

Nov. 12—Man to Man (Two parts—Drama).
Nov. 13—This Is the Life (Three parts—Dr.).
Nov. 19—The Warning (Two parts—Drama).
Nov. 26—The Valley Feud (Two parts—Dr.).

MUTUAL WEEKLY.

Nov. 4—Number 44, 1915 (News).
Nov. 11—Number 45, 1915 (News).
Nov. 18—Number 46, 1915 (Topical).

NOVELTY.

Nov. 8—Something in Her Eye (Comedy).
Nov. 10—Love and Bitters (Comedy).
Nov. 15—The World's Championship Baseball Series (Two parts—Topical).
Nov. 22—Spring Onions (Comedy).
Nov. 24—Taming a Grouch (Comedy).

RELIANCE.

Nov. 10—Father and Son (Three parts—Dr.).
Nov. 14—The Crest on Von Endheim (Two parts Drama).
Nov. 21—A Romance of the Alps (Two parts—Drama).
Nov. 28—The Friends of the Sea (Two parts—Drama).

RIALTO.

Nov. 8—The Devil's Darling (Three parts—Drama).
Nov. 17—The New Adam and Eve (Three parts—Drama).

THANHOUSER.

Nov. 7—Mistake of Mammy Lou (Drama).
Nov. 9—The Little Captain of the Scouts (Two parts—Drama).
Nov. 14—In Baby's Garden (Drama).
Nov. 16—In the Hands of the Enemy (Two parts—Drama).
Nov. 21—Beneath the Coat of a Butler (Dr.).
Nov. 23—The Baby and the Boss (Two parts—Comedy-Drama).
Nov. 28—All Aboard (Comedy).

THAN-O-PLAY.

Nov. 6—Mr. Meeson's Will (Three parts—Dr.).
Nov. 27—The Valkyrie (Three parts—Drama).

MUTUAL MASTERPICTURES.

Nov. 4—The Seventh Noon (Four parts—Dr.) (No. 45).
Nov. 11—The End of the Road (Five parts—Drama—No. 46).
Nov. 18—Inspiration (Thanhouser—Five parts—Drama—No. 47).
Nov. 25—The Strife Eternal (Five parts—Drama) (No. 48).

NORTH AMERICAN FILM CORPORATION.

Oct. 11—The Diamond from the Sky (Chapter No. 24, "The Mad Millionaire"—Two parts—Drama).
Oct. 18—The Diamond from the Sky (Chapter 25, "A House of Cards"—Two parts—Drama).
Oct. 25—The Diamond from the Sky, No. 26, "The Garden of the Gods" (Two parts—Drama).
Nov. 1—The Diamond from the Sky, No. 27, "Mine Own People" (Two parts—Drama).

Associated Film Sales Corp.

Releases for Week of Nov. 1.
Hilary of the Hills (Two parts—Drama).
Duel of Hearts (Ramona—Two parts—Dr.).
Out for a Million (Empire—Two parts—Drama).
And he Came Straight Home (Atla—Com.).
In and Out (Banner—Two parts—Com.).
Unexpected Reward (Liberty—Comedy).
Life in the West (Alhambra—Comedy).
Rosie's Many Thorns (Federal Comedy).

Releases for week of November 8:
Navajo Joe (Santa Barbara—Two parts—Drama).
He Never Knew (Ramona—Two parts—Dr.).
Duel of Hearts (Alhambra—Two parts—Drama).
His Word (Empire—Two parts—Drama).
Battle of Not Yet (Atla-Comedy).
The Axeman (Banner—Comedy).
School Boy's Memories; or, Kids at School (Liberty—Comedy).
Love, Luck and a Donkey (Federal—Com.).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Balboa, Globe Phunphilms.
Wednesday—Pathe News.
Thursday—Panama Films.
Friday—Gold Rooster Plays.
Saturday—Pathe News, Starlight.

BALBOA.

Nov. 8—Blot from the Sky (Three parts—Dr.).
Nov. 15—His Conquered Self (Three parts—Drama).
Nov. 22—A Gentleman's Agreement (Three parts—Drama).

GLOBE.

Nov. 1—Human Movements Analyzed (Educational).
Nov. 15—Our Feathered Friends at Dinner (Educational).

GOLD ROOSTER PLAYS.

Nov. 5—The Menace of the Mute (Five parts—Drama).
Nov. 12—Nedra (Five parts—Drama).
Nov. 19—Mary's Lamb (Five parts—Comedy).
Nov. 26—At Bay (Five parts—Drama).

PANAMA FILMS.

Nov. 4—Neal of the Navy (No. 10—"The Rolling Terror"—Two parts—Drama).
Nov. 11—Neal of the Navy (No. 11—Two parts—Drama).
Nov. 18—Neal of the Navy, No. 12 (Two parts Drama).
Nov 25—Neal of the Navy, No. 13 (Two parts—Drama).

PATHE.

Nov. 1—New Adventures of Wallingford (No. 5—"The Lilac Splash"—Two parts—Comedy).
Nov. 8—New Adventures of Wallingford, No. 6 (Two parts—Comedy).
Nov. 15—New Adventures of Wallingford, No. 7 (Two parts—Drama).
Nov. 22—New Adventures of Wallingford (No. 8, "Transaction in Summer Boarders")(Two parts—Comedy).
Nov. 22—Nannie Laurie (Cartoon).
—An Intimate Study of Birds, No. 11 (Educational).

PATHE NEWS.

Nov. 3—Number 88, 1915 (News).
Nov. 6—Number 89, 1915 (News).
Nov. 10—Number 90, 1915 (Topical).
Nov. 13—Number 91, 1915 (Topical).
Nov. 17—Number 92, 1915 (Topical).
Nov. 20—Number 93, 1915 (Topical).

PATHECOLOR.

Nov. 2—The Adventures of a Madcap (Four parts—Drama) (Colored).
Nov. 3—Whiffles' Futile Flivver (Comedy) (Colored).

PHOTOCOLOR.

Nov. 7—Children of the Netherlands (Scenic).
Nov. 21—Bamboo and Its Uses (Industrial—Colored).

PHUNPHILMS.

Nov. 8—Bughouse Bell Hops (Comedy).
Nov. 15—Tinkering with Trouble (Comedy).
Nov. 22—Great While it Lasted (Comedy).

PUNCH.

Nov. 17—Whiffles' Busted Date (Comedy).

STARLIGHT.

Nov. 6—Flats and Sharps (Comedy).
Nov. 13—Bungling Burglars Burgle (Comedy).
Nov. 20—All Dolled Up (Comedy).
Nov. 27—A Squabble for a Squab (Comedy).

VICTORY.

Oct. 27—The Eleventh Hour (Three parts—Drama).

Miscellaneous Feature Releases.

BROADWAY FILM CO.

November—Official War Films (Topical).

CORT FILM CORPORATION.

October—The Whirl of Life (Six parts—Dr.).

EQUITABLE FILM CORPORATION.

Oct. 25—Divorced (Triumph—Drama).
Nov. 1—The Better Woman (Triumph—Dr.).
Nov.' 8—Should a Wife Forgive (Drama).
Nov. 15—The Cowardly Way (Drama).

GREAT NORTHERN FILM CO.

October—A Woman's Honor (Four parts—Dr.).

IDEAL FILM SERVICE.

October—The Bottle (Four parts—Drama).
October—Alone in London (Five parts—Dr.).

INDIAN FILM CO.

Nov.—Russian Battlefields (Four parts—Topical).

KULEE FEATURES, INC.

October—How Molly Made Good (Photo Drama—Six parts—Drama).

METRO PICTURES CORPORATION.

Oct. 25—My Madonna (Popular Plays & Players—Five parts—Drama).
Nov. 1—Tables Turned (Rolfe—Five parts—Drama).
Nov. 8—Pennington's Choice (Quality—Five parts—Drama).
Nov. 15—The Woman Pays (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Oct. 28—The Masqueraders (Famous Players—Five parts—Comedy-Drama).
Nov. 1—Carmen (Lasky—Five parts—Drama).
Nov. 4—Still Waters (Famous players—Five parts—Comedy-Drama).
Nov. 8—Madame Butterfly (Famous Players—Five parts—Drama).
Nov. 11—The Mummy and the Humming Bird (Famous Players—Five parts—Dr.).
Nov. 15—Bella Donna (Famous Players—Five parts—Drama).
Nov. 18—Armstrong's Wife (Lasky—Five parts—Drama).

PREMO FEATURE FILM CORPORATION.

November—The Antique Dealer (Five parts—Drama).

MAX M. PULLMAN.

Nov.—Pendelton Oregon Round-Up (Top.).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

THE ADRIATIC FILM CO.

Nov.—Fatherland of Italy (Four parts—Dr.).

THE PICTURE PLAYHOUSE FILM COMPANY.

October—Love and War (Two parts—Comedy).
October—The Blackmailers (Two parts—Com.).

TRIANGLE FILM CORPORATION.

Releases for week of Nov. 7:
My Valet (Keystone—Comedy).
The Iron Strain (Kay-Bee—Drama).

Releases for week of Nov. 14:
The Coward (Fine Arts—Drama).
Old Heidelberg (Fine Arts—Drama).
Stolen Magic (Drama).
A Favorite Fool (Keystone—Comedy).

VICTORY FILM CORPORATION.

October—The Fall of Warsaw (Three parts—Topical).

WORLD FILM CORPORATION.

Oct. 24—Salvation Nell (Calif—M. P. Corp.—Drama).
Nov. 1—Bought (Shubert—Drama).
Nov. 8—Hearts of Men (Harris—Drama).
Nov. 15—A Butterfly on the Wheel (Shubert—Drama).
Nov. 22—Body and Soul (Frohman—Drama).
Nov. 29—The Sins of Society (Brady—Drama).

WORLD SERIES FILM CO.

October—1915 World's Championship Series (Topical).

V-L-S-E, INC.

Oct. 18—A Black Sheep (Selig—Five parts—Drama).
Oct. 18—The Man Who Couldn't Beat God (Vitagraph—Drama).
Oct. 25—The Rights of Man (Lubin—Five parts—Drama).
Nov. 1—The Crimson Wing (Essanay—Five parts—Drama).
Nov. 1—The Turn of the Road (Vitagraph—Drama).
Nov. 8—The Raven (Essanay—Six parts Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).
Nov. 15—Heights of Hazards (Vitagraph—Five parts—Drama).
Nov. 22—The Nation's Peril (Lubin—Five parts—Drama).
Nov. 29—The Caveman (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Oct. 13—The Magic Skin (Edison—Five parts—Drama).
Oct. 20—The Green Cloak (Kleine-Five parts—Drama).
Nov. 3—The Sentimental Lady (Kleine—Five parts—Drama).
Nov. 10—The Children of Eve (Edison—Five parts—Drama).
Nov. 17—The Politicians (Kleine—Drama).

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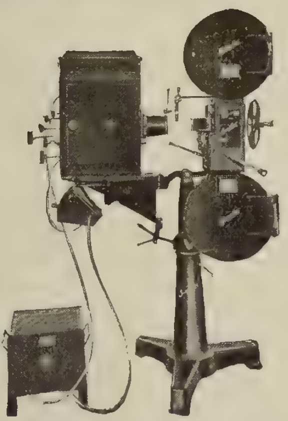

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1350, 1352.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Oct. 28—A Trick of Fate (Drama).
Oct. 29—The Coming of Angelo (Drama) (Biograph Reissue No. 21).
Oct. 30—The Sheriff's Trap (Drama).
Nov. 2—Between Father and Son (Special—Two parts—Drama).
Nov. 3—Dora Thorne (Special—Four parts—Drama).
Nov. 4—The Passing Storm (Drama).
Nov. 5—The Musketeers of Pig Alley (Drama) (Biograph Reissue No. 22).
Nov. 9—Weaver of Claybank (Special—Two parts—Drama).
Nov 10—The Laurel of Tears (Special—Three parts—Drama).
Nov. 11—Rosa and the Author (Drama).
Nov. 12—The God Within (Drama) (Biograph Reissue No. 23).
Nov. 16—The Chief Inspector (Special—Two parts—Drama).
Nov. 17—The Gambler of the West (Special—Four parts—Drama).
Nov. 18—The Eyes of the Soul (Drama).
Nov. 19—The Lonedale Operator (Drama) (Biograph Reissue No. 24).

EDISON.

Nov. 6—Waifs of the Sea (Drama).
Nov. 10—Cartoons on a Yacht (Cartoon—Comedy).
Nov. 12—The Truth About Helen (Special—Four parts—Drama).
Nov. 13—A Broth of a Boy (Drama).
Nov. 17—His Wife's Sweetheart (Comedy).
Nov. 19—A Child in Judgment (Special—Three parts—Drama).
Nov. 20—Black Eagle (Drama).
Nov. 24—Cartoons in a Sanitarium (Cartoon-Comedy).
Nov. 26—The Ring of the Borgias (Special—Four parts—Drama).
Nov. 27—Roses of Memory (Drama).

ESSANAY.

Nov. 3—The Fable of "The Escape of Anthony and the Salvation of Herbert" (Comedy).
Nov. 4—The Night Sophia Graduated (Com.).
Nov. 5—Broncho Billy's Mexican Wife (Western—Drama).
Nov. 6—On the Little Mill Trace (Special—Two parts—Drama).
Nov. 8—Twice Into the Light (Special—Three parts—Drama).
Nov. 9—Wine, Women and Song (Special—Two parts—Drama).
Nov. 10—The Fable of "Handsome Jethro Who Was Simply Cut Out to Be a Merchant" (Comedy).
Nov. 11—Cupid's Bath (Comedy).
Nov. 12—The Indian's Narrow Escape (Western—Drama).
Nov. 13—The Second Son (Special—Three parts—Drama).
Nov. 15—The Undertow (Special—Three parts—Drama).
Nov. 16—A Bit of Lace (Special—Three parts—Drama).
Nov. 17—Canimated Nooz Pictorial, No. 2 (Cartoon—Comedy).
Nov. 18—Snakeville's Eugenic Marriage (Western—Comedy).
Nov. 19—Too Much Turkey (Drama).
Nov. 20—The River of Romance (Special—Two parts—Drama).

GEORGE KLEINE.

Sept. 20—A Woman's Mistake (Special—Two parts—Drama).
Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).
Oct. 4—The Fashion Shop (Special—Two parts—Drama).
Oct. 11—Wilful Peggy (Special—Two parts—Drama).
Oct. 18—The Village Outcast (Special—Two parts—Drama).
Oct. 25—The Price of Ambition (Special—Two parts—Drama).

KALEM.

Nov. 3—The Sign of the Broken Shackles (Special—Two parts—Drama).
Nov. 5—The Ventures of Marguerite, No. 2, "The Rogue Syndicate" (Drama).
Nov. 6—Danger Ahead! (Episode No. 52 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 8—The Woman of the Sea (Special—Three parts—Drama).
Nov. 9—The Hoodoo's Busy Day (Burlesque—Comedy).
Nov. 10—The Dream Seekers (Special—Two parts—Drama).
Nov. 12—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama).
Nov. 13—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 15—The Pitfall (Special—Four parts—Drama).
Nov. 16—A Bargain in Brides (Burlesque—Comedy).
Nov. 17—The Night of the Embassy Ball (Special—Two parts—Drama).
Nov. 19—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).
Nov. 20—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 22—A Woman's Wiles (Special—Three parts—Drama).
Nov. 23—Oh, Doctor! (Burlesque-Comedy).
Nov. 24—An Enemy of Mankind (No. 1 of the "Stingaree" Series) (Special—Three parts—Drama).
Nov. 26—A Society Schemer (No. 5 of "The Ventures of Marguerite") (Dr.).
Nov. 27—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama).

LUBIN.

Nov. 6—The Cellar Spy (Comedy).
Nov. 8—The Orgy (Drama).
Nov. 9—Half a Million (Comedy).
Nov. 10—The Secret Room (Special—Two parts—Drama).
Nov. 11—The Ghost of Twisted Oaks (Special—Three Parts—Drama).
Nov. 12—A Night in Old Spain (Drama).
Nov. 13—His Three Brides (Comedy).
Nov. 15—The Wall Between (Drama).
Nov. 16—An Accident Policy (Comedy).
Nov. 17—In Love's Own Way (Special—Three parts—Drama).
Nov. 18—Margie of the Underworld (Special—Two parts—Drama).
Nov. 19—The Death Web (Drama).
Nov. 20—His Wife's New Lid (Comedy).
Nov. 22—An Ambassador from the Dead (Dr.).
Nov. 23—Limberger's Victory (Comedy).
Nov. 24—The Meddlesome Darling (Special—Two parts—Drama).
Nov. 25—As the Twig is Bent (Special—Three parts—Drama).
Nov. 26—Meg o' the Cliffs (Drama).
Nov. 27—Blaming the Duck or Ducking the Blame (Comedy).

MINA.

Sept. 30—Why the Boarders Left (Comedy).
Sept. 2—Squeals on Wheels (Com)
Sept 9—Lost in the Swim (Comedy).
Sept. 16—Booming Trixie (Comedy).
Sept. 23—When Husband's Go to War (Com.).
Oct. 7—The Honeymoon Roll (Comedy).
Oct. 14—Alone in the City of Sighs and Tears (Comedy,.
Oct. 21—Beached and Bleached (Comedy).
Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).

SELIG.

Nov. 8—The Come Back of Percy (No. 3 of "The Chronicles of Bloom Center"—Special—Two parts—Comedy).
Nov. 8—Hearst-Selig News Pictorial, No. 89, 1915 (News).
Nov. 9—The Chef at Circle G (Western—Comedy).
Nov. 11—Hearst-Selig News Pictorial. No. 90, 1915 (News).
Nov. 13—The White Light of Publicity (Dr.).
Nov. 15—The Vengeance of Rannah (Special—Two parts—Drama).
Nov. 15—Hearst-Selig News Pictorial, No. 91, 1915 (News).
Nov. 16—The Tenderfoot's Triumph (Western—Drama).
Nov. 18—The Print of the Nails (Special—Three parts—Drama).
Nov. 18—Hearst-Selig News Pictorial, No. 92, 1915 (News).
Nov. 20—Locked In (Jungle—Zoo Wild Animal—Drama).
Nov. 22—Chronicles of Bloom Center, No. 4, "A Thing or Two in Movies" (Special—Two parts—Comedy).
Nov. 22—Hearst-Selig News Pictorial No. 93, 1915 (Topical).
Nov. 23—The Impersonation of Tom (Western-Drama).
Nov. 25—Hearst-Selig News Pictorial No. 94, 1915 (Topical).
Nov. 27—Young Love (Drama).

VIM.

Nov. 12—The Midnight Prowlers (Comedy).
Nov. 19—A Pair of Birds (Comedy).

VITAGRAPH.

Nov. 8—No Tickee—No Washee (Comedy).
—California Scrap Book (Edu.).
Nov. 9—For the Honor of the Crew (Broadway Star Feature—Special—Three Parts—Drama).
Nov. 10—Hats Is Hats (Comedy).
Nov. 11—Sis (Comedy—Drama).
Nov. 12—Romantic Reggie (Comedy).
Nov. 13—The Woman's Share (Special—Two Parts—Drama).
Nov. 15—Sonny Jim and the Great American Game (Comedy).
Nov. 16—Gone to the Dogs (Special—Two Parts—Drama).
Nov. 17—The Counts (Comedy).
Nov. 18—A Motorcycle Elopement (Com.).
Nov. 19—Diplomatic Henry (Comedy).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).
Nov. 22—Love and Law (Comedy).
Nov. 23—Saints and Sinners (Broadway Star Features) (Special—Three parts—Drama).
Nov. 24—Sonny Jim and the Family Party (Comedy).
Nov. 25—Ghosts and Flypaper (Comedy).
Nov. 26—All for the Love of a Girl (Comedy).
Nov. 27—A "Model" Wife (Special—Two parts—Comedy-Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 16—The Ruling Power (Special—Three parts—Drama).
Oct. 20—To Cherish and Protect (Special—Three parts—Drama).
Nov. 6—Anselo Lee (Special—Three parts—Drama).
Nov. 9—For the Honor of the Crew (Special—Three parts—Drama).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama)
Nov. 23—Saints and Sinners (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

July 21—The Cup of Chance (Special Feature—Three parts—Drama)
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama)
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama)
Sept. 15—The Purple Night (Three parts—Special Feature—Drama)
Sept. 29—The Girl from Tim's Place (Special—Feature—Three parts—Drama).
Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama)
Oct. 27—The Morning After (Special Feature—Three parts—Drama)

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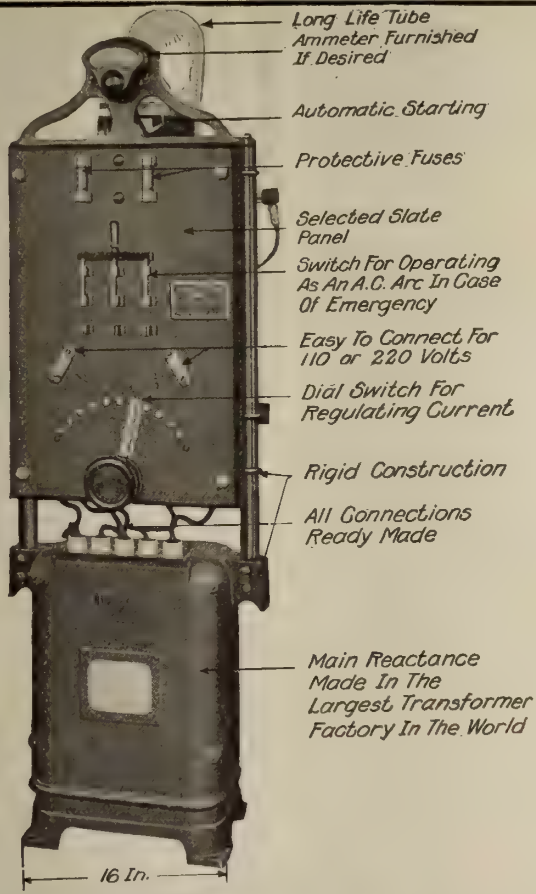
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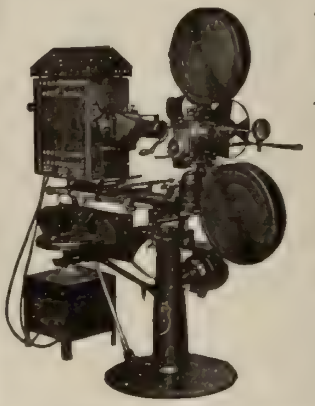

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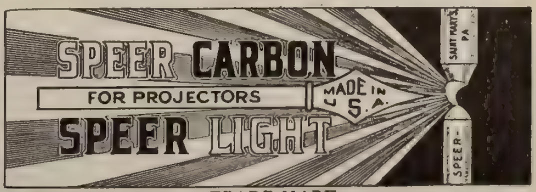

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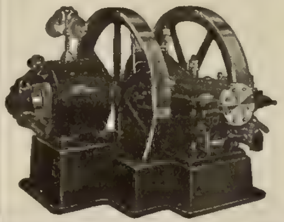

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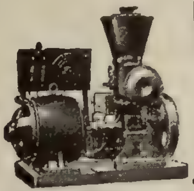

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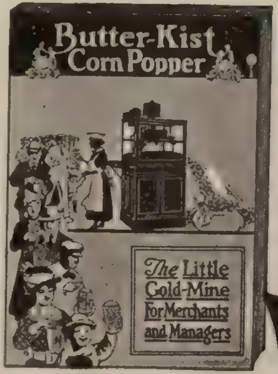
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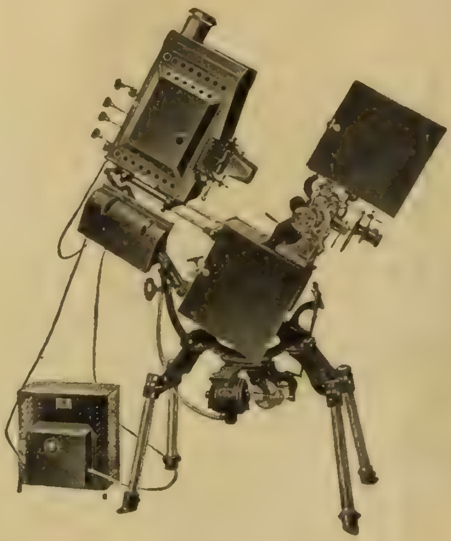

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NOTE: This issue corresponds with one dated November 27th under old plan.

ol. 26, No. 9 November 20, 1915 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Armstrong's Wife" (Lasky-Paramount).

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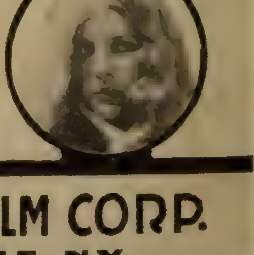

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They are the feet of the most famous dancers in the world—the originators of the One-Step, Tango, Maxixe; owners of the Castle House; the stars of New York's greatest musical comedies—the most discussed couple in all America.

Mr. & Mrs. Vernon Castle

Since they became famous bids have gone high to bring them into motion pictures. **We have paid their price.** And these million dollar feet can wend their steps into your box office and put over for you as big a show as you have yet known.

Although the outstanding memory of "The Whirl of Life" is in those wonderful dancing scenes in ballroom, on stage and in richly lighted royal cabarets—this feature is as powerful a drama as has come before you this year. It is written around the almost unbelievable lives of these two young people.

The WHIRL of LIFE

Story by Vernon Castle. Adapted for Screen by Catharine Carr. Produced by Oliver D. Bailey.

Buyers of territories, base your choice on the judgment of these hard-headed buyers:—

A. Caille & Co., Majestic Theatre, Detroit, Mich., bought the States of Michigan and Ohio; Authors Film Co., Inc., Empire Theatre Building, New York, bought Greater New York State, Pennsylvania, New Jersey, while the Celebrated Film Corporation of Chicago purchased Illinois and Wisconsin. Warren Short, Equitable Building, New York, has just purchased Virginia, Georgia, Alabama, North and South Carolina. It is worth a telegram, a telephone call or a personal call.

Wire to Cort To-Day

Cort Film Corporation

John Cort President

1476 Broadway N.Y.

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Ira Hill

Mr. and Mrs.
VERNON CASTLE

have torn the veil from their private life and have given to you what newspaper and magazine publishers have been begging them to tell without success for years.

This great picture abounds in surprise, villainy, pathos, humor, excitement, such as would rouse the envy of a Jules Verne.

Now, while Mr. and Mrs. Castle themselves are playing to $2 houses, bring them in this great six-reel motion picture, that never lags a moment, into your house. If this picture is not a go, nothing ever will be; for it has all the qualities that make for a motion picture success—big stars, a powerful play, perfect direction, good photography and the right sort of advertising.

The charming Mrs. Castle is seen in a myriad of costumes made for her by the most celebrated modistes of Paris and New York. Mrs. Castle has been known as the fashion leader for the last several years and in this production she brings forth many fashion surprises.

The WHIRL *of* LIFE

At the Globe Theatre, N. Y., it went over like a whirlwind with $2 paid for every seat. The critics on the N. Y. papers went wild declaring the story and the picture one of the sensations of the year.

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PROGRAM —

THE PRINCE IS TAUNTED BY THE THIEVES.

THE PRINCE EJECTED FROM THE PALACE GROUNDS

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THE PAUPER ON HIS WAY TO THE CORONATION.

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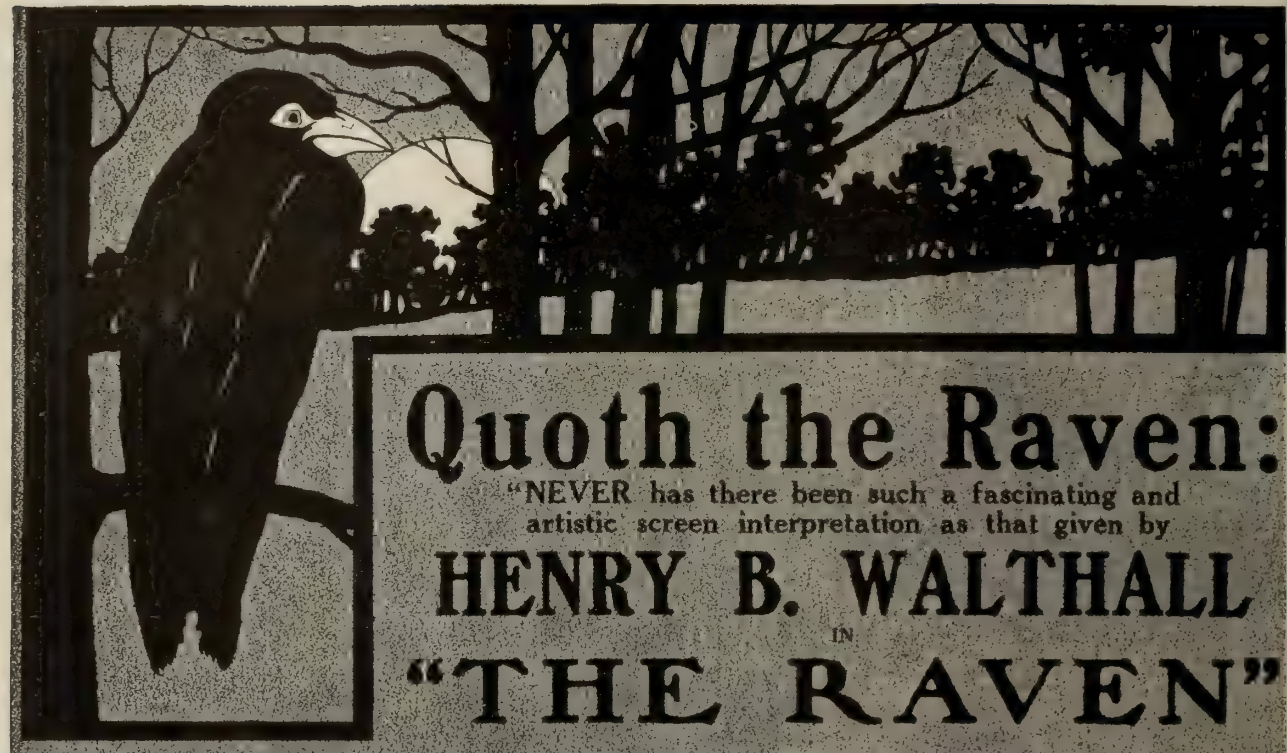

Quoth the Raven:

"NEVER has there been such a fascinating and artistic screen interpretation as that given by

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"THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert.

Featuring Richard C. Travers and June Keith.

"A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker.

Featuring June Keith, John Slavin and William Burress.

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(in 6 acts)

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"THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert.

Featuring Ruth Stonehouse.

"GRAUSTARK" (in 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright.

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WAR ROMANCE

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Featuring

E. H. CALVERT and RUTH STONEHOUSE

Directed by E. H. Calvert

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1333 Argyle Street, Chicago
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FEATURE PLAY

The Story of a Little Girl With a Heartache

"Go away, little Ragamuffin!"

With hands thrust deep in ragged pockets, his face blazing resentment, the boy turned from the hard-faced woman.

But a pair of blue eyes followed him wistfully.

Day after day a golden haired girl looked longingly after the boy she might not play with.

Years passed and her heart ached with a great yearning.

One day the Golden Path her mother had sought for her opened. For a rich man had noticed her beauty.

The little girl faced the glaring lights of the city and they blinded her eyes. She was pitifully alone and her footsteps wavered when the man offered her all the beautiful things that wealth could buy.

But the "little Ragamuffin" had watched and waited. He knew the perils of the Golden Path and he placed his arm about her protectingly. Then he whispered that he loved her, and she was happy at last.

This fascinating story is portrayed in Essanay's five-act photodrama, "A Daughter of the City," written by H. S. Sheldon and directed by E. H. Calvert. It is a powerful drama, pointing out a great present day evil.

Marguerite Clayton is the little "Daughter of the City" and E. H. Calvert represents the vampire of society.

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is thrilling millions by his great western dramas. The latest are:

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Released November 26
and
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The Latest

ESSANAY-CHAPLIN

picturing the great comedian, Charles Chaplin, in a new and funnier-than-ever role is

"A NIGHT IN THE SHOW"
in 2 acts

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DARWIN KARR

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"THE LOSING GAME"
3 act drama—Released November 30

★★★

Other Releases

"THE EDGE OF THINGS"
3 act drama
Released, November 27

"THE NIGHT OF SOULS"
3 act drama
Released, November 29

"THE FABLE OF THE LOW DOWN EXPERT ON THE SUBJECT OF BABIES" By George Ade.
Released December 1

"JACK SPRAT AND THE SCALES OF LOVE"
Comedy—Released December 2, through the General Film Co.

1333 ARGYLE ST., CHICAGO **George K. Spoor, President**

AN APPEAL FOR FAIR PLAY

Because of letters of protest received from numerous exhibitors who secured from so-called film exchanges the conglomerations entitled Charles Chaplin in "The Mix-Up," "Ambition" and "The Review," Mr. Chaplin again wishes to warn the public in general, and the exhibitors in particular, that neither he nor the Essanay company is responsible for these patched-up films.

The films in question are not complete Chaplin pictures. They are merely a rehash of some of the earlier efforts in which Mr. Chaplin did appear. Fragmentary bits have been strung together—without regard to sequence or story.

Mr. Chaplin asks for fair play.

A great injustice is done to Mr. Chaplin, who undoubtedly is the central figure about which these films revolve. Charles Chaplin—as the reputable exchanges know—is producing exclusively for ESSANAY complete pictures that merit the keen popularity they receive everywhere.

ESSANAY asks fair play. Not alone for Mr. Chaplin—who undoubtedly is greatly injured—but for the great public which is anxiously awaiting every new ESSANAY-CHAPLIN release.

If you are an exhibitor, certainly you do not want to delude your patrons. Only in fair play can you derive profits. Just remember that you can only fool the people once.

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Repetition of "Titanic Disaster" now impossible
Pittsburg's "Safety First" Dance a modern "Castle" version
Farewell to more Canadian troops

All this and much more seen in this week's

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Every man, woman and child in the
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Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Pictures

Paramount Pictures

Paramount

The November releases excel any group of motion pictures ever released for the exhibitor's use, either by any one concern or by all concerns together, in the same period, in the history of the motion picture industry.

The group defies all comparison. Read it and you will agree with us.

Date	Manufacturer	Play	Star	No. Reels
				*
Nov. 1	LASKY By Arrangement MORRIS GEST	*CARMEN*	*Geraldine Farrar*	D. 5
4	FAMOUS PLAYERS	*STILL WATERS*	*Marguerite Clark*	C.D. 5
8	FAMOUS PLAYERS	*MADAME BUTTERFLY*	*Mary Pickford*	D. 5
11	FAMOUS PLAYERS	*THE MUMMY and the Humming Bird*	*Charles Cherry*	D. 5
15	FAMOUS PLAYERS	*BELLA DONNA*	*Pauline Frederick*	D. 5
18	LASKY	*ARMSTRONG'S WIFE*	*Edna Goodrich*	D. 5
22	LASKY	*CHIMMIE FADDEN OUT WEST*	*Victor Moore*	C. 4
25	PALLAS	*A GENTLEMAN FROM INDIANA*	*Dustin Farnum*	D. 5
29	FAMOUS PLAYERS	*THE PRINCE AND THE PAUPER*	*Marguerite Clark*	Idyll 5

* D—Drama. C-D—Comedy-Drama. C—Comedy.

These pictures are proving daily every statement we have made concerning them.

See next page for December releases.

Paramount Pictures

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ONE HUNDRED and TEN WES
NEW YORK,

Pictures

ecember Releases present a series of photodramatic at-
actions which assure exhibitors they will continue to
ave the same strong program of superior pictures, feat-
ring artists who have gained the highest place in public
steem and popular approval.

Date	Manufacturer	Play	Star	No. Reels
Dec. 2	LASKY	*MR. GREX OF MONTE CARLO*	*Theodore Roberts*	* D. 5
6	MOROSCO	*"JANE"*	*Greenwood & Grant*	C. 5
9	LASKY	*THE UNKNOWN*	*Lou-Tellegen*	D. 5
13	LASKY	*THE CHEAT*	*Fannie Ward*	D. 5
16	PALLAS	*REFORM CANDIDATE*	*Maclyn Arbuckle*	D. 5
20	FAMOUS PLAYERS	*THE FOUNDLING*	*Mary Pickford*	D. 5
23	FAMOUS PLAYERS	*THE RED WIDOW*	*John Barrymore*	C. 5
27	LASKY	*THE IMMIGRANT*	*Valeska Suratt*	D. 5
30	FAMOUS PLAYERS	*DENMAN THOMPSON'S "THE OLD HOMESTEAD"*		D. 5

* D—Drama. C—Comedy.

This program is giving the best service at reasonable prices to
xhibitors everywhere in towns of whatever size.

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LASKY

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JESSE L. LASKY Pres. SAMUEL GOLDFIS

MUTUAL PROGRAM

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LESSONS IN LOVE

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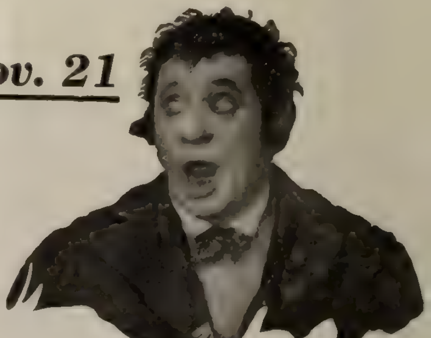

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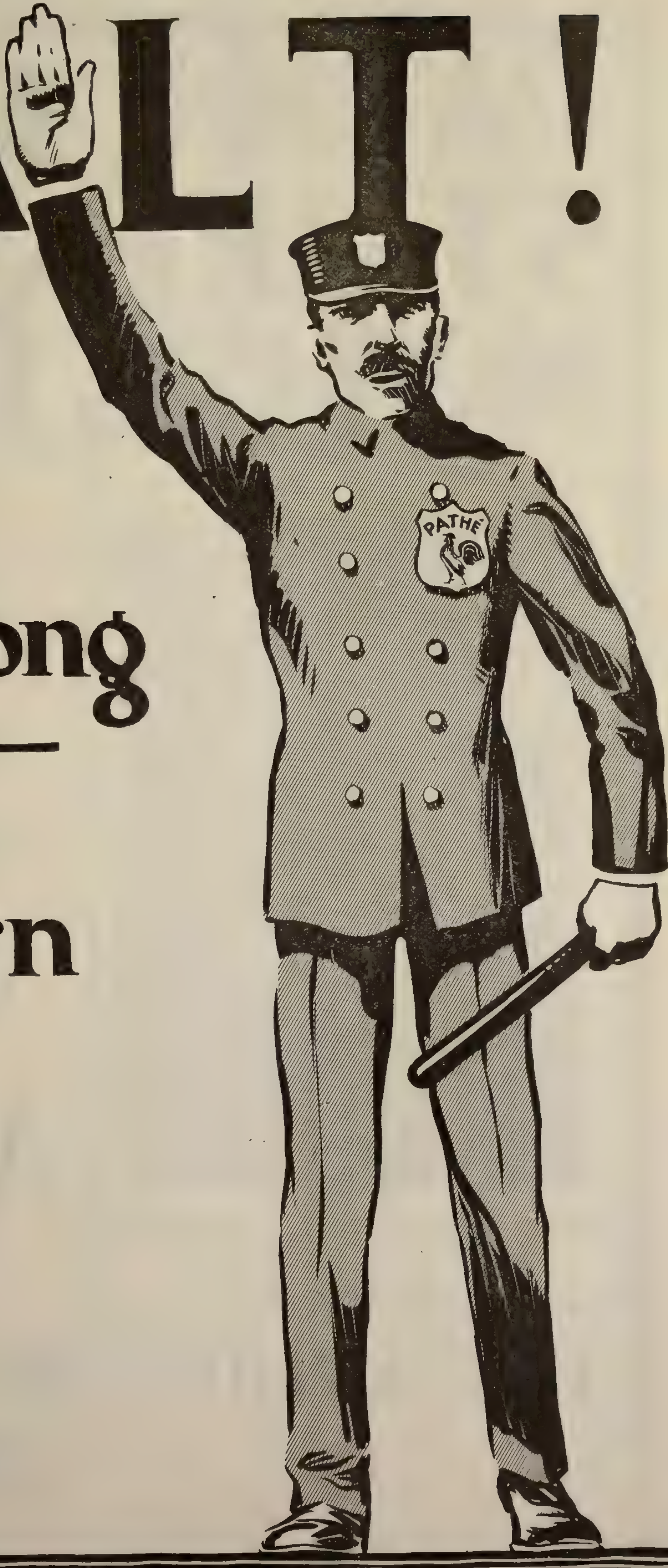

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Putting Their Stuff Over in a Natural, Clean and High Class Way, Without Sacrificing a Bit of the Fun.

A Sweet Scene in "Love, Pepper and Sweets"

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"Midnight Prowlers"

Nov. 19th
"A Pair of Birds"

Nov. 26th
"Pressing Business"

Dec. 3rd
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A Vim Comedy Every Friday
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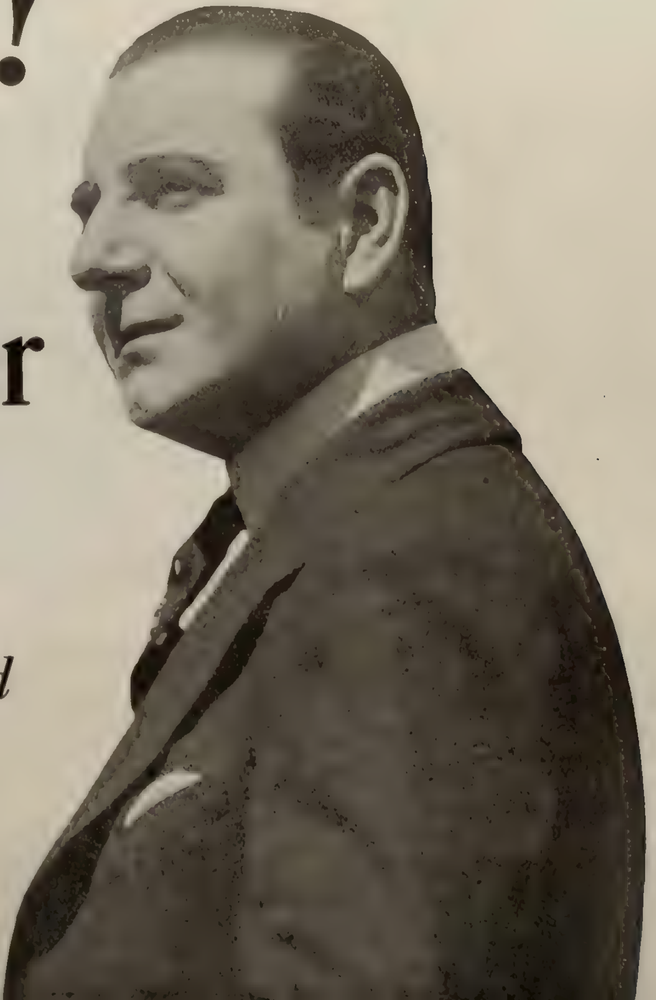
Founded on the Saturday Evening Post story by Rupert Hughes, "Canavan, the Man Who Had His Way."

A story of love and politics---of the rise of one Danny Canavan, flagman, to the political dictator-



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December 8th!

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The Destroying Angel

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and Marc MacDermott

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with Maude Fealy

George Kleine

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LUBIN

MONDAY NOV. 22ND

L.C. SHUMWAY
IN
"An Ambassador from the Dead"
ONE ACT DRAMA

TUESDAY NOV. 23RD

D.L. DON
IN
"Limberger's Victory"
ONE ACT COMEDY

WEDNESDAY NOV. 24TH

FRANCIS JOYNER
IN
"The Meddlesome Darling"
TWO ACT DRAMA

THURSDAY NOV. 25TH

L.C. SHUMWAY
IN
"As the Twig is Bent"
THREE ACT DRAMA

FRIDAY NOV. 26TH

L.C. SHUMWAY
IN
"Meg of the Cliffs"
ONE ACT DRAMA

SATURDAY NOV. 27TH

BILLIE REEVES
IN *"Blaming the Duck"*
OR *"Ducking the Blame"*
ONE ACT COMEDY

GENERAL FILM
LUBIN
RELEASES

Siegmund Lubin

"Love and Law"

Comedy ....MONDAY, NOV. 22

The deacon owns a "Flivver"; Jimmy a classy little racer, and both are rivals for the widow's hand. The deacon puts one over and Jimmie joins the "Road-gang," but he turns the tables and wins out. WILLIAM DUNCAN, GEORGE STANLEY and ANN DREW.

"Saints and Sinners"

Three-Part Drama. Broadway Star Feature TUESDAY, NOV. 23

Misunderstandings and jealous suspicions cause a fifteen-year separation of husband and wife, but in the joy of their reunion all is forgotten. Presenting MAURICE COSTELLO, LEAH BAIRD, ADELE DE GARDE, GARRY McGARRY and VAN DYKE BROOKE.

"Sonny Jim and the Family Party"

Comedy ....WEDNESDAY, NOV. 24

Sonny Jim's parents take him to Aunt Susan's to spend Thanksgiving and what doesn't happen when he and the five "Imps" get busy is not worth mentioning. BOBBY CONNELLY as Sonny Jim.

"Ghosts and Flypaper"

Comedy ....THURSDAY, NOV. 25

The widow owns a house reputed to be "haunted," so the rivals for her heart and hand try to get tenants for her. Each plays "Ghost" with the other's tenants, with laughable and startling results. An all-star cast.

"All for the Love of a Girl"

Comedy ....FRIDAY, NOV. 26

The mayor is converted, through love, into a leader of woman's suffrage. He dreams a dream which is too funny for words and has a joyful awakening. Featuring MR. and MRS. SIDNEY DREW.

"A 'Model' Wife"

Two-Part Comedy-Drama...SATURDAY, NOV. 27

Her daring and resourcefulness, as well as her sweetness and charm, win the consent of Robert's father to their marriage, while Robert has a good laugh at the way he introduced his bride. LILLIAN WALKER and ANTONIO MORENO are the leads.

Six a Week, Including a Three-Part Broadway Star Feature

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Comedy ....Monday, Nov. 29
"THE MYSTERY OF THE EMPTY ROOM"
Two-Part Drama ....Tuesday, Nov. 30
"A SCANDAL IN HICKVILLE"
Comedy ....Wednesday, Dec. 1
"THE CONQUEST OF CONSTANTIA"
Comedy-Drama ....Thursday, Dec. 2
"THE HOME CURE"
Comedy ....Friday, Dec. 3
"CAL MARVIN'S WIFE"
Three-Part Drama. Broadway Star Feature Saturday, Dec. 4

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Van Dyke Brooke
Adele De Garde and
Garry Mc.Garry

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"SAINTS AND SINNERS"

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Through his friend Jack Arden, a widower with one child, Ashley is brought to the realization that he is growing away from his wife, Margaret, and Eileen, his daughter, on account of his devotion to his books

Margaret's sister, Dora, who is weak and frivolous. starts a flirtation with Jack Arden Margaret attempts to help her sister escape from the attentions of Arden Ashley misunderstands the situation and when he sees Arden embrace Margaret by mistake, shoots and kills him. Ashley denounces his wife and turns her out of the house She goes to a convent.

Fifteen years later, Eileen, now a young lady, falls in love with young Robert Arden, but Ashley objects without giving an explanation Ashley is striken with apoplexy and dies

Dora, who had gone to India, returns and tells the whole story. She goes with Robert to the convent, where Eileen's mother is, and explanations follow Margaret forgives Dora and Robert marries Eileen.

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The second episode of the $10,000 series based upon the romantic novel by

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Author of "Raffles"

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A friendly tiger which obligingly devours Count Teddy de Jasbo aids Bud in his effort to win lovely Ethel.

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CROSSED WIRES

An Episode of the

Hazards of Helen Railroad Series

Helen's daring in leaping from the auto to the side ladder of the freight is just one of her sensational feats in this episode.

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These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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(The Index for this issue will be found on page 1516)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, November 20, 1915

Facts and Comments

ONE of the superstitions we would like to put to test is the oft-repeated one about the coming extinction of the "little exhibitor." The writer of this column had special opportunities within the last few weeks to get in touch with conditions as they actually exist and he found "the little exhibitor" very much alive. The cluster of splendidly lighted theaters on the busy corners and thoroughfares are not infrequently kept by "the little exhibitor" who has survived the slings and arrows of outrageous fortune while bigger men around him were battling against fierce odds and often went under. Then there are "the neighborhood theaters." Let us make no mistake about their vitality and their tremendous influence. Most of the neighborhood theaters are kept by "the little exhibitor." I have great respect for these men, many of whom are masters of their craft.

* * *

OUR friends of the daily press have taken the motion picture to their editorial bosom, but the embrace is at times quite awkward and embarrassing to our noble art. One paper speaks of a distinguished tragedian "posing" for motion pictures. There is nothing more fatal to a motion picture actor than "posing." Another friendly critic remarks thusly: "The play being a motion picture affair was of course not without its flaws," or words to that effect. If he is right, the screen is afflicted with the handicap of original sin. That, "of course," sounds so dreadfully dogmatic.

* * *

THE Sunday question is being again agitated all over the country. There are more motion picture theaters open on Sunday at this time than ever before. This could not have happened if the motion picture had not been on its good behavior. A most significant fact is the support given to Sunday pictures by ministers. Of course, they insist on proper pictures in keeping with the character of the day. The Sunday program ought to have distinct educational features. Any exhibitors interested in the subject will do well to send for our publication, "The Sunday Law and the Motion Picture." We will send the pamphlet free of charge to any one who will take the trouble to write for it.

* * *

THE exhibitor who remarks that "we must keep censorship until a better substitute can be found" does not make himself very clear. What do you mean by "substitute"? We want no censorship and no substitute. Public opinion and the laws now on the statute books is all we need for a twentieth century regulation of the motion picture.

* * *

WE hear the complaint about "padding" in features from so many exhibitors that we feel in duty bound to warn the producers against this odious practice. The public wrath is sure to come. There may be a revival of the single reel such as we now little dream of. If it does come as a result of overcrowding the market with padded stuff we can see shelves full of "glorious masterpieces" doing nothing. There will be scant sympathy for the "padders."

* * *

A VALUED friend and correspondent of The Moving Picture World suggests a title editor for every worth while film company. There are nominal title editors now, but they seem to be a little bit remiss now and then. It surely is no herculean task to proofread two or three hundred feet of titles or even five times as much. A typographical error in a newspaper is a venial sin compared with a shocking and disfiguring mistake in film titles.

* * *

READERS of The Moving Picture World have freely used the anti-censorship literature which we offered and are still offering to send to any exhibitor who thinks he has use for it. The result is curious and interesting. In the newspaper clippings which we receive from all parts of the country we notice the very phraseology of The Moving Picture World. The expression "Freedom of the Screen" seems to have appealed to editors of newspapers. In this movement for the liberation of the industry from an intolerable yoke and a heavy financial burden, The Moving Picture World has blazed a trail which every advocate of the freedom of the screen is bound to follow.

Right the War Tax

By W. Stephen Bush.

THE special war tax imposed by Congress upon motion picture theaters will expire on the 31st day of next month. This may sound like cheerful news, but it is quite the contrary. We must not forget that Congress will meet for its short session on the first Monday of December. One of the first and perhaps the only thing Congress will do is to revise the war tax schedules. The intention is according to our best information to revise these schedules upward rather than downward.

Last year the tax was defended on the ground that the European war caused a great falling off in import duties; this year the claim will be that we have to provide for money not only to offset the loss of revenue through a decrease in imports, but to meet the expenses of a policy of national "preparedness."

Let us admit that from time immemorial all amusements have been subject to taxation by the state. The motion picture theaters have been and are now taxed by the city, the state and the nation. It has been definitely proved right here in this city that the special war tax drove scores of exhibitors out of business. No doubt the same result followed in other portions of the country. In case of the smaller theaters the tax was altogether excessive and confiscatory. It was scarcely less of a hardship on all the motion picture theaters.

We think that the theater and the motion picture house are, or ought to be, two entirely distinct and different propositions. We take the statesman's point of view in this matter. The one feature which differentiates the motion picture house from the legitimate theater is the distinct educational value of the screen. The motion picture has fully as much educative force and influence as the press, or the school, or the pulpit, or the library. There are narrow men and narrower women who see but the occasional lurid feature or the loud poster. They forget the vast amount of good the screen is doing every hour of the day. It is not only the strictly educational picture which enlightens and refines the millions who go to the motion picture houses day after day. Every visualized work of fiction, every filmed version of the drama, every animated weekly, indeed every portrayal of life has an educative influence. We do not for a moment deny that the legitimate stage has a similar influence, but it is not half as widespread, no, not one-tenth nor one-hundredth part as widespread. Besides, the legitimate theater charges on an average ten times as much for admission as the motion picture house. The motion picture supplies all the people, the readers of the penny press no less than the readers of the high-priced magazines.

To tax any medium of expression with such marvelous powers as those possessed by the motion picture is against the first principles of statesmanship. Whatever has educational value ought to be encouraged and promoted by the state. This is not a mere theory. It is and has been the settled policy of American statesmanship ever since the Dutch and the Puritan days. To a democracy the educational influences in the state are like the breath of life. Popular government has not and can not have any foundation other than public intelligence. A medium which imparts knowledge and information along with entertainment is clearly entitled to the fostering care of American statesmanship. If any taxes are imposed the necessity ought be paramount and the amount as light as possible.

The government of Italy has recognized this principle in its practical treatment of motion picture films. The government of Italy is about as poor as our own government is rich. It is compelled to tax pretty nearly everything in sight. Motion picture films are taxed in Italy if they deal with purely dramatic themes, but they are exempt from taxation if they are educational in character. A motion picture theater which shows at least one or two educational films on its daily program ought to be exempt from special war taxation. If we tax educational films we might just as well tax the newspapers and the books and the lectures in the universities. The motion picture theater is the university of the plain people. It is beyond all manner of doubt the most important factor in promoting adult education. We have the word of one of the oldest educators of the day for the assertion that adult education is the foremost need of our country today.

THE MOVING PICTURE WORLD would like to see the organized exhibitors take up this matter of fighting the war tax. As it now stands, and as it may stand hereafter, the tax will be levied on the exhibitor. We understand that the producers will be ably represented in Washington and that a determined effort will be made to either abolish the tax altogether or to secure a substantial reduction. The exhibitors being most directly concerned ought to be represented in Washington, at least at this particular time and for this particular purpose. It would be well for all the exhibitors, whether organized or not, to make themselves heard. The screen's political power has been recently demonstrated in this state. The men who attend the coming session of Congress all have political ambitions. Most of them, it is fair to presume, are honestly trying to discharge their duties to their constituents. Now, then, let every exhibitor write to the Congressman of his district and urge his protest against the special war tax on motion picture theaters. Congressmen are responsive to a strong and genuine public demand.

The motion picture interests under the leadership of THE MOVING PICTURE WORLD succeeded in defeating the Crafts censorship bill. Taxation is every bit as objectionable as censorship. Unless a determined effort is made by all the branches of the industry there is grave danger of an increase in the special war tax on motion picture theaters.

There is no time to be lost. Congress will meet within the next three weeks. The work of Congress will naturally have to be done quickly, as it must adjourn by March 4.

Our advice is: Get together without delay and do something.

WE commend the perusal of the views of Mr. George Kleine, printed in another part of THE MOVING PICTURE WORLD. What entitles these views to special consideration is the fact that they come from one of the pioneers of the industry and a close and observant student of affairs and conditions. It is most pleasing and gratifying to note that the exhibitors on their part are most anxious to co-operate with the producer. Nothing more beneficial to the development of the industry along the right lines could be imagined than such a continued era of good feeling between the two most important branches.

Thou Shalt Not*

By Louis Reeves Harrison.

NOT to mention those reviewers of photoplays who are still in the "I like this" or "I don't like that" imperfect stage of development, who imagine that mere opinion, such as any member of an audience could deliver, becomes criticism when it is printed, and not to mention those who have become soured by envious failure or sweetened by flattering attentions, there are critics whose "Thou Shalt Not" may never decide the success or failure of a photodrama, whose influence is nevertheless deeply felt, who unconsciously acquire a fault-finding habit that interferes with their discovery and nourishment of true genius. True genius is highly sensitive and keenly self-conscious, a strange combination of egotism and modesty, resulting from a superior knowledge of the world and of self. It requires a critic of superior appreciation and broad sympathies to foster all that is fine in creative effort while holding in restraint any tendency which might be fatal to original achievement.

It is not unusual for a novelist to receive opposing criticisms from a clipping bureau, one stating that the author's exquisite style barely compensates for the loosely-built plot, the other declaring that the well-constructed plot barely saves the badly-written story from oblivion. Such bare assertion, unsupported by analysis is of no value to the writer and obviously worthless to the reader. So far as the author of a photodrama is concerned, it would appear to be a matter of interest to determine whether or not he IS the author, or whether he is trying to sell old lamps for new. When it is considered how much audiences have endured from stale repetition, originality might easily cover a multitude of sins.

It is an easy matter to recognize the light that still burns in some good old lamps. When stories of proven worth, the Camilles, the Cinderellas, the Carmens, are transformed for the screen the average critical mind lounges in an orchestra chair during a well-established run and has only to occupy itself with minor details, mostly those of type and treatment, but a much higher order of discrimination is required to formulate appreciation and creative criticism in reviewing pure examples of the New Art, stories written for screen presentation alone. The constant repetition of past years has placed the average audience in the position of one knowing beforehand how the screen story is to turn out, destroying curiosity as to the outcome, eliminating the important element of suspense and dulling interest in the art itself.

There is a reaction starting, one becoming manifest in a tremendous demand for original stories especially suited to picturing on the screen. So great is this demand that there are bound to be some poor examples among the early supply, but the same criticism applied to adaptations in the past can not be so freely used, if originality is to be encouraged. Some of our best critics have graduated from those thoroughly familiar with weak spots in the stage play and are well armed with dogmas on what is undramatic, some of them could write a fairly good history of the stage, but all-too-few of them have more than a general idea of the difficulties still obstructing the production of an original highly-finished, eminently-satisfactory five-reel feature for the screen. To be entirely just, they should either study the practical side of production or shake off much of their working philosophy.

Merely by way of illustration, consider the good old theatric adage "a good sermon but a bad play." It is dangerous to preach on the stage—it is even dangerous in a novel—but how easily that saying becomes confounded with the idea that it is a fault for a play to have any depth of meaning not easily penetrated by shallow minds. If such were the case, then "Faust" should have been a failure. If such were the case, then Shaw, Granville Barker, Rostand, Maeterlinck, Hauptman and all great modern playwrights, quite as well as Tolstoi, Ibsen and Goethe, might have written in vain. When a capable theatrical critic takes up a similar line of work in this new field, it might be a good idea for him to start with an open mind rather than to bring along with him a series of "Thou-Shalt Nots" from the older art.

There were writers contemporary with Shakespeare who thought him a bungler at his trade. Even in those days there were theories as to the exact line of procedure a creative author should follow. We have only reached a true value of many great authors, those who created the examples for others to follow, after a lapse of many years. In this New Art, where rules and regulations are most fortunately lacking, where the scope is that of human life past, present and future, the highest service any true critic can perform is to discover talent through intelligent appreciation of it AND OF THE LACK OF IT. Keep in mind that the people who go to the picture shows are neither shallow nor too fastidious. These little entertainments have become a part of our daily life, and they are supported that they may feed the human heart and the human mind.

If there is to be a "Thou Shalt Not," let it apply to stories having in them nothing of contemporary value. This is the greatest history-making epoch the world has ever known. Old and new principles are clashing as never before. The facts of life are spread out before us, and, even though they be dull in themselves, the essence to be brought out of them may sparkle with meaning. Any critic who casts his eyes over the whole field of moving pictures can not fail to see in them a coming cultural force. They are growing into our social life, into our educational life, stirring new hopes and new aspirations in millions of minds dulled by hardship and incessant labor. All that the novel can tell in halting language; all that the stage can depict by artificial contrivance; all that the genius of painters can invent; all that Nature in her varied moods can portray is within the scope of the screen, itself the shrine of our fellow beings the world over.

Each period of history has been lighted up by a few bright minds, but the great mass has ever been groping in darkness, participating but slightly in what we proudly nominate as "progress." Now, at last, culture need not be an exclusive possession of leisure. A new and powerful medium is placed in our hands through which the visions of the humble may be given illumination, where every beauty that delights the eye, where every thought that charms the mind, can find a universality of expression. Now, at last, may the greatest ideas and the grandest ideals be sent to all people, to all nations, bringing people themselves and their representative nations into finer relation and better understanding of one another.

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George Kleine Talks

Finds a Radical Change in Attitude of Producer Toward Exhibitor—Exhibitors, He Thinks, Prefer Film Stars to Stage Stars—Picture Fans No Respectors of Stage Reputations—The Results of the Great Increase in Cost of Production—Films Should Be Condensed, Not Padded.

By W. Stephen Bush.

"HALF Hours with Famous Men." I would want to devote the first chapter in any such series to George Kleine; not so much because his name is a household word in film circles on both sides of the water, but rather because his discourse is always singularly illuminating and instructive. The day will surely come when the big publications of the country are going to treat the motion picture seriously and intelligently. They will then need a fund of information and a man who knows how to impart it quickly and completely. My hope is that they will go to George Kleine. He has been one of the makers of motion picture history, he is in the very forefront of the industry at this moment; no man is more familiar with its traditions, no man better qualified to speak of its future. He sees every aspect of the present situation and I am very certain that he could address with equal facility and success a general audience and an audience consisting entirely of exhibitors. There are very few men of whom this can be said with perfect truth

George Kleine.

A Man of Tireless Energy and Lofty Ambition.

Mr. Kleine has the mastery of the subject and the mastery of the language. The result is that the interviewer's task becomes the mere clerical function of recording. I will serve my readers best by reproducing just what Mr. Kleine said. All he said and the way he said it gave me an impression of great grasp and lavish powers of reserve. Mr. Kleine, whose activities can never quite keep pace with his ambition, is now engaged in the producing field. He has achieved distinction in other fields of the new art; his handling of the best films of Europe has made him a giant in the importing branch; his services to the cause of the Educational film will never be adequately described or appreciated. There is no doubt that in these recent days the art of producing motion pictures of superior merit has deeply interested him. A mind of such scholarly attainments and an eye with such artistic perception was bound to yield to the fascination sooner or later.

When not long before the outbreak of the European war we heard of Mr. Kleine's project of making pictures in Italy using American themes and American players, we were enabled to catch a glimpse both of his enterprise and his good practical sense. The war has suspended the execution of this plan, which promised so much for a new birth of quality. Such a plan is not likely to be given up. To wed the art and atmosphere of Italy to American taste and American ideas and plays was a most felicitous and quite a unique conception, and its author will not be able to forget it. The Italians have paid their tribute to Mr. Kleine in many ways. An exquisite statuette of Don Quixote in a corner back of Mr. Kleine's desk proves that they know how to please him. The statuette represents the immortal knight in the act of turning the pages of one of the old tomes on chivalry. Written, or engraved rather, upon the bronze is the word "Pronto," which in English means ready. "Pronto" is the last alarm to players and cameramen in the studios of Italy. There were other evidences of a cultivated taste and of a traveler's cherished trophies scattered through the room where Mr. Kleine received me, confessing at once that he had but twenty-five minutes to spare. To a man like Mr. Kleine I had no suggestion to offer as to the most likely topic for a good talk for the benefit of the readers of The Moving Picture World.

"Comments on conditions," said he, "generally divide themselves into the prophetic or the historic. I do not claim honors either as a prophet or as an historian." Thereupon Mr. Kleine paused and hesitated just for a minute.

Presently he chose two themes which will I think insure him universal attention.

Timely Themes Ably Discussed.

"One question," he said, "which confronts us at this time is the case of Stage Stars vs. Film Stars. Personally I think that the public want film stars in preference to stage stars. Well known stage stars are not known everywhere. There are places having good motion picture theaters where the people have not heard and learned so much about stage stars. There is one aspect of the present situation which deserves attention—the manufacturer is getting closer to the exhibitor. For a long period it was otherwise. Indeed, from the beginning to a year or so ago the manufacturer held himself aloof from the exhibitor. The manufacturer was wont to evolve his productions out of his own inner consciousness, influenced more or less by cashiers' reports and superficial observation. The manufacturer had a habit, too, of indulging in criticisms of the methods of the exhibitor. He was apt to be intolerant of the opinions of the exhibitor. Manufacturers assumed an air of superiority in discussing the exhibitor. Producers and exchangemen treated the exhibitor in many cases with positive disrespect.

A Closer Relationship Between Producer and Exhibitor.

"There is no doubt whatever that this attitude of the producer toward the exhibitor has undergone a radical change. There is much more sympathy between the two, there is a much better mutual understanding and a closer personal intercourse. I think I am safe in saying that almost all manufacturers are very anxious to give the exhibitor what his audiences want to have. The exhibitor being most directly interested and being the medium between the producers and the public, manufacturers now feel that he is the one to be consulted. I have been in personal correspondence with several hundreds of exhibitors and I find that their views and their information have been very illuminating and beneficial. What we all want is to make the best films whether they are eight thousand or one thousand feet long.

"The tendency of the times is to improve the product, which means a continued increase in expense to the manufacturers. This increased cost not only embraces higher salaries, but also an increase in the expense of studio equipment, staging and selling force and in fact in all departments of the business. When it comes to the production of features I find that besides the surface expenses there are items of cost frequently forgotten by the public and by the exhibitor. There is, for instance, the cost of examining manuscripts submitted and the maintenance of fifteen or more branch offices for effective distribution. All of these offices, of course, are conducted by well-paid managers, whose staffs include traveling solicitors, etc. Such expenses must be prorated within a given period. No series of dates in New York or Chicago can begin to compensate for the investment.

Manufacturing More Hazardous Than Ever.

"The income from at least two thousand smaller cities and towns is necessary to cover the gross cost in producing. Manufacturers, therefore, to an increasing extent must in those towns get into personal touch with the exhibitor, must aid him in diagnosing the public taste and do everything in their power to help the exhibitor. It would indeed be foolish for the manufacturer to assume an attitude of indifference to the exhibitor or to force upon him what he cannot use. When mistakes are made they are not the results of indifference, but simply unavoidable errors of judgment. By the way, the acumen of the exhibitor has been a revelation to me. I assure you I have received brilliant letters from men running theaters in towns of 2,000 inhabitants showing a great grasp of the business. My correspondence convinces me that a great majority of exhibitors show a thorough understanding of all the vital points connected with the industry.

Stage Stars vs. Film Stars.

"This brings me back to the problem of Stage Stars vs. Film Stars. Almost without exception the exhibitor favors well known film stars as against stage stars, at least of the lesser magnitude. Manufacturers are and have been prone to overlook the fact that a stage name well known on Broadway may be known in far lesser degree in the smaller towns and cities in which most of our motion picture theaters are located. You see the film artist, who has appeared in numerous screen productions for a period of years, receives great value through the feeling of personal interest which has developed on the part of the motion picture audiences. In my opinion this personal feeling serves to disarm critics, whereas the stage performer recently converted to motion pictures lacks this personal appeal and frequent contact and is, therefore, at times severely and even harshly criticised. I have myself been disappointed on occasion when some conspicuous stage performer, who happened to appear in one of our features, met with a cold and critical reception. It is a fact that 'picture fans' are no respectors of stage reputations. We may exclude a few of our largest New York and Chicago theaters where certain stars are well known and popular.

Producers Welcome Suggestions from the Exhibitor.

"I want to assure exhibitors that we are glad to receive criticisms and suggestions from them at all times. All letters from exhibitors are carefully read and we try to give them every possible consideration. The manufacturers do not want to neglect any thing which will convince the exhibitors of their friendly and co-operative attitude. I have issued special visitors' cards to all my branch managers to be given to exhibitors in their districts. These cards are honored here at any time and whenever such an exhibitor comes to New York we want him to come up here and see what we are doing. If he has any points he wishes to give us we will be only too glad to listen to him."

I remarked here that, having just interviewed about three score of exhibitors on a tour through New York State, I found a disposition on the part of the exhibitor to co-operate with the producer, and to be tolerant with mere errors of judgment. One thing, however, I told Mr. Kleine the exhibitors are all protesting against and that was the padding of features.

Mr. Kleine expressed himself as strongly committed against all padding practices.

Deplores Padding of Films.

"To hold automatically to a five-reel length may be a temptation to padding. We certainly want to avoid it in our features. We want to give our exhibitors stories with plenty of meat in them, with strong action, with conflict of emotions, etc. We want our subjects to be strong enough to build say seven reels upon them and then we want to reduce them to five before sending the feature out. Let me give you some examples. 'DuBarry' originally was thirteen reels without titles, and we reduced it to 6,500 feet with titles. In "The Money Master" we had ten reels, which we cut down to five. The point is this: When we don't get 100 per cent. in our features it is not the result of careless handling or neglect, but simply an error of judgment or some other cause. If exhibitors heard the discussions among manufacturers, their heart-to-heart talks, and realized their earnest attempts to produce the best results they would be inclined to be tolerant and patient. What I personally would ask of the exhibitor is an honest expression of opinion as distinct from captious criticism or mere fault-finding. I want helpful and constructive criticism, not destructive, that is always useless and depressing. We like to hear from the exhibitor what he thinks of our stories of our artists and of our work generally. Much is due to the experience derived in past years. We all have learned a good deal or have had a chance to."

Philadelphia Exhibitors' Ball

Preparations Now Being Made for the Third Annual Dancefest.

PREPARATIONS are being made for the third annual moving picture ball which will be held at the Turngemeinde Hall, Broad street and Columbia avenue, on December 8, under the auspices of the Philadelphia Exhibitors' League. Thousands of circulars announcing the event have been distributed among the trade, and attractive posters have been hung in many public places. Enthusiasm is running high and, according to indications, this occasion should prove to be the largest success ever encountered by any local organization in the way of entertainment. The price of admission has been regulated so as to be within the reach of everyone, $1 admitting both lady and gentleman.

A committee, consisting of Jay Emanuel, chairman; Dave Sabolosky, of the Globe; William Goldenbery, of the Victoria; J. Hopkins, of the Somerset; Marcus Benn, of the Benn; C. L. Bradfield, of the Family; Charles Segall, of the Apollo, and George Beihoff, manager of the local branch of the World Film Corporation, has been chosen to handle the situation and to take every step within reason that would tend to make the ball a success. Judging from early reports, the committee is certainly living up to the trust conferred upon it and has even gone a step further and exceeded the most fond expectations.

John Clark, of the Metro exchange, announces that he will bring Francis X. Bushman along with him to lead the grand march, and it is an assured fact that many lovers of this notable film star will be on hand to become closer acquainted with their idol. The decorations will be of a most wonderful nature, and music for the occasion will be furnished by one of the leading orchestras in this section of the country. Now then, all you moving picture fans, get in line and join the crowd going to the exhibitors' ball.

STEARN'S REPLY TO HERRINGTON.

Columbus, Ohio, Nov. 13th, 1915.

To the Editor of the Moving Picture World, New York:

Dear Sir—Regarding Mr. Herrington's statement in your issue of Nov. 13th, with reference to the convention held in Cleveland on Oct. 19th, desire to state that Mr. Herrington does not confine himself to the facts. Mr. Herrington had absolutely no authority according to our constitution and by-laws, to expel a State branch until ninety days after sending notice. See Article 3, Section 3.

The first demand that was made on Mr. Wilson for the per capita tax was on Sept. 16th, and the convention was called on Oct. 19th. The earliest date that Ohio Branch No. 1 could have been expelled was on Dec. 16th, and until that time the regularly elected officers were the only ones in authority to call a convention. Personally I knew nothing of Mr. Herrington's plans until I read of the call for the convention in the trade papers. If Mr. Herrington was sincere in wanting to build up the league, why didn't he consult with the officers of Ohio Branch No. 1 before taking action.

Mr. Herrington can do all the reorganizing he wants to, but I know that there were seventy exhibitors at the Columbus convention who were not at the Cleveland convention, and who never will consent to be a party to such tactics. The convention held at Columbus was attended by exhibitors only, no contributions were asked or accepted from any outside source. Can Mr. Herrington say as much for the convention held at Cleveland? Yours very truly,

MAX STEARN, President,
Ohio Branch No. 1, M. P. E. L. of A.

THE ASSOCIATED SIGNS UP ANOTHER STAR.

The Associated has signed up Sammy Goldberg, formerly of one of the theatrical weeklies to play general utility on their office team. Sammy, who is very ambitious to become a journalist, is a cub reporter evenings on the Globe and is working under the personal supervision of Irving J. Barsky, the director of publicity for the Associated, who has received his journalistic education in the college of hard knocks.

The General Film Company Reorganized

J. A. Berst Is Elected President and F. J. Marion Vice-President to Succeed J. J. Kennedy and C. H. Wilson, Who Resigned—Standing Order Plan Goes By the Board and Manufacturers May Advertise Liberally—Profit-Sharing Plan Contemplated for Branch Managers.

AT THE regular meeting of the directors of the General Film Company in New York City, November 8 and 9, the company was reorganized. All the directors were present, excepting George K. Spoor, who had been called to the Pacific Coast on business. William N. Selig and William Wright, who were present at the time of the opening of the Monday meeting, were invited to remain.

J. A. Berst.

When the meeting was called to order, Mr. Kennedy and Mr. Wilson stated to the board that the fact that they were directors and officers of the Motion Picture Patents Company would narrow their action as officers of the General Film Company and, therefore, requested the board to relieve them of their duties as officers of that company. After the request was made the meeting was adjourned, without action, until Tuesday evening, November 9.

After reconvening on Tuesday, the resignations of Mr. Kennedy and Mr. .Wilson as officers of the General Film Company were thoroughly discussed, after which their resignations were accepted with expressions of sincere regret.

The board then proceeded to elect officers for the vacancies of president and vice-president, and J. A. Berst was elected unanimously to succeed J. J. Kennedy and F. J. Marion to succeeed C. H. Wilson.

Mr. Berst then announced that he would accept the office with the understanding that William N. Selig would release him from the offices of vice-president and general manager of the Selig Polyscope Company. This Mr. Selig at first refused to do, but being approached by the directors en masse and urgently requested to consent, he finally yielded.

The offices of treasurer, assistant treasurer and secretary remain as formerly in the care of A. E. Smith, Paul Melies and F. R. Clarke, respectively.

Mr. Berst took charge of his office immediately, and Percy L. Waters, general manager of the company, and Louis Reichert, assistant general manager, resigned.

President Berst has announced that he will not appoint a general manager, but instead will appoint at least two, and possibly three or four, district managers. The first of these appointments has already been made, that for the Middle West, F. C. Aiken—an old-time and able adherent of the General Film Company—being selected for the position.

Mr. Berst states that an announcement of the new policies of the General Film Company will be made next week.

Effect of Reorganization Far-Reaching.

According to Frank J. Marion, the newly elected vice-president of the General Film Company, the effect of the reorganization will be far-reaching. "In the first place," explained Mr. Marion, "it was our purpose to anticipate in as far as was possible the wishes of the government regarding to compliance with the laws regulating trade organizations. While we cannot know what the final judgment of the court will be there are some features which seem to us to come within the scope of the decision of Judge Dickinson, of the United States District Court. For example, in electing Mr. Berst to the office of president, we have selected a man who is in no way connected with any manufacturing company. By the appointment of Mr. Aiken as assistant to Mr. Berst, the interests of the preferred stockholders are adequately represented. Since Mr. Aiken is a large stockholder and, in all probability, would be selected as such representative by the preferred stockholders if they were to make a selection. Other features of the reorganization plan are calculated to anticipate as nearly as possible the wishes of the government.

Independent of Manufacturers.

"Another radical departure is the abolishment of the old "standing order" plan. Hereafter productions of the several manufacturers will be submitted to the General Film Company and handled on a percentage basis. The company will not be required to buy a foot of film and what is offered will be handled on merit. In this connection a tentative schedule has been prepared upon the experience of the branch managers as to the character of product that has the greatest demand, and while this schedule is not fixed, it will, in a great measure govern the output of the several companies.

1st Week								2d Week						
December 20th								December 27th						
M	T	W	T	F	S	Total		M	T	W	T	F	S	Total
1	2	3				6	Biograph	1		3				4
	1	1		3		5	Edison		1	1		3		5
	2	1			3	6	Essanay		2	1			3	6
	1	2		1	1	5	Kalem		1	2		1	1	5
			1			1	Kleine		3		1			4
			3		1	4	Lubin				3		1	4
			1	1		2	Melies				1	1		2
3+1			1		1	6	Selig	3+1			1		1	6
1		1			3	5	Vitagraph	1		1			3	5
6	6	8	6	5	9	40	TOTAL	6	7	8	6	5	9	41

(This schedule repeats for the third and fourth weeks and so on. 3 + 1 indicates a topical reel added to the Monday release.)

"The schedule is based on experience and represents the class of pictures that have had the greatest vogue among exhibitors. It comprehends a weekly program of 42 reels, which is about 25 per cent. less than the quantity formerly released by the manufacturers connected with the General Film Company—about 70 reels per week.

"It appears upon analysis that this apparent curtailment of product while cutting down the number of reels, is not calculated to decrease the amount of footage. The effect will be to cut out much dead wood, or subjects that were not producing the best results, and enable our exchange managers to concentrate their efforts on the character of subjects that are in demand. This will have the effect of putting each company on its mettle, for only such productions as are good will secure business. Each company will specialize, to some extent, in the class or style of pictures they are most successful in producing, and eliminate the unprofitable product.

Better Outlook for Branch Managers.

"Another advantage of the new plan will be to offer some encouragement for branch managers," said Mr. Marion. "This will probably take the form of a profit-sharing plan and will make the manager a partner in the business. He will also be more independent than heretofore and will not be under obligation to push the pictures of any particular company, but to get the best results for his office. Pictures will be given him on consignment as the market for any particular production seems to demand and he will handle of the term," concluded Mr. Marion.
them to the best advantage, regardless of who produces them.

Liberal Use of Advertising.

"In the matter of advertising," Mr. Marion continued, "the bars are down. Any manufacturer may supply the branch managers with as much advertising matter as they see fit; there will be no limit. It stands to reason that a manufacturer will not use more than the picture can stand; and he need not use any if so disposed, but he is free to do so if he wants to.

"It will be seen that these changes in the policy of the General Film Company make that concern independent of the manufacturers and a true agency in the fullest sense

Some Kalem Comedies

A Bunch of Clever Laugh Makers for Early Release—Bud Duncan Playing Alone.

EVER since the first of the popular "Ham" comedies was released, Kalem comedies have possessed a style peculiarly their own. Each has contained a real plot and while burlesque in nature, entirely devoid of anything which might be deemed offensive by even the most sensitive "fans."

Among the comedies which Kalem Company is to issue during the latter part of November and the first two weeks in December, are four which possess unusual merit. Although Lloyd V. Hamilton is still on the sick list and hence was unable to take part in these productions, no comedies which have borne the Kalem trade mark have been more replete with genuine humor.

Scene from "Oh, Doctor!" (Kalem).

The first is "Oh, Doctor!" a burlesque released Tuesday, November 23d, which features Ethel Teare and Bud Duncan. It tells of how a couple of plumbers, called to repair some leaky pipes in a physician's house, masquerade as physicians when fair Pansy, a patient, enters. The fact that the real doctor is away at the time, enables the mechanics to carry on their deception. The medico's return, however, exposes the plumbers and results in some exceedingly funny situations.

Scene from "Only a Country Girl" (Kalem).

"Only a Country Girl," to be issued on November 30th, also features Miss Teare and diminutive Bud. In it a rivalry is waged between two shiftless swains for Ethel's hand. The rivals forget all about their love when an opportunity to steal a bankroll belonging to Ethel's father presents itself. In the end they lose both girl and money.

In "Minnie the Tiger," photoplay patrons and exhibitors will find one of the most original comedies of the year. This laugh-bringer, the first of the new comedies produced under the direction of William Beaudine, is to be released Tuesday, December 7th. A foreign nobleman, who poses as a mighty hunter, is Bud's rival for Ethel's affections. The nobleman almost wins out when a friendly tiger—the like of which has never before been seen on earth—proves the foreigner to be a coward and thus reunites Bud and the girl he loves.

"Almost a King" is one of the most magnificently staged comedies ever issued by Kalem company. Bud Duncan and Ethel Teare once more show their laugh-creating abilities, the former as a hobo who finds his pal elevated to a kingship, while Miss Teare enacts the role of the ruler's favorite dancer. A jealous queen and some unruly subjects who desire to see his majesty shuffle off this mortal coil, help the fun along. This subject is scheduled for release Tuesday, December 14th.

Little Zoe Bech

WHEN the Biograph Company of players left for the coast where pictures will be produced during the winter months, the party included one of the most fascinating children that ever moved in front of a camera. Her name is Zoe Bech. She is five years old, has had two years' photoplay experience and in due time is going to be a full-fledged leading lady. Zoe insists upon that even now. Her future career is all settled and she is just waiting to grow up to meet it.

Some day Zoe will be able to turn to the front pages in her scrap book of press clippings and give evidence that at the age of five she was interviewed like any other actress, and that like her sisters in the profession she spoke modestly of past accomplishments and hopefully of the future. She will recall that on her fifth birthday she told a World man how she began her career two years earlier at the Selig studio, under the direction of Oscar Eagle, and how Mr. Eagle made acting seem like the pleasantest sort of play.

Zoe Bech.

After appearing in a number of Selig pictures, Zoe went with the Biograph company directed by Edward Morrissey. She has been with Biograph ever since and the list of photoplays in which she has played important roles is somewhat imposing. It includes "The Inevitable," "Her Soul Revealed," "The Divided Locket," "A Much Needed Lesson," "Bobby's Bargain," "The Cancelled Mortgage," "The Candidate's Past," "Fate's Healing Hand," "Love's Melody," "A Letter to Daddy," "The Little Runaways," "The Law of Love," "The Ace of Diamonds," "Dora," "And by These Deeds," "Harvest," and "The Passing Storm,"

MOTION PICTURES IN COLOMBIA.

Medellin's 60,000 population has, in the past, supported three motion picture theaters, the Circo Espana, the Circo Apollo, and the Circo Olympia. The last named is the only theater showing high-grade photoplays, it having a contract for Italian films. However, owing to the war, this theater has now suspended its entertainments, and the other two are giving mixed programs, combining vaudeville with pictures, three times a week and charging 10 to 25 cents admission.

American films have not so far proved a success. As the "floating population" is very small, programs are changed constantly; only the most successful films can be shown more than once. The Spanish language is used exclusively for explanations.

A local company controls the supply of electric current and has a fixed charge for theater lighting. The current is alternating, but direct current can be had if required.

"Who Is Guilty?"

Newspaper Men Take Trip with LeVino and Parsons to Yonkers and See a Scene from "The Grist of the Mill" in the Grinding—Is Part of "Who Is Guilty?"

By Hanford C. Judson.

THE cut below is made from a photograph which by reason of the faces in it shines. Those in the center are newspaper men. We might add, if we fancied doing it, that around and by way of setting off this group of high-paid help, are Director Howell Hansell's artists, among them Emmy Wehlen, the talented Arrow leading woman, and Hector Dion, on her left hand, and also that the fay-like wisp of a girl is Bernice Sibeck, a noted dancer who has a prominent part in the picture, which, as you can see, is set in a cabaret.

Scene from "Who Is Guilty?" (Arrow).

The whole was made up just to entertain the newspaper men. Arrow Brand Le Vino and Pathe Parsons got it up for that purpose and when it was ready they corraled the bunch and whisked them off to Yonkers in a speedy trolley car-dodger. A stop was made at the Frankfort Inn where after the cramping journey the wild eyed ones were permitted to stretch forth their hands upon delectable viands. Then all repaired to the inner workshop of the craft where amid the blinking candlepowers, 'impression-making figures are led into the captivity of a film version for the sake of what's in the pockets—we mean the souls, what's in the souls of men.

In the studio, criss-crossed by the serpentine electric cables and partly choked with the lumber of pictures passed and yet to be, was what might have been taken for a restaurant by an eye like a camera's that could see only inside of certain chalk lines marked on the floor. But first as in order due, the gentlemen of the press were presented to charming Emmy Wehlen—she is that in truth, and made us all welcome, while by her conversatoin she showed that she was not of those whose sole object is to get a day's work done. It would seem that a real leading woman has to make her reading and much of her recreation also a part of her career, counting her profession worthy of a single hearted devotion. Afterwards we saw her act under the direction of Howell Hansell and when the scene was finished the director brashly let the camera look out on the grouped faces of the pencil pushing vagromo. What went on inside the camera during this experience is shown by what we print herewith. We can sympathize with the poor machine, but realize that it doesn't really help matters.

Among those of Director Hansell's players who are taking part in "Who Is Guilty" are the following:

Emmy Wehlen and Howard Estabrook, co-stars in "Who is Guilty?" produced for Pathe by Arrow Film Corporation; Howard Hansel, Arrow director-in-chief; A. F. Mayo, Hansel's assistant; Rene Guissart, camera man. The newspaper men were: F. C. Beecroft, Harvey Thew, T. C. Kennedy, Geo. Garvin, John Semler, P. A. Parsons, Pathe Exchange, Inc., Albert S. LeVino, Arrow Film Corporation, and the representative of the Moving Picture World.

Scenes taken represent a big cabaret for the second episode of "Who's Guilty?" entitled "Grist of the Mill." There were twenty-eight girls and an even number of men extras for the cabaret scene.

Miss Bernice Sibeck, premiere danseuse at Shanley's, played the dancer in "Grist of the Mill" cabaret.

Miss Clarissa Selwynne, a famous English actress, who was prominent in the recent all-star production of "Diana of Dobsons," at the Kingsway Theater in London, and who last was seen on the American stage in "My Lady's Dress," with Mary Boland, plays Miss Wehlen's mother in both reels of the two-reel episode, "Grist of the Mill." She also appeared at the famous Garrick Theater in London as leading woman with Lena Ashwell and Arthur Bouchier.

The attention to detail paid by Director Hansel to his productions was seen in the table service in the cabaret. A fashionable New York caterer supplied the tables, linen, glassware, expensive china, etc. Instead of the usual movie table sets, things were as they would be in a fashionable New York restaurant. The whole set was used for just two scenes, one 30 and the other 34 feet long. Yet the set, with incidentals, etc., cost $700.

Charged $2.50 for Straight Pictures

In Town of 950 Population Exhibitor Baker on Opening Night Put Something Over on Brothers of the Big Cities.

HERE is a picture of the Strand theater of Britton, S. D. It is sent to the Moving Picture World by C. C. Baker, its owner. Mr. Baker incidentally remarks, in renewing his subscription for the coming year, that he has taken the World since its beginning, and adds: "I would not be without it. I have given up all other film publications, as the World covers the entire fieid."

Mr. Baker takes a just pride in his new house. At its opening recently there were present several factors unusual in the motion picture industry. Britton has a population of 950. Offsetting this small number of inhabitants for a theater town, however, is the fact that Britton is situated in "just the right spot for business." The proprietor for his opening night put on a program of straight pictures—and charged an admission of $2.50. His receipts were $480. Plainly, as Mr. Baker reports, "the people responded nicely."

The Strand is up-to-date in every particular. There is a good balcony. Many fans provide excellent ventilation. The walls are adorned with hand colored photos of the players, purchased from Kraus. The chairs are from the Steel Furniture Company. The screen is Mirroroide. The Twin City Scenic Company installed the scenery. In a booth 8 by 12 feet in dimensions, and built to conform to any fire ordinance, are two Motiograph machines.

Strand Theater, Britton, S. D.

Mr. Baker is using General Film Company service from the Minneapolis branch, managed by H. H. Buxbaum, who, as the Strand's owner remarks, "certainly looks after the interests of the exhibitors."

Kingery Corn Poppers Popular

Company Manufacturing Machines Reports That Many Theaters Have Found Them Also Profitable.

MANY motion picture theaters of medium size, as well as those of smaller dimensions, have had success following the installation of Kingery Corn Poppers and Peanut Roasters, manufactured by the Kingery Manufacturing Company of 421 Pearl avenue, Cincinnati. Not only has there been a profit, but also, according to reports of the company, a pleased clientele. These machines, which are neatly and solidly constructed, are placed in the lobbies of houses where there is no interference with ingress or egress. The quality of the product of the poppers and roasters is said to be unusually high.

Some November Vitagraphs

Several Good Features Promised for Thanksgiving Week—Sidney Drew in Comedy.

TWO exceptional pictures produced by the Western Vitagraph Company at Los Angeles, Cal., a Sonny Jim story and a Sidney Drew comedy comprise the single part pictures announced by the Vitagraph Company for their weekly program beginning Monday, November 22, a program that also includes a Broadway Star Feature and a two-part comedy feature.

From out of the West comes the Monday release, entitled "Love and Law," a comedy written by William Duncan, produced by Rollin S. Sturgeon and enacted by Mr. Duncan, George Stanley and Ann Drew.

Scene from "Love and Law" (Vitagraph).

One of the strongest dramas of the month, "Saints and Sinners," is announced as the release for Tuesday. It was written by Ouida Bergere and produced by Van Dyke Brooke with a cast including Maurice Costello, Leah Baird, Adele de Garde, Garry McGarry and Mr. Brooke. Mr. Costello, in the character of a bookworm, who cannot understand the social needs of his more vivacious wife, is seen at his best, while Miss Baird as his wife plays an emotional lead that is artistically perfect.

A Thanksgiving story, "Sonny Jim and the Family Party," by Elaine Sterne, in which Bobby Connelly is featured, is the announcement for Wednesday. The story was produced by Tefft Johnson, who selected a cast to support the little Vitagraph star that included Mabel Kelly, Karin Norman, Joe Halpin and Frances Connelly.

Scene from "Sonny Jim and the Family Party" (Vitagraph).

The Thanksgiving Day release will be "Ghosts and Fly Paper," a story, as its title implies, that has to do with ghosts, but, as they turn out to be flesh and blood spirits, what looks to be a tragedy develops into a delightful comedy, the Western Vitagraph Company, for the second time during the week, being responsible for a screen story that is unusually attractive. Anne Schaefer, Marguerite Reid, George Kunkel, Alfred Vosburg and Otto Lederer are responsible for its enactment.

Friday, the regular "Drew Day" release will be "All for the Love of a Girl," by Lulu Case Russell, in which Mr. and Mrs. Sidney Drew are featured. The chairman of the publicity committee of the Woman Suffrage party (Mrs. Drew) and Mayor Hawkins (Mr. Drew) fall in love with each other and the Mayor is converted to the cause. During a speech he collapses and is taken to a hospital. Here the comedy is accentuated by a dream in which the Mayor sees himself attired in the latest feminine fashion of the year 1590 and is being walloped all over the place by huge manlike women, dressed in exaggerated Suffragette style.

An all-star cast features the release for Saturday, a two-part comedy-drama, entitled "A 'Model' Wife." Lillian Walker, Antonio Moreno, Louise Beaudet, L. Rogers Lytton and Lillian Burns enacted the story under the direction of Wilfrid North and succeeded in getting the last bit of comedy out of a manuscript that was overflowing with laughable material.

Ocean Film Completes "Life Without Soul"

AFTER having been engaged for a period of five solid weeks, without one day's let-up, Joseph W. Smiley, the head director of the Ocean Film Corporation, lately organized, completed the initial release of that company, "Life Without Soul," adapted by Jesse J. Goldburg, the vice-president and general manager of the company, from the classic, "Frankenstein," written by Mrs. Shelley.

The photoplay abounds in startling incidents and possesses just sufficient sensational scenes to whet the appetites of those desiring hazardous exploits.

The story is an unusual one, dealing with the experiences of a young scientist, who discovers a life-giving fluid and attempts to create a human being superior, mentally and physically, to his fellowmen.

A delightful love theme pervades the photoplay, and the scenic effects can best be judged by the statement that the company traveled to Jacksonville and St. Augustine, Fla., Savannah and Dahloniga, Ga., Arizona and northern New York, where the exterior scenes are largely laid.

Lucy Cotton.

The Ocean Film Corporation will proceed to immediately produce two five-part features a month, for a period of three months, after which it is expected that the organization will be so complete as to permit of the producing and releasing of one five-part feature a week.

Miss Lucy Cotton, who assumes the ingenue role in "Life Without Soul," the initial release of the Ocean Film Corporation, was chosen by Harrison Fisher, the artist, as the true type of southern beauty.

EMMY WEHLEN ONLY LOANED TO ARROW.

In order to correct an error regarding the status of Miss Emmy Wehlen as a Metro star, the Metro Pictures Corporation announces that Miss Wehlen is under a long-time contract to appear in Metro pictures produced by Rolfe Photoplays, Inc. She has been granted permission to appear in a serial now being made by the Arrow Film Corporation for Pathe, and at the conclusion of her work in this serial she will appear in Metro pictures until the completion of her contract. This announcement is made because of a report that Miss Wehlen had completed her contract for Metro pictures.

I. S. PLAUT TO RETIRE.

In the very near future, I. S. Plaut, who has been operating for some time under the name of the I. S. P. Co., will retire from the film business. In closing out his affairs Mr. Plaut will dispose of a number of features that have made envious records, among these are "The Sacrifice of Pauline," "The Cellar of Death," "Was He a Coward?" and numerous others.

Mutual to Have Nine Comedies Weekly

These Will Include Six Varieties of the Lighter Sort of Screen Entertainment.

WITH the introduction of "Vogue" Films to the Mutual Program in December, there will be six distinct brands of straight comedy and nine comedy releases weekly which will go to the public through the Mutual Film Corporation.

"Vogue" films are being produced in Los Angeles, under the direction of Charles H. France. In the cast will be Priscilla Dean, Russ Powell and Lillian Brown Leighton. These comedies are to be "slap stick with a reason."

There are four directors of comedies busily at work at the Thanhouser studios at New Rochelle, since two funny pictures are released by that company under the brand name of "Falstaff" every week in the Mutual's program. Monday and Thursday are the days on which they appear.

Then there are the "Cub" comedies, in which George Ovey is the head liner, and which are a regular part of the Friday's output in the Mutual Program. Ovey is supported by George George. Also in the company are Louis Fitz Roy, Gordon MacGregor and Janet Sully.

Cissy Fitzgerald, the English comedienne, who appeared recently in two Casino Star Comedies in the Mutual Program, "A Corner in Cats," and "Zablitsky's Waterloo" has been reengaged for four additional comedies with the Gaumont Company, which are being especially written for her. Miss Fitzgerald will commence work next week.

The "Novelty" comedies are released regularly Mondays and Wednesdays. The "Novelty" release of November 24 is entitled "Taming a Grouch," and was written and produced by Edward McWade. In the leading role is William Sloan, whose appearance in such productions as "The Governor's Son," "1492," "Little Christopher," "The Girl from Paris" and the "French Maid," has established him as an actor of ability.

In addition to these, there are the American "Beauty" releases on Tuesdays and Saturdays. Of a different type of comedy is the "Buck Parvin in the Movies" series, produced from the stories by Charles E. Van Loan, which were published in the Saturday Evening Post. Under the title of "Mustang" brand, these pictures appear every fourth week. In them, Arthur Acord, the famous cowboy actor, plays the lead.

Another comedy, of still a different character is the weekly Gaumont animated cartoon "Keeping up with the Joneses," drawn by Harry Palmer, which occupies one-half of the Gaumont scenic "See America First."

RAVER SELLS BRITISH RIGHTS.

Harry R. Raver, president of the Raver Film Corporation, this week affixed his signature to the first long-time contract for the forthcoming Raver-Thomas feature film productions when the International Cinematograph Corporation, Ltd., of London, through its representative, Walter C. Betts, now in the United States, secured the Raver output for the United Kingdom.

Three weeks ago Mr. Betts, on learning that the Raver organization had begun the manufacture of "The Other Girl," the first of twenty-nine different plays from the pen of Augustus Thomas, approached Mr. Raver for an opportunity of fully inspecting this firm's facilities for producing, securing talent, its business policy, as well as substantiality and responsibility.

Mr. Betts, in commenting upon the contract, expressed his assurance that Raver productions would be shown only in the better class motion picture theaters and converted legitimate houses in his territory in perfect conformity with the manner of presentation of the same pictures in the United States. Incidentally, nearly fifty applications from different sections of this country are now on file for the various territories. The distribution will be accorded exacting care, high-class men only being considered.

BRAY VS. PALMER WITHDRAWN.

When the suit brought by John R. Bray against Harry Palmer, in which infringement of a process of making animated cartoons was alleged, was called by Judge Thomas of the United States District Court in New York on November 9, Mr. Bray withdrew his complaint. Mr. Palmer is at present doing cartoons for Gaumont, while Mr. Bray's productions appear among the Pathe productions. Bray claimed to be the inventor of the process of adapting cartoons to motion pictures. Upon his withdrawal of the complaint, Judge Thomas assessed the costs against him. It is believed that this will end the controversy.

KANSAS CENSORS INCAPABLE.

"There was a need for censorship of motion pictures and vaudeville acts, for the lewd and vulgar was creeping into the performances," remarks the editor of the Pittsburg (Kansas) Sun. "The National Board of Censorship, composed of fifty-one broad-minded men and women, should be sufficient, however, to guarantee clean pictures, and local censors have shown themselves capable of cleansing the vaudeville. But the Kansas board, which is composed of a preacher, a school teacher and an old maid, has shown itself entirely incapable of judging the good from the bad. Their boneheads have become the jest of the press and public in the state. They have passed a photoplay where a nude woman cavorts through a thousand feet or more of film, and bar such masterpieces as 'Carmen.' Could Geraldine Farrar, a big, clean, fine woman, and one of the world's greatest grand opera stars, afford to risk her reputation with a film that was not presentable? The mayor of Boston and other prominent men sat by her side when she viewed the first presentation of her work, and Bostonians, who are famed, for their intellectuality and Puritanism, made the event a holiday."

FROHMAN ON "MADAME BUTTERFLY."

Commenting on the statement of David Belasco to the effect that the motion picture adaptation of John Luther Long's "Madame Butterfly" produced by the Famous Players Film Co. has no connection with Mr. Belasco's dramatic version of the familiar story, Daniel Frohman, managing director of the film company, said:

"It would indeed be regrettable and unjust to both Mr. Belasco and Mr. Long if the supposition arose that Mr. Belasco's play formed the basis of the screen adaptation, nor has it been the intention of the Famous Players in any way to create that impression.

"Long's original story, to which we obtained the rights over a year ago, contains sufficient dramatic-pictorial action to fill all the requirements of the photoplay. The "Butterfly," which Mary Pickford enacts on the screen, will be an adaptation of Long's story, just as the Belasco play and the Puccini opera were adaptations of the story. Mr. Belasco himself is not more eager than I to correct any erroneous impression concerning the source of the motion picture version of the subject."

VIM COMEDY COMPANY IN FLORIDA.

This happy aggregation "underneath the sheltering palms" are the funmakers that are going to put Vim in the General Film program. This picture was taken upon the arrival of the Vim players at Jacksonville, Florida, outside of the Lubin studio. The Vim players will share the studio with Lubin during this winter.

Vim Comedy Company in Florida.

Reading from left to right the group consists of: (Bottom row) "Bobbie" Burns, Louis Burstein and "Walt" Stull; (second row) "Babe" Hardy, Ione Lyle, Helen Gilmore, Ethel Burton, Edna Reynolds, Mildred Burstein, Anna Mingus and Harry Naughton; (top row) Fred T. O'Neil, Frank Hanson and Robin Williamson.

Original Plays for Equitable

Arthur H. Spiegel Tells How He Interested the Foremost Dramatists in America in Writing Directly for the Screen.

IT REMAINED for Arthur H. Spiegel, the thirty-year-old president of the Equitable Motion Picture Corporation, to carry through an idea that more experienced men in the production of photoplays have applauded. For a long while now it has been pretty generally conceded that the supply of stage plays suitable for presentation on the screen was running short, and in casting about for a solution of the difficulty manufacturers have recognized the advantage of interesting playwrights of the first rank in writing original scenarios for motion pictures. They admitted that the employment of famous writers—the big dramatists of the country—probably would be worth every cent it cost, but seemingly they did not see fit to follow the belief to its logical conclusion. As president of a large mail order concern in Chicago, Mr. Spiegel is a business man accustomed to seconding thought by action. He is not afraid of innovations if they promise an improvement, and he is a firm believer in taking the lead and allowing others to follow. That is why the Equitable Corporation is about ready to announce a remarkable list of scenario writers. If the stories in Equitable pictures do not come up to scratch, it will be because the most successful dramatists in the country are unable to master the technique of the screen.

The Equitable is a new company, as companies go, and Mr. Spiegel is a new man in the photoplay business. He entered the ranks of producers without prejudices and unhampered by the worship of precedent. His first determination was to learn just what was needed in the making of the finest photoplays and after that to supply the needs, irrespective of what had been done by his predecessors. Men with whom he discussed the situation agreed with him on two points—that the greatest weakness in most photoplays is the story and that few stage plays offer adequate material for the screen. The pros and cons of turning stage successes into pictures were considered from all angles. As a business proposition the advertising value of a name was taken into account. Mr. Spiegel recognized that a number of companies had established their reputations on photoplay versions of works first seen on the stage; but he also recognized a growing dissatisfaction with results obtained from this source. Before making a radical change, however, he wanted to be certain that his conclusions were correct.

It happened that a number of plays—dramas, comedies and melodramas—of all descriptions were available for production by Equitable. Mr. Spiegel asked that all of them be carefully read by the scenario staff with a view to preparing detailed reports, noting the good and bad points of each, from the angle of the producer of photoplays. In almost every case it was found that the plays would have to be radically altered before a director could be given a workable script and that not infrequently the elimination of dialogue left a bare and almost valueless plot. This, of course, was only confirmation of what the great majority of manufacturers have conceded in private, if not in public.

The next step was to secure writers able to provide better material than that offered in the manuscripts of old plays. And now we will let Mr. Spiegel tell his own story as he told it to the interviewer: "I wanted something original, something that gets away from the everlasting triangle with the endless repetition of situations so like each other that it is difficult to tell one picture from another. It is easy to say, 'I want something original,' and it is yet another thing to find it. I knew that I must interest authors who had proved their capacity, or experiment with free lance writers, and this, of course, was out of the question. The average so-called original five-reel scenario is impossible, as everyone who has handled scripts realizes. If we were going to discard adaptations, our success depended upon securing men big enough to write something better.

"During the past two weeks I have talked with at least two dozen authors of the top rank, and the response has been far beyond my expectations. Almost without exception, they were not only interested in pictures but anxious to write for the screen themselves, if the inducement was sufficient. Eugene Walter was especially enthusiastic. He expressed himself as being anxious to master the technical requirements of photoplays, and with that end in view is going to study pictures in the making. He will discuss his stories with the director in order to learn just what can and what cannot be done in pictures; and other authors with whom we are on the verge of closing contracts have shown a similar wish for co-operation. In every instance where a contract is signed we will have an option on all of the original work for the screen done by the writer. It is probable that some of their stories will be used by the World Film and Paragon producers.

"Among those with whom we are negotiating, in addition to Mr. Walter, are Channing Pollock, Rennold Wolf, Willard Mack, Rachael Crothers, James Montgomery, Mary Roberts Reinhart and Edwin Milton Royle. I believe that able directors are the first necessity for a producing company, and we have them; that writers with ideas are the second, and now we have them, too; the third requirement being a competent cast. No matter what we pay a star, a director is expected to find suitable types for every role. We do not ask one player to carry the picture."

In closing his account of Equitable plans, Mr. Spiegel spoke of the great care being expended on settings in both of the company's studios that every scene might have an appropriate background.

Craufurd Kent

BORN in Shepherd's Bush, England, not many years ago, Craufurd Kent began at a most tender age to look longingly at the stage as a future for himself. During his early schooling he displayed a wondrous ability in his studies of music and as early as twelve years he had made his debut on the concert stage as one of the leading boy sopranos of England. His schooling was completed at Godolphin College at Hammersmith, England, where for three years he was master at the piano, a position dignified and known for its import.

Craufurd Kent.

Following the completion of his college term, Mr. Kent began a concert tour of England, singing in both concert and oratorio at nearly all of the leading auditoriums of the country, and also Scotland, Ireland and France. After two years, the lure of vaudeville attracted him, and for more than two years he appeared in the halls of England in a singing act, doing the arias of grand opera. His first appearance in musical comedy was with a number of the Gilbert & Sullivan revivals, following this with an appearance of "The Geisha Girl."

Little less than four years ago Mr. Kent was persuaded to come to America to accept the tenor role in "Adele." This engagement he followed with an appearance in "The Pink Lady" and "Miss Gibbs," returning with each production to his native land and back to America again finally to accept an offer to appear in motion pictures. His first appearance before the camera was made but a few months ago, but an instantaneous success has been accorded him. He will be remembered for his appearances in "The Deep Purple," "Nedra," "Greater Love Hath No Man," "Little Miss Brown," "The Pretenders" and others.

His first appearance with the Lubin Company is in the role of Garrick in Anthony P. Kelly's story, "The Rift in the Lute," which is being produced by Director Joseph Kaufman.

JOHN JARROTT WITH KLEINE.

Among a number of well-known members of the theatrical profession in New York City added to the working forces at the George Kleine studios last week was John Jarrott, long and familiarly known to the theatergoing public of two continents. Jarrott has a long list of successes to his credit, among which are the star parts in the "Follies Bergere" and his own production of "Come On" which enjoyed a long and remarkably prosperous run quite recently at the Empire theater. Mr. Jarrott, with his famous dancing partner, Joan Sawyer, was the dancing hit of continental capitals as well as the feature attraction of every vaudeville bill on which their names appeared.

Well-Known Film Man on "Ancona"

Ugo De Serra, Cines' Representative, Was on His Way Here with Valuable Negatives—No News of His Fate.

AMONG the passengers of the ill-fated "Ancona" was Mr. Ugo De Serra, a representative of the Cines Film Company of Rome. It is not known whether he was saved or lost. The Italian government maintains the strictest censorship and nothing could be learned at the offices of the company which owned the torpedoed ship.

Mr. Serra came here early in October to look over conditions here and study the American film market. He was called back to Rome by cable just about a month ago. The Cines Company has several valuable negatives which they want to sell in this market. Mr. Serra was recalled to get the negatives and bring them to this country. Among these negatives there were two deemed especially fine and valuable, a "Life of Christ" in seven reels, and a filmed version of "Carmen" with Marguerite Sylva in the leading role.

Repeated inquiries at the office of the steamship company developed the fact that the home office has so far ignored all cables from this side asking for a passengers' list. One of the officials of the company, speaking to a representative of the Moving Picture World, said they might receive the list at any moment and they might not get it for another week.

"Chief" Laura Oakley

LAURA OAKLEY, chief of police at Universal City, is one of those whose mere presence gives anyone a formidable impression of the majesty of the law. She has everything that a good chief of police ought to have—size, wigs, false mustaches, paint, tin-badge and a revolver, to say nothing of a club, not a stuffed one, either.

Laura Oakley.

As chief of police of Universal city, Laura Oakley has the distinction of being the first suffragette to be recognized for such a high office, and the manner in which she executes the duties of the office is a credit to her, as well as to the entire suffrage movement. But there are really not many occasions for her to exercise the duties of the office, because Universal city is quite the most peaceful city in the world. When not busily occupied with the police duties of the city, she acts for pictures.

"Being chief of police, I suppose I receive more letters from 'aspirants' than most actresses," said Miss Oakley. "They seem to pick on me for advice, sending me pictures of themselves. I reply to each in as sincere a manner as possible, but it taxes one's mental power to find sane replies for some of the insane questions. And then so many think that a photoplay actress has a soft snap. Can you imagine it?"

FRED DOBSON MAKES RECORD.

Taking over 50,000 feet of film in his last five productions for Pallas Pictures and not a single retake is the latest record hung up by Cameraman Fred Dobson. Not that such work is unusual among the clever operators in the profession, but it calls attention anew to the veteran record Fred Dobson has made for himself.

Starting eighteen years ago with Lumiere's pictures in Canada, Fred Dobson joined the Biograph in 1898 and in the ensuing nine years was electrician and operator, carpenter, scenic artist and photographer. It was the period when Biograph productions were dominant, and through his association with Griffith and the other graduates of this remarkable training school which has contributed so much to the present development of the business Dobson now enjoys a unique prestige.

Artist Selects Raver Star for Model

FRANCES THOMPSON, the pulchritudinously dashing brunette who interprets the role of Myrtle Morrison, the "Dancing Venus" in the forthcoming Augustus Thomas production of "The Other Girl" has had a signal and lasting compliment paid to her uncommon beauty. She has been selected as model by one of this country's leading magazine frontispiece artists, Carl Van Buskirk, whose specialization in front cover faces of freshly colored vivacious types has made him both fame and fortune.

Frances Thompson.

It happened this way: Mr. Van Buskirk and Percy Winter, Director of Productions for the Raver Company, have known each other for many years. One evening last week the artist paid Mr. Winter a visit at the latter's hotel. The director extended an invitation to the artist to witness the filming of some scenes of the production at the Staten Island Studio. On Friday last the noted portrait painter availed himself of Mr. Winter's offer and while observing the action, discovered the wealth of beauty in face and form possessed by Miss Thompson. He suggested an introduction which the director arranged. The comely brunette recognized her opportunity and consented to pose for the artist in his Manhattan studio. This work will keep her busy for some time after she is through with her role in the Thomas play.

Frances Thompson is a decided American type, luxuriant with the sunshine of youth, Southern color (she originally hails from Dallas, Tex.), plumpness of form and symmetry of face that should promote her to the topmost ranks of her chosen profession in prompt fashion. Her hair is a rich brown tinged with a suggestion of red, and hangs over a foot below her waist line when allowed to flow. Her eyes are a vivacious dark brown set off by two dimpled cheeks and an even row of pearly teeth. Mounting this all is a keen and intelligent expression.

The little Raver star's experience is unique in that it is the opposite manner of procedure of most pretty models, who usually pose for the artist first and then break into pictures.

Mr. Van Buskirk is to be complimented for the selection of this type for his talented brush.

A. J. HUDSON, ASSISTANT TO HODKINSON.

Alfred J. Hudson, for the last two years president's secretary of the Thompson-Starrett Company, 51 Wall street, New York City, has joined the Paramount Pictures Corporation in the capacity of assistant to W. W. Hodkinson. Mr. Hudson was born in New York City, studied law at the New York Law School and practised for seven years. At one time he was with Delancey Nicoll. Mr. Hudson brings to his new position a great deal of business experience. While he knows nothing of motion pictures except that he likes to see them, it is expected that his advice in the many problems which confront the heads of such an organization as the Paramount will be valuable.

NEW PRODUCERS IN THE FIELD.

The Aurora Films Plays Corporation has recently been organized to produce feature films with well-known players in the cast. Their first production will feature little Matty Roubert in a five-part photoplay to be called "The Waif." The Victor studio has been leased for a long term, to make the interiors; half of their first picture is already complete.

The officers of the Aurora Films Plays Corporation are: Charles Mundt, president and treasurer; William L. Roubert, vice-president and general manager.

"The Red Circle," a Strong Serial

Horkheimer Brothers Have Already Completed One-Half of the Fourteen Episodes.

By George Blaisdell.

AT THE offices of the Balboa Amusement Producing Company, 1600 Broadway, last Saturday, H. M. Horkheimer, president and general manager of the company, showed on his screen six of the fourteen episodes which will constitute a new serial. "The Red Circle," the general title of the production was written by Will M. Ritchey, scenario head of the Balboa Company, from the basic idea of Mr. Horkheimer. The latter intimated that the completed script represented the thought and application of the two for nine months. That this has not been in vain is evident from the showing made by the first six episodes, each of which is in two reels.

"The Red Circle" is written with the thoroughness characteristic of the work of Mr. Ritchey. First of all, there is a consistent plot—there are present not only possibilities, but probabilities. The story runs smoothly. The exciting incidents are every-day incidents, of the sort of which the man in the street is familiar. No attempt is made to depend on the spectacular, on the unusual.

The story, as we may judge it from the episodes shown, is based on the power of heredity, of the taint of criminality that runs through a family. One of the leads is a young woman, born of this family, but reared in the best of environment. In her the taint takes a benevolent twist. While her acts are outside of the law, at the same time in a large way they are on the side of the public as against the few. This is illustrated, if we may be permitted to touch on the action, by her stealing and destroying a package of notes held by a conscienceless loan shark or later in destroying a device for man-killing on a huge scale. The significance of the title is in the livid red circle which appears on the back of the hand of the young woman at different times. It develops in the course of the story that it is when the young woman is thinking of crime, even of a benevolent degree, that the red scar comes to the surface.

The other featured character is that of a detective who is engaged to arrest the person who has committed the depredations. There is a time when he is inclined to suspect the young woman, with whom he is very friendly, but she skillfully lulls his fears and throws the chase in another direction.

Ruth Roland and Frank Mayo portray these two parts. Miss Roland is too well known to patrons of picture theaters to need any word of introduction here. It is unnecessary to say that into her work in "The Red Circle" she puts her best effort, and that is saying much. Mr. Mayo is not so well known on the screen, but it is a safe hazard he will be when the series is finished. He is a grandson of that sterling American actor of the same name who was known to all theatergoers a quarter of a century ago. The young man is an actor worthy of his name. He has a pleasing appearance; he possesses magnetism.

There are other strong players in the cast. Daniel Gilfether is Circle Jim, who proves to be the father of Sylvia Travis. By the way, how the daughter in infancy is separated from her father is material for an interesting episode. Mr. Gilfether does splendid work in the opening chapters. Corinne Grant is Sylvia's nurse. Miss Grant also contributes much to the acting strength of the series. Other players are Mollie McConnell, who portrays Mrs. Travis; Edward Peters, who is the supposed son of Circle Jim; Makato Inokuchi, the butler, and Gordon Sackville, the chief of police.

Mr. Horkheimer said it has not yet been determined through what medium "The Red Circle" will be released, although he expects to be able to make a definite announcement in a few days.

VIRGINIA PEARSON APPEARS IN PERSON.

Virginia Pearson, the beautiful Vitagraph star, who makes her initial appearance under this banner in "The Turn of the Road," received the hearty congratulations of her friends who came to the New York theater on Wednesday evening, November 10, to witness the metropolitan debut of this production.

On conclusion of the final scene of "The Turn of the Road," the New York theater audience, which packed the house to the doors, enthusiastically applauded the film. On presenting Miss Pearson to the audience, the popularity of this chaming lady was effectively demonstrated by the prolonged reception accorded her.

Maude Healy Optimistic

Kleine Player Likes Pictures and Believes They Help Stage Acting.

MISS MAUDE FEALY, who has just completed her first production under the George Kleine management, "Bondwomen," has some interesting things to say concerning the effect of motion pictures in bringing about a revival of one-act plays and rejuvenation of the palmy stock days. Says Miss Fealy, "They will come again just as the fashions change.

"Moving pictures sharpen the curiosity of the public to see the actor in person. I am very fond of my work in the pictures. It means a permanent abode, and after years of traveling that means a great deal of comfort. Work in the pictures also means a great deal of time spent in the open air and regular hours, which spells health, and then the pictures dispense with a terrific strain of memorizing lengthy parts for stock work. Besides, the pictures are a great educator for the actors as well as the public, as much research is necessary in producing accurately various historical plays, and the actor has the opportunity of giving the public in one year the number of productions that on the stage would take ten years. In other words, the three weeks spent in rehearsing a play in a stage production before its initial performance, in pictures is spent in producing the picture (provided it is a feature of four reels), and at the end of the three weeks we know it will reach thousands of the public. We in the picture world start on a fresh production to reach thousands of more, and so on throughout the year. Whereas for the theater, we would be still presenting the one play to a much smaller community for the entire season, provided it proved a success, and if not, more time would be wasted in preparing a new play for the public of the theater.

"I think pictures will bring back the one-act plays. They teach us brevity—good pictures, I mean; but when they are padded and drawn out they, like speaking plays, fail. Pictures teach us to condense matters and tell more in fewer words. But just at present the public is showing by its fondness for pictures that 'speech is silver and silence is golden,' and so we must rest our voices—but only for a time—and then favorites will have to be heard as well as seen, and thus bring the real drama back to its own.

"As for the revival of the palmy stock days, I think they will come again; just as the fashions change, so changes the public's taste. We have a run on costume plays—the plays of Shakespeare—which hold their own for a time, then die out, to be revived successfully later for a few years, only to die out again. The play dealing with western life is successful, which means a deluge of plays dealing with the same locality. Plays dealing with crooks and those with the eternal trio have their fling, and a successful one means a production of many along the same line, which gives the public what it wants when it wants it. So, as 'every dog has his day and every cat her night,' so does every variety of play get its showing.

"Change, perpetual change, is the keynote of the theatrical world, the same as it is with life."

"Bondwomen" will be released through the Kleine-Edison Feature Service, December 15.

DOES NOT ADVOCATE THE NUDE.

Editor Moving Picture World, New York City:

Dear Sir—There has appeared in several of the trade papers an interview with me, which interview has been wrongly captioned, insomuch as it conveys the impression that I advocate the nude in moving pictures. The original caption of this interview as submitted by our Publicity Department was "'Inspiration,' a Study in Thanhouser Ideals," and any change that tends to create the impression that I advocate the nude in moving pictures is wrong and should be corrected.

I wish to state that I do not advocate the nude in moving pictures. I am absolutely opposed to the nude in moving pictures unless it is employed to serve a definite and unquestioned purpose of artistic and educational value; unless it is employed in a picture which can properly be exhibited before any audience with perfect propriety.

The fact that our five reel Mutual Masterpicture "Inspiration" was viewed and passed on by the National Board of Censorship without a single alteration will indicate that it is an example of the kind I stand sponsor for, and that must speak for itself. Yours very truly,

EDWIN THANHOUSER.

R. G. Peltier of Mt. Clemens, Mich.

Interesting History of a Successful Exhibitor Who Overcame Many Difficulties in His Upward Climb.

WHILE in the beautiful little health resort of Mount Clemens, Mich., I called on R. G. Peltier, manager and part owner of the Bijou, the "theater beautiful," with a seating capacity of 1,000 and representing an outlay of $75,000. Before making myself known to this genial manager and wide-awake showman, I had seen several of the presentations given, and was so pleased by the excellence of the programs and the conduct of the theater, that I determined to add to the pleasure by meeting the man who was responsible for it all.

R. G. Peltier.

The accompanying cut will reveal to the reader that Mr. Peltier is no ordinary moving picture theater manager. He is live from his finger tips to his toes, and has a business thoroughness that would have gained him success in any other line of endeavor suited to his talents. He is never willing to wait to see what others will do, but acts on his own initiative, and while he is willing to listen to the advice of others, he always considers it carefully from his own viewpoint before taking action. The following brief history of his rise from small beginnings to his present position will show that he has had an up-hill fight, but his face reveals that he has lost none of his vim or optimism.

Away back in 1906 Mr. Peltier was part owner of a small penny arcade in Mt. Clemens, famous for its medicinal baths throughout this country and Canada. In his own vernacular: "Six months afterward I was a tramp, having lost my home and $3,000 besides. I went to my partner, George John, telling him that I could bear the strain no longer, and asked him to buy me out. Mr. John refused to buy, stating that the business would be of little use to him without me, and so, instead of buying me out, he sold out to me. The deal was effected by my placing another mortgage on my mother's home."

Shortly after this Mr. Peltier went to Detroit and rented the two-reel Edison picture, "The Life of Napoleon," from Arthur Caille, then the manager of the Casino theater in that city, who got his service from the Pittsburgh Calcium Light & Film Co. This was the starting point of his success, and, as he had always staked his reputation on the future of the moving picture business, he was more than ever resolved to make good. He made $75 on the week with the Edison picture, which, ever since, he has called his "savior." He has never had a losing week since.

From that time until the present Mr. Peltier has successively increased the capacity of his house from 90 to 125, to 200 and to 450, and then to its present capacity of 1,000.

The Bijou of today was especially built for moving pictures, and a good view of the screen is to be had from any seat in the house, without distortion to the pictures. There are 590 commodious seats on the ground floor, while the balcony seats 362, and there are 48 box seats besides. The present Bijou was opened Feb. 12, 1913. Mr. Peltier used General Film Company's service at the time, and boasts of the fact that he is the oldest patron of that service in Michigan. He took his service for eight years from Al. J. Gilligham, manager of the General Film Company's office in Detroit, and Mr. Gilligham, whom I saw afterwards in Detroit, stated that Mr. Peltier had always been a most desirable customer.

At that time Mr. Peltier charged five cents admission for one reel and one illustrated song, but as time went on he increased his program to two reels and a song for 10 cents. At present the prices for regular programs are 10 and 15 cents, while on Fridays, 15, 20, and 25 cents are charged for a special "Blue Ribbon" program, for which all seats in the house are reserved. The regular programs at 10 and 15 cents are comprised of six reels, which include the product of the Paramount, Metro, Equitable, Gold Rooster, Fox and the General Film Company's regular program. In the special "Blue Ribbon" program he uses leading features of the companies mentioned and also of V-L-S-E., Inc., George Kleine and K. & E.

Mr. Peltier lays much stress on his advertising, which he conducts in an up-to-date manner. He has a four-page weekly house bulletin, quarto size, a fine showing of posters and stands in front of the house and in prominent locations, and also uses 10 to 20 inches in the daily paper.

I saw for myself that Mr. Peltier is always anxious to accompany his big features with appropriate music; but, of course, in a town of this size, he is rather handicapped for musical talent. He is about to install a large pipe organ, which, in addition to a piano, will furnish him about the best accompaniment for his audiences. At present he uses an orchestra of three or four pieces.

Mr. Peltier told me that he is his own censor. Happily, there is no city censorship, as the good people of Mt. Clemens rely thoroughly on Mr. Peltier's judgment. Mr. Peltier is so rigorously careful in this respect that he has often paid for the rental of a picture before viewing it, and after seeing it would not show it in his house, believing that it might offend his patrons and destroy the confidence in his policy.

Mr. Peltier has been a constant subscriber to the Moving Picture World ever since it was started and attaches great value to the information, assistance and guidance furnished him by its columns.

Mt. Clemens has another moving picture theater, the Lyric, which seats 300 people. Admission is 10 cents for programs of the World and Equitable. George M. Smith is the owner. The Lyric is doing good business.

JAMES S. McQUADE.

NEW PLAN FOR ASSIGNMENT OF PLAYERS ADOPTED AT EDISON STUDIO.

AMONG the several changes which Manager Leonard W. McChesney has instituted since he took hold of the Edison studio is the dividing up of the stock companies into practically an organization of several stock companies, each with its own director. Mr. McChesney believes, although it has been customary for years with Edison, by assigning certain players with certain directors, each will get to know better the other's capabilities and work out pictures of more artistic unity and fuller dramatic expression.

Under this new arrangement, Mabel Trunnelle will be permanently associated with Director Richard Ridgley with whom she has worked much, even under the old system. Like many of the other coupling of players who have not been usually playing together, Robert Conness will play with her. Director John H. Collins, who has had Viola Dana a great deal, will have her permanently, but Edward Earle, who has played little with Miss Dana, goes opposite her.

Marc MacDermott and Miriam Nesbitt, who for years have been associated in the public memory almost as much as Irving and Terry will play together again after quite a time apart, in answer to popular demand, under Director George Ridgwell. Pat O'Malley, who played with Miss Dana, will now be seen with Leonie Flugarth, the featured child player of the stage, under Director Burton George. Under Director E. C. Taylor will be Bessie Learn and Bob Walker; Director Langdon West, Margaret Prussing and Carlton King; Director Frank McGlynn, Grace Williams and Richard Tucker; while comedy director, Will Louis will have Jean Dumar and Ray McKee, as before.

Other members of the stock companies will be subject to assignment to the different directors' companies because of the characters they play as in the cases of Sally Crute and Bigelow Cooper, being much in demand by practically all the directors.

ETHEL CLAYTON STILL WITH LUBIN.

Some over-zealous press agent or lax editor has permitted it to be printed that Ethel Clayton had severed her connection with the Lubin Company and was to begin work immediately with a western production company. The Lubin Company hastens to deny such unfounded rumors and to assure exhibitors and the many friends of Miss Clayton that not only will she remain with the Lubin Company but that she has begun work on a new five-reel feature V-L-S-E Lubin release, "Dollars and Cents," from the story by Albert Payson Terhune, in which she will be starred. The play will be produced under the direction of Joseph Kaufman.

Pathe Gets A. H. Woods Play

List Embraces Many of the Greatest Theatrical Productions of the Time.

AN announcement of extraordinary interest in both theatrical and motion picture circles is made by Pathe and A. H. Woods. Arrangements have just been perfected whereby Pathe receives the motion picture rights to all the plays that have been and will be produced by Mr. Woods. Thus the largest theatrical producer of the day becomes allied with the oldest of the motion picture concerns, and one that is the largest of the independent manufacturers. The list of plays which thus becomes available for motion picture purposes is a most remarkable one, embracing as it does many of the greatest theatrical successes of recent years.

Al. H. Woods.

These plays have been the prize for which many motion picture concerns have been angling for many a day. At the time the papers were signed there were three large immediate cash offers lying upon Mr. Woods' desk. With the acquisition of the plays Pathe becomes the possessor of some of the best stock of picture material held by any company. That they will add prestige to the Gold Rooster program, on which they will be placed, goes without question.

George Fitzmaurice, who has been intrusted by Pathe with the production of adaptations from famous dramatic successes, will produce many of these A. H. Woods plays. In his casts will be used so far as possible the actors who appeared in the original productions, among whom are many of the leading players of the day, such as Florence Reed and Robert Edeson. The pictures will be made in the very best manner, regardless of expense. George Brackett Seitz, the Pathe scenario editor, and Ouida Bergere, both well known playwrights, will make the adaptations. The first play to be filmed will be "New York" with Miss Florence Reed. Work on this picture will be started at once by Mr. Fitzmaurice.

Louis J. Gasnier, General Manager, Pathe.

General Manager Louis J. Gasnier, of Pathe, put through the deal with Mr. Woods, assisted by George F. Miller and G. Van Wervoke of the Pathe forces. Mr. Woods was represented by Martin Herman, his general manager, and Ralph I. Kohn, his private secretary.

The rise of A. H. Woods from the domain of ten cent melodrama to a position in the front rank of theatrical producers is one of the most spectacular in the history of the American theater. In a comparatively few years he has established himself as the most successful, the most original and the most daring of managers. Looking over the list of "hits" in the past five years, we find the name of A. H. Woods associated with the majority of the most emphatic ones. For instance, it was Mr. Woods who gave us that international music success, "Madame Sherry," to be followed later in the operatic field by the melodious "Gypsy Love," which enchanted two continents. It was A. H. Woods who staged the well remembered laughable farce "The Girl in the Taxi," which was also subsequently played abroad. It remained for the same manager to make a star of Julian Eltinge, the famous impersonator whose popularity is ever on the increase. When it came time to dedicate the new Eltinge theater in New York it was A. H. Woods who picked "Within the Law" for the initial attraction. The phenomenal success of this drama of the shop girl is too widely known to need added comment. And who has not heard of or laughed at the greatest tribute to Woods' ability to give the public what it wants, namely, "Potash & Perlmutter."

Even more recently Mr. Woods has given the public such pronounced successes as "The Song of Songs," "Kick In," "Innocent," "The High Cost of Loving," "The Yellow Ticket," "Common Clay" and "Abe and Mawruss," the last two the most notable successes of the current season.

A Woods' cast has come to have a special significance to American playgoers. Mr. Woods has assembled under his banner such prominent players as John Mason, Jane Cowl, Dorothy Donnelly, Florence Reed, Richard Bennett, Julian Eltinge, Barney Bernard, Madame Cottrelly, Irene Fenwick, Cyril Keightley, Thos. A. Wise, Forrest Winant, Pauline Frederick, Lew Fields, Douglas Fairbanks, John Barrymore, Josephine Victor, Jane Grey, Emmett Corrigan, Macy Harlan, Marguerite Sylva, Dustin Farnum, William Farnum, Bernard Granville, Adele Ritchie, Sam Bernard, Louise Dresser, and a host of others.

Mr. Woods is owner of the Eltinge theater, and lessee and manager of the Republic theater in New York. He personally selected Pathe to be the medium by which his plays are to be presented to the public in picture form, because he felt that the prestige and excellent organization of that house would insure the widest possible distribution.

ROTHAPFEL DINED AT SALT LAKE.

Exhibitors from all the surrounding territory attended the Rothapfel-Mutual banquet held at the Newhouse Hotel, Salt Lake City, on Wednesday, November 10. Several of the exhibitors in attendance traveled more than 500 miles to be here for this, the biggest motion picture event of the year in that region.

H. A. Simms, of the American theater, introduced the guest of honor, Samuel L. Rothapfel, whose words fell on receptive ears, and there is promise of a new high standard of motion picture presentation in the theaters of this territory as a result.

Among those who were present at the banquet were: A. L. Stallings, Clifton Pierce, Manny Feldstein, E. H. Goldstein, Mark Ross, L. D. Perry, Ernest Ryan, J. E. Ryan, S. P. Arnold, Mrs. Louis Marcus, J. C. Lindsay, George C. Cowing, James A. Stanley, Mrs. M. B. Lagrau, W. P. Moran, Ed. Shearer, Mrs. George E. Carpenter, A. J. Onway, D. E. Schwinger, R. W. Bertleson, W. J. Morgan, J. Martin Watson, J. R. Kenneard, Harry Quinn, Beatrice D. King, Louis Marcus, George E. Carpenter, M. H. Hanauer, W. B. Moyle, E. C. Schmidt, Inez Todd King, Mrs. Monroe Hauser, J. Rothneul, V. M. Foot, C. H. Paulson, C. E. Beardsley, C. H. Archibald, Robert Saunders, Emery C. Epperson and E. D. Lagrau.

McMAHAN IN BIG THEATER DEAL.

I. W. McMahan, of McMahan & Jackson, takes full possession of the Forest theater on Forest avenue, near Reading Road, in the very heart of Avondale, a suburb of Cincinnati, O. It is understood that it runs up to a very high price, as the Forest theater is practically a new house and it cost the Auditorium Theater Company, which is composed of Lee Ach, George W. Harris and several wealthy men of Avondale, something like $60,000 to build the same.

The theater has every modern equipment, is absolutely fireproof, and is one of the prettiest playhouses in the state of Ohio. There is also a commodious and up-to-the-minute airdome connected with the theater, for summer use.

The policy of the new management will be as it always has been, to give their patrons everything that is good in the motion picture industry, and their price will be 5 cents for children and 10 cents for adults.

Porter Sells Famous Players Holdings

Understanding Is That Treasurer and General Manager of Feature Company Will Soon Retire.

EDWIN S. PORTER will retire from the Famous Players Film Company. Mr. Porter was one of the organizers of the company and has been at the head of the producing forces. For some time he has held the offices of treasurer and general manager.

Mr. Porter has been prominently connected with the production of pictures from the beginning of the industry, having for many years been at the head of the Edison studio and later with W. H. Swanson and Joseph Engle, organizing the Rex Company, which was afterward merged with the Universal company.

The sum mentioned as figuring in the transaction is $800,000, for which amount it is said Mr. Porter surrenders all of his stock holdings in the Famous Players company.

Frank Bacon

FRANK BACON, the foremost character actor of the stage, who recently made his debut in motion pictures under Metro auspices, has been laid up in his room in the Hotel Remington, in New York City, for more than a week, following an injury he received while working in the last scene made in "Rosemary," the five-part Quality-Metro feature. In the role of "Professor Jogram" Mr. Bacon figures in a rough and tumble fight in an old English inn. His antagonist proved so realistic in his attack that he gave Mr. Bacon a hard push and the veteran character actor fell backwards over a table. He landed on the table, received several bruises and severely wrenched his back.

Frank Bacon.

"Rosemary" was made at the Quality studio in Hollywood, Cal., and as the company was called east to work in future productions, Mr. Bacon was obliged to make the journey across the continent confined to his drawing room. Immediately upon his arrival in New York he was placed under the care of a physician and removed to the Hotel Remington. He hopes to be able to work in the next Quality-Metro feature, even if he has to walk with the aid of a cane.

Marguerite Snow is starred in "Rosemary," and Paul Gilmore, the well-known stage star, is featured with her. There is an excellent supporting cast, as is testified in the appearance of such notable artists as Mr. Bacon. Mr. Bacon was featured for seven years in Cohan & Harris' stage productions, scoring heavily in character leads in "The Fortune Hunter," "The Miracle Man," "Stop Thief" and other successful plays.

BEVERLY BAYNE, NEWSPAPERWOMAN.

Beverly Bayne, the Metro star, is one of the few women in New York City who has a police card, usually given only to newspaper reporters, which entitles her to pass through police lines at fires, accidents, or similar happenings. It has just been given to her by the Commissioner of Police, for Miss Bayne has qualified as a newspaper writer, in addition to her work in motion pictures. Hundreds of newspapers throughout the country use her special articles on women's fashions, which she writes under the heading of "Beverly Bayne's Fashion Talks." The articles are sold through a newspaper syndicate.

"AMERICA FIRST."

Will S. Rising, dean of moving picture actors, as well as author and producer, is at work on a patriotic novelty reel, which may prove a sensation. It deals with the efficiency and preparedness of our army and navy, and introduces many of our Presidents from 1776 to the present time.

Lasky Productions

Feature Company Concentrates on Modern Plays of Tense Dramatic Themes.

AS THE result of months of careful investigation and a close and expert study of motion pictures exhibiting and photoplay-going public, the Lasky Feature Play Company by reason of its findings will concentrate for the present on photoplays of modern theme and tense dramatic action.

"Armstrong's Wife," in which Miss Edna Goodrich appears as the star on November 18, for her debut on the screen, is said to be an excellent example of the kind of subject material for photodramas which the Lasky Feature Play Company believes is in most demand at the present time. It is modern. Its story is the narrative of a woman who chooses unfortunately between two men.

Following "Armstrong's Wife" the Lasky Company will release through Paramount on November 22 a comedy entitled "Chimmie Fadden Out West," produced by Cecil B. DeMille, the theme of which also is entirely modern. It is the second of a series of photo-comedies in which Chimmie Fadden as played by Victor Moore appears in the leading role.

Probably nothing could so well illustrate the Lasky policy in photoplay themes as the releases announced for December, of which there are four. This will mark the first month of the second quarter year of the Paramount Program. The productions are Theodore Roberts in a picturization of E. Phillips Oppenheim's "Mr. Grex of Monte Carlo," Fannie Ward in "The Cheat," by Hector Turnbull; Lou Tellegen in "The Unknown," founded on I. A. R. Wylie's famous novel "The Red Mirage," and Valeska Suratt in Marion Fairfax's original play, "The Immigrant." In all of these plays there is to be found a marked step towards strong, virile drama, produced on an elaborate scale. And yet in none of these has romance been sacrificed for modern realism as each contains a story of simple heart interest.

Frederick Warde with Thanhouser

THAT eminent tragedian and Shakespearean authority, Frederick Warde, has at last succumbed to what he jokingly terms "the film inevitable." He has just been engaged by Edwin Thanhouser, the Wizard of New Rochelle, and will first be seen as Silas Marner.

Mr. Warde is practically the sole survivor of the Shakespearean actors of another day—a day made famous by such names as the Booths, John McCullough, Lawrence Barrett, and Barry Sullivan. To Mr. Warde the old traditions of the stage remain the dearest, and the hand of time has not turned him from the original standards of the art of those days. For that reason he has been very much in demand on the lecture stage. Of moving pictures he says:

"A wonderful art to which I am a total stranger but an ardent admirer. Little did I think that I would ever take part in a studio production, but the spirit of the times and Mr. Thanhouser's proposal bade me give ear to the 'film inevitable.' My initiation into the mysteries of the film studio proves to me that I am not too old for new tricks."

Frederick Warde and His Son.

Mr. Warde's initiation will be at the hands of his son, Ernest, a Thanhouser director. It is only a few years since Ernest was bound for the pinnacle of eminence held by his distinguished father, for he was Richard Mansfield's stage director. In contemplating the novelty of directing his parent, young Warde promises not to revenge himself for the various lickings of boyhood days; of course he can get sweet vengeance by making his elder go through some extra paces.

Edison Burns House

Big Fire Scene in "Children of Eve," Kleine-Edison Release.

DESTRUCTION by fire of a four-story, especially-constructed brick factory building in Fort Schuyler, last Sunday, while making the final scene for "Children of Eve," the Edison feature, released through the Kleine-Edison Feature Service, November 10, provided more thrills than bargained for and furnished at least one narrowly averted tragedy that for a time threatened to cause a panic among the five hundred women and girls engaged in the scene, and an equal number of spectators who had motored out to witness the spectacle.

This Especially Constructed Brick Building Was Destroyed by the Edison Company in the Making of final Scenes for "Children of Eve."

The leap for life from the roof by a fireman, and the rescue of girls from the topmost floor of the blazing building by firemen who slid down life ropes, and by others who carried them down ladders, was realistic to the utmost; but the actual near-tragedy sprang a bit of realism not expected.

A camera operator, to get a certain viewpoint of the conflagration, had climbed a platform atop scaffolding about sixty feet high. He had no trouble getting up there because a fire ladder was available; but this means of ascension was wrecked when a brick wall of the factory crashed to the ground, burying ladders, hose, axes and other fire-fighting apparatus.

Mr. Cameraman enjoyed the balmy air and soothing sun's rays as he gaily signaled to motorboats and sailing craft passing, and was perhaps envied a bit by his fellow workers because he had such a point of vantage from which to view the fire.

But when the building was fired and the immense quantity of waste film, powder and gasoline stored in it began to burn, Mr. Cameraman's perch became quite the hottest place on the map and there was no way, aside from jumping, for him to get down. He was game, however, and stuck to his job, notwithstanding the scaffolding was scorching in a dozen places and threatening to burst into flames every instant. His tripod was blistered and the leather casing of his machine fairly smoking, but he never wavered. Women and children became near panic-stricken and began to scream, and men, realizing his peril, sought means to enable him to escape, but the fire ladders, broken and burning were buried beneath tons of red hot brick and stones. It looked serious for the plucky photographer, but he continued turning the crank of his camera, getting perforce a magnificent view of the raging fire. At last, when it appeared as if he must succumb or leap to probable death, the front of the burning building collapsed and the terrifying heat abated, and he was rescued.

NEW MANAGER FOR KLEINE'S ATLANTA OFFICE.

B. B. Hardcastle is the new manager for George Kleine's Atlanta office. He left New York last week to assume charge of the Kleine interests in the southeastern states after a record experience as a salesman traveling out of the Chicago office.

Mr. Hardcastle covered Indiana with the Kleine productions, and the good wishes of Hoosier State exhibitors follow him to his new sphere of action.

Mutual's New Masterpieces

First Two Weeks of December Will See the Release of Two Five-Part Subjects.

ANNOUNCEMENT is made by the Mutual Film Corporation of two important screen productions scheduled for release the first two weeks in December. Each of them will be comprised of five reels and will be released as Mutual Masterpictures. In addition to these two exceptional productions the Mutual also announces the release for December 8, in the regular Mutual program of a three reel feature, presenting Dorothy Gish in the title role.

First of the two Masterpicture releases referred to in the opening paragraph "The Forbidden City," will go to the public December 2. Louise Glaum will be presented in the leading role, supported by a cast of exceptional merit. "The Forbidden City," in five parts, is from the pen of C. Gardner Sullivan, author of several Masterpictures, notably "The Reward," "The Toast of Death," "The Mating" and "The Cup of Life."

The second of the Mutual Masterpictures for release early in December, is "The Buzzard's Shadow," in five parts, featuring Harold Lockwood and May Allison. This masterpicture will go to the public December 9. The piece deals with army life at one of the frontier posts during the early days of the westward march of civilization.

Miss Gish, as the star of "Her Mother's Daughter," a feature release on the regular Mutual program, December 8, gives one of her best performances. For her first appearance as a star on the regular Mutual program Miss Gish was cast for an important role, and she has carried the part through with exceptional merit.

Ruth Blair

RUTH BLAIR, "the prettiest girl in pictures," has again returned to the motion pictures after an engagement on the legitimate stage under the management of the Selwyn company, and has been especially engaged by the Fox company to play the leading role in "The Fourth Estate," under the direction of Frank Powell. Miss Blair left for Chicago last week for her new engagement. Her new role is a "sympathy" part. It requires deep emotional ability and intense dramatic power as well as to play the part of the wife of a poor man who is downed by the political "boss" system.

Ruth Blair.

Miss Blair is ideally suited to the part. She is tall and graceful, and has a wonderfully sympathetic face.

Madame Ada Dow Currier, the famous dramatic coach who discovered and made Julia Marlowe, declares that Miss Blair is possessed of a remarkable emotional ability, and that some day she will make another Julia Marlowe. Madame Currier has taken an unusual interest in this young actress, and has been her dramatic teacher for some time.

Ruth Blair was born in Pennsylvania. From the time she was very young she had an overwhelming ambition to go on the stage, and the success which has marked her career since she entered the dramatic field has been the realization of her childhood dreams.

Miss Blair is essentially feminine. She is an anti-suffragist, and she confesses that she is so old-fashioned that she prefers horses to automobile. She is an exceptional rider, as well as a great lover of all forms of outdoor sport.

Miss Blair is also an artist. She designs all of her own clothes. She is always on the lookout for new color combinations, and whenever she has found something which she thinks would make a beautiful garment she rushes home to her paint box and sketches, then colors designs for her own clothes.

Wright to Direct Miss Nesbitt

Edison Leading Woman Returns to Studio After Vacation—Will Appear With Mr. MacDermott.

MIRIAM NESBITT, Edison leading woman, has returned to the studio after about a two months' trip and rest during which she took a cross country tour, leisurely, to the Pacific coast and the San Francisco fair. In a number of cities in which she appeared she received unplanned but enthusiastic receptions. She remarked it as so strange that, even in the crowds at the fair, her face would be recognized by passersby, so long and so well known has this favorite been before the screen public. Her first reappearance will be in a three reel feature, "Life's Pitfalls," directed by a new Edison director, George Ridgwell.

Miriam Nesbitt.

After that Miss Nesbitt will be assigned a special director and will again appear with Marc MacDermott. These two favorite and accomplished stars are linked together in the public's affections and memory probably more than any other screen pair. This return to the older order is in response to a pronounced demand upon the part of exhibitors and patrons that these two appear together again.

The director in charge will be George Wright, newly appointed from the acting ranks of the Edison company. Mr. Wright first came to the Edison company with the intention of becoming a director, he having been a widely experienced stage director. While standing about getting onto the difference in motion picture direction, he was asked to play a part. The splendid way he did it marked him, unanimously, as too good an actor to lose from the screen.

Mr. Wright has appeared in such notable and successful stage productions as "My Friend from India," with Walter E. Perkins; the title role in "Chimmie Fadden"; in the all-star cast of "Shenandoah" with Otis Skinner; as player and director with the Charles Klein production, in "Bobby Burnit," "The Country Boy"; the London presentation of "The Third Degree"; "Bought and Paid For"; and "Within the Law."

George Wright.

Miss Nesbitt experienced a thrilling escape from injury while driving through the Yellowstone Park. In fact her entire trip was unusually eventful. Two women had died in the several days' trip through the Park, one from the high altitude. Miss Nesbitt, for the adventure of it, was riding with the driver when one of the horses fell, dragging the coach over an embankment and upturning the coach. Miss Nesbitt fortunately fell among some bushes, escaping with several severe scratches. Returning, by way of Texas, she arrived in New Orleans, the day after the bad storm when every restaurant and bakery in town was under water. During two days, no amount of money could secure for her more than some bad rolls and worse coffee. Taking the boat, which was not weighted with its usual cargo ballast because of storm-tied-up shipping, she encountered the roughest and sickest voyage of her life, quite assured that there may be something sometimes worse than motion pictures adventures.

Hereafter, it is probable that Miss Nesbitt and Marc MacDermott will appear only in features. Whenever the play calls for the especial kind of character he plays so well, Mr. Wright will play in the picture he directs.

Louise Beaudet

LOUISE BEAUDET, Vitagraph Screen Star, who practically grew up in the atmosphere of the theater, was born in Tours, France, but at an early age removed to New York. When Aimee came to America she requested that Miss Beaudet, although only about twelve years old, be allowed to play in "The Little Duke." She accompanied the French actress, with whom she stayed about two years, and then became the ingenue of the Baldwin Theater Stock Company in San Francisco. During this engagement she was cast for such characters as Pauline in "The Lady of Lyons," Ophelia in "Hamlet," Desdemona in "Othello," Doris in "Narcisse," and Lady Macbeth.

Louise Beaudet.

About this time the tragedian Daniel E. Bandman, having perfected arrangements for a tour around the world, Miss Beaudet accepted an engagement with his company. The tour lasted four years, during which time she played in an extensive repertoire, including Leah, Beatrice in "The Hunchback," Ariel, etc. Returning to America she was engaged by James C. Duff for the soubrette part in "Paola." Later, she became a member of Rudolph Aronson's Opera Company, which at that time included Lillian Russell. Leaving this organization, she joined Pauline Hall in the production of "Puritania." Now followed engagements as prima donna with Abbey and Grau at the Auditorium in Chicago, as Progress in Irme Kiralfy's "America," which ran for eight months at the World's Fair, and a starring engagement at the head of her own company, "The Louise Beaudet Opera Bouffe Company."

In May, 1895, while visiting Europe, the late Charles Frohman introduced her to George Edwardes, who induced her to play Marie Tempest's part of Adele in "An Artist's Model." During this engagement she was engaged to sing at the Palace Theater, London. Miss Beaudet's wonderful voice and artistry won her immediate recognition. During the week of June 27, 1897, Queen's Jubilee Week, she appeared at the command performance at Buckingham Palace, at which every King, Queen and Prince of the royal blood was represented in the distinguished audience.

In December, 1897, she made her vaudeville debut as the headliner of an all-star bill at Hammerstein's Olympia Music Hall, after which she for several years divided her time between Europe and America, appearing in drama and operatic roles interspersed with engagements in European music halls and American vaudeville.

During the summer of 1912 Miss Beaudet forsook the legitimate stage and joined the Vitagraph Company. Her versatility enabled her to portray a wide range of characters, and her art developed until motion picture fans all over the country knew Louise Beaudet as one of the most clever screen stars. The big part was given her by Mr. Vandergriff, in Commodore J. Stuart Blackton's photoplay, "The Battle Cry of Peace." Among the other more important pictures in which Miss Beaudet has appeared since becoming a Vitagraph Star, are "The Snare of Fate," "A Price for Folly," "Sauce for the Goose," "The Wheels of Justice," "The Goddess," "The Man Behind the Door," and "Green Stockings."

The Author of "Stingaree"

Some Notes of Interest Concerning E. W. Hornung and His Famous Characters.

IT WAS due to the wanderlust which caused a young newspaper reporter to resign a perfectly good position on a leading London daily and desert the fleshpots of England for the relative discomforts of the Antipodes that "Stingaree," one of the most striking characters in fiction and motion pictures, was born.

Ernest William Hornung is the man who brought "Stingaree" into being. Kalem Company is now engaged in imbuing this famous character with life, and transferring his activities to the screen in a series of twelve two-act episodes. The first of these is "An Enemy of Mankind," and it will be issued on Wednesday, November 24th. The succeeding episodes, each of which is complete in itself, will follow at weekly intervals.

E. W. Hornung.

Mr. Hornung is noted for his original characters. "Stingaree's" predecessor, "Raffles," is an example of the British author's ability in conceiving a personality which holds the interest as the result of heroic qualities, or, as is more frequently the case, because of the engaging manner with which this figure perpetrates wrongs against his fellow men.

It was at the impressionable age of eighteen that Mr. Hornung resigned his position and left for Australia. The young man was exceedingly fortunate in that he obtained a position on the editorial staff of the Sidney "Bulletin," an antipodean nursery of literary talent arranged somewhat after the manner of the New York "Sun."

At that time the country was still agitated over the deeds of the notorious Kelley gang, the Gardiner gang and other bushrangers. In the latter band was a young lad named Gilbert, who although of a respectable family, deliberately chose a criminal career.

Although these gangs had been wiped out before Mr. Hornung's arrival in Australia, the outrages they had perpetrated were still one of the principal topics of conversation. The newcomer collected all the data he could concerning the careers of the outlaws, making a special study of Gilbert. The latter was undoubtedly the source of Mr. Hornung's inspiration when he wrote "Stingaree."

Stingaree and Howie, Two of the Unique Characters Created by E. W. Hornung in His Novel "Stingaree."

At any rate, when the reporter returned to England about two years later, he brought with him a wealth of exotic material which resulted in a series of stories of the back blocks, the sheep stations, new chums, "Sundowners," and outlaws, of love and adventure that in their way had and retain all the charm of the tales of our own cattle-raising West. The close resemblance existing between the Australians and ourselves, much closer than that between us and the Englishmen, may have been a factor in the instant success of "Stingaree," and other of Mr. Hornung's books, on this side of the water.

Mr. Hornung knew, moreover, how best to use his material. Fresh from Australia he was forcibly struck, on his return to the mother country, by the fresh, youthful unconventionality of the one, and the prim, stiff social traditions of the other. After writing a number of stories which became popular, Mr. Hornung gave further evidence of his ingenuity in the weaving of plots in "The Amateur Cracksman," the first of the stories in which Raffles made his appearance.

This welcome creation arrived in the nick of time to give the hard-working amateur detective a well-earned rest. Mr. Hornung had established himself firmly in public favor before he invented Raffles, but this engaging scamp took his readers by storm.

Encouraged by Raffles' popularity, Mr. Hornung decided to create a character which would be to the Australian bush what his first out-law hero was to polite English society. The result was "Stingaree." The central character of the tales issued under this general title is an Englishman who is forced into exile and resolves to make mankind pay a heavy toll for the wrongs inflicted upon him. Throughout his career of crime, however, this remarkable character refrains from staining his hands with blood and one of the reasons for this is the fact that his name invariably inspires such terror in the outlaw's victims that they never dream of resisting his demands.

True Boardman, who enacts the title role, makes the motion picture "Stingaree" exactly the sort of character that Mr. Hornung had in mind. Seldom has any player fitted a role more perfectly. Howie, the ruffian who, although utterly unprincipled, restrains his blood-thirsty desires because of his love for the brainier criminal, is admirably portrayed by Paul Hurst. It is safe to predict that not a person in all the world will view the forthcoming episode of "Stingaree" with greater enjoyment than the man who is responsible for this unique character.

Paul Gulick

TO TAKE an ordinary motion picture weekly and make it one of the most interesting publications of its kind is the difficult task that Paul Gulick, editor of the Motion Picture Weekly, house organ of the Universal Film Manufacturing Company, has accomplished in the twelve short months he has been in charge of that publication.

Paul Gulick.

At the time he took charge of the Universal Weekly, as it was called then, it was but a large advertising program of the Universal releases. Now, under Mr. Gulick's master touch, the weekly has become the delight of the thousands of exhibitors who use Universal pictures, as well as their guide in selecting their programs.

The Motion Picture Weekly as edited by Mr. Gulick is more than a mere house organ, for it contains authentic fashion reviews, spicy interviews, a complete music guide for exhibitors, intimate notes of men in the business, complete synopses of all Universal releases, with special articles of its famous actors and actresses, a department for the exhibitors and managers, as well as a humorous department.

Mr. Gulick was born in Vermont—son of a minister. But he has shown two things since coming under the rays of the gay white lights of Broadway—that not all Vermonters are farmers and not all ministers' sons "village cut-ups." Mr. Gulick is one of the best-liked men in the motion picture business, as well as one of the most capable publicity men.

A Most Popular Feature

"The Battle Cry of Peace" Now a Country-Wide Propaganda —Shown in Many Cities.

IN RESPONSE to the urging of prominent men in all parts of the United States, the famous patriotic screen message on preparedness, "The Battle Cry of Peace," has been released in ten cities. In New York City it has rounded out the one hundred and fortieth performance at the Vitagraph theater. Runs of a similar length have already been arranged in other large cities in theaters of tremendous seating capacity. These include the Olympic theater, Chicago; the Majestic, Boston; the Metropolitan Opera House, Philadelphia; the Columbia, San Francisco; the Metropolitan, Cleveland; Shea's Hippodrome, Buffalo; the Colonial, Dayton, O., and one of the large houses of Dallas, Tex.

At the 4,000-seat Metropolitan Opera House in Philadelphia, the picture is being produced under the personal direction of Lee Shubert. In Boston, Howard & Gordon, whose standing as theatrical managers in New England needs no comment, are managing the picture, having purchased the state's rights for Massachusetts. Eugene Roth, of the Portola theater, one of San Francisco's de luxe moving picture houses, was so impressed with the purpose of "The Battle Cry of Peace" that he rented a legitimate theater to produce it—the Columbia, seating 3,000 people.

Emanuel Mandelbaum, one of the founders of the World Film Corporation, will show "The Battle Cry of Peace" in one of the finest houses in Cleveland, the Metropolitan. In Dayton, Jules Hurtig, of Hurtig & Seamon, New York, will produce the picture at the Colonial, a legitimate house with a seating capacity of 2,500; and in Buffalo Michael Shea, the widely-known theatrical figure of that section, will produce it at Shea's Hippodrome.

The Chamber of Commerce of Dallas, Tex., has undertaken the promotion of the picture in that city, and twelve prominent men have been appointed to secure the most desirable house in the city for its showing. Rochester, N. Y., has also been decided upon as another exhibition center for "The Battle Cry of Peace," and there remains but the completion of a few details before it will open in that city.

The reception accorded the picture in all of these places has even exceeded that which was given it in New York. In the Middle West, where it was felt there was need for such propaganda especially, the production has aroused a tremendous wave of patriotism.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"Bella Donna" at the Strand.

THE Strand theater is showing Pauline Frederick in a spectacular film adaptation of the celebrated novel and play, "Bella Donna," by Robert Hichens and J. B. Fagan. This play, which made Nazimova famous, is a striking combination of intense tragedy and Oriental settings. The tale is that of Mrs. Chepstow, an English adventuress, whose exploits are matters of common gossip in London. Despite the fact that her name is bandied about by the wits at his club and that her reputation is distinctly unsavory, the Hon. Nigel Armine, an impressionable and rather unsophisticated man, refuses to believe what he hears. Struck by the marvelous beauty of the woman, and drawn to her by a force which he does not exactly interpret, he marries her and takes her to Egypt. But the simple-minded Armine soon palls upon this roving, restless spirit, which fastens upon a handsome native, Baroudi, as the object of its fierce and hungry adoration. The clandestine love affair increases in intensity, until Baroudi so masters "Bella Donna" that he persuades her to poison her unsuspecting husband. Dr. Isaacson, a friend of Armine's, appears on the scene, "Bella Donna" is unmasked; Baroudi turns against her; and, her wild dream of wealth, power and luxury shattered forever, she gazes wistfully out upon the desert waste in the black night. Then she slowly traces her weary and faltering way out across the desert—and into oblivion.

The afternoon fashion show is in its third week. The latest Parisian and American styles for women are shown in colors on the screen. The Topical Review contains the latest European and American news pictures, and war scenes taken at the front.

* * *

Triangle Program at the Knickerbocker.

"A Submarine Pirate," in which a United States undersea boat, lent by Secretary Daniels, is used by Syd. Chaplin in a Mack Sennett comedy; "Jordan Is a Hard Road," the Griffith supervised film version of Sir Gilbert Parker's famous novel, with Frank Campeau and Dorothy Gish in the leading roles; and Katherine Kaelred, of "A Fool There Was" fame, presented by Thomas H. Ince in a worthy successor to "Aloha Oe," called "The Winged Idol," are this week's offerings at the Knickerbocker theater. Supporting Syd. Chaplin are Glen Cavender, Wellesley Ruggles and Phyllis Allen.

In "Jordan Is a Hard Road" Frank Campeau appears in the role of a Canadian bandit, which gives him opportunities similar to those offered in the Trampas of "The Virginian." Miss Gish, Owen Moore, Sarah Truax and Ralph Lewis have prominent roles.

"The Winged Idol" is the story of a derelict reclaimed by the power of a mystic, played by Miss Kaelred. When she has reclaimed him, he returns to his wife and child, giving an unusual turn to the ordinary vampire plot. House Peters is the husband. The cast also includes Clara Williams, Elizabeth Brubridge and J. Frank Burke.

* * *

"The Mummy and the Humming Bird" at the Broadway.

At the Broadway theater this week Charles Cherry, the clever Frohman star, whose name is known to every theatergoer in the country, is making his first appearance on the screen in the celebrated dramatic success, "The Mummy and the Humming Bird," under the auspices of the Famous Players Film Company. The play selected for Mr. Cherry's debut is one which has won laurels in this country and abroad, and develops to the full his ability as a light comedy and dramatic actor. There are numerous powerful dramatic situations in the photoplay. Lillian Tucker, who recently scored a pronounced personal success in "Experience," supports Mr. Cherry.

Charles Chaplin is also seen in his latest two-reel comedy, "A Night in the Show." South American travel pictures, Pathe news and cartoons are also on the program.

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"The Birth of a Nation" at the Liberty and "The Battle Cry of Peace" at the Vitagraph continue their runs.

Opening of New Majestic Theater

Handsome New Motion Picture House at St. Nicholas Avenue and 185th Street—Under the Direction of Messrs. Fleischman & Goldreyer.

THURSDAY EVENING, November 11, the doors of the handsome new Majestic theater, devoted exclusively to motion pictures, were thrown open to the public. The opening was a most auspicious one, the ample auditorium being packed to the limit. Situated at the corner of St. Nicholas avenue and 185th street, the theater has a seating capacity of over 1,600 and a system of entrances and exits which permits its being filled or emptied in the most approved manner. The decorations are rich and harmonious, but not intrusive, and everything about the theater speaks of a liberal and intelligent expenditure of money. The program will consist of selections from the best and latest feature pictures and one and two-reel photoplays. A first-class symphony orchestra furnishes the music.

On the opening night the theater was profusely decorated with handsome floral offerings from the friends of Messrs. Fleischman & Goldreyer. During an intermission, former Assistant District Attorney Henry J. Goldsmith appeared in the balcony in the front of the auditorium and congratulated the management, the audience and everyone present on the opening and the future prospects of the new photoplayhouse.

CAV. AMBROSIO ON HIS WAY HERE.

With Mrs. Frieda Klug Schultz He Will Study American Conditions.

According to a cable dispatch received at the office of the Moving Picture World, Cavaliere Ambrosio, the famous founder of the producing house of that name, will visit this country by the end of this month. He will be accompanied by Mrs. Frieda Klug Schultz, who is well known in film circles here and in Europe.

Mrs. Schultz has recently been on a business visit in this country disposing of several valuable features to the Universal Film Company. Mr. Ambrosio will bring with him several six-reel features in which Rita Jolivet, the well-known French-American actress, has the leading parts. Under the guidance of Mrs. Schultz Mr. Ambrosio intends to stay here long enough to become familiar with the conditions of the American market.

Equitable Gets Frank Powell

Famous Director Joins Staff with No Strings on His Ideas, Energy or Skill.

THE Equitable Motion Pictures Corporation, the directors of which concern last week appropriated one hundred thousand dollars with which to purchase film stories and adaptions, announces this week that in seeking the very best material available their directors have not stopped there, but are in the field for the foremost directors, that the first big scoop is the securing of Frank W. Powell, the man responsible for "A Fool There Was," the discoverer of Theda Bara and the man who staged all the Nance O'Neill pictures for the William Fox concern.

Frank Powell.

Mr. Powell signed with Equitable after lengthy conferences with Arthur H. Spiegel at the Sherman House, Chicago, where Mr. Powell is producing "The Fourth Estate," in conjunction with the Chicago Record Herald.

Mr. Spiegel, who is now in the city after an absence of but two days, announced the procuring of Mr. Powell upon his arrival here Friday. He said Mr. Powell's first effort for Equitable would be "The Chain Invisible," the Richard Le Gallienne story, in which either Emmet Corrigan and Gail Kane will co-star, or Brandon Tynan and Lily Cahill will work jointly.

Mr. Powell, whose production of "A Fool There Was" proved to be one of the most sensational pictures of its season, was responsible also for each of the film plays in which Nance O'Neill has appeared. The new Equitable director began his activities in theatricals as a stock director and actor. Five years ago he heard the call of the lens and took up motion picture acting. His powers of visualization so impressed his various employers that he soon became a director and now occupies a prominent niche in that profession.

For the Equitable Corporation, Mr. Powell will devote his time to the production of original works from the pens of the various authors on the Equitable scenario staff.

"The Chain Invisible," Mr. Powell's first vehicle, and which, according to Mr. Le Gallienne's foreword, should make a most startling and vivid subject, will be produced at the Fifty-second street studio.

Mr. Powell will complete his directorial obligations with the William Fox concern December 1st, and report to the Equitable immediately thereafter.

With Mr. Powell at work Equitable will have eight companies and will fulfill, by February 15, their anticipation of having fifteen productions on the shelf, thus making good that diversification of program which has been aimed at.

All Quiet at Lubinville

The Circus Leaves Town and Other Disturbances Have Disappeared.

BETZWOOD, Pa., has quieted down once more and the stay at home farm folk have gotten back to the groove of life for the Leon Washburn Mighty Show and Circus has packed up its tents and gone away, the street erected for the big fire scene in the Raymond Hitchcock feature, "The Wonderful Wager," has been burned and cooled off, and Director Rene Plaisetty with his company headed by the inimitable Raymond and Marion Sunshine, have come triumphantly to the Lubin Philadelphia plant where the picture will be completed

More than fifteen thousand feet of the various exciting events which Hitchy has gone through for the picture have been taken and since its beginning the blonde forelock comedian has learned seven languages, all of which he speaks fluently, he declares, namely, lion, tiger, leopard, elephant, Plaisetty, circus and Midnight. The Ford flivver, of which he has been the engineer, fireman and pilot for the past five weeks, has figured in no less than thirteen smashes, some of them premeditated, and some more or less expected. The wild enthusiasm the star displays at the thought of rising at 6 in the morning, parading in a clown's suit for seventeen hours, and driving homeward in this selfsame palatial Ford is indeed remarkable.

Horsley Construction Activities

Building New Studio and Enlarging Construction Departments—Stammer Supervising Furniture Building.

PLANS have been filed with the building department of the city of Los Angeles for the construction of a new indoor studio, furniture and property room building in connection with David Horsley's studio. This new structure will give the plant 20,000 feet of floor space.

In addition, the present outdoor stage is being prepared for the coming rainy season, which will soon be on, by the equipment of a canvas roof over the steel structure so that work can be carried on every day, regardless of weather conditions.

The planing mill and carpenter shops are being enlarged to three times their present size in order to take care of the requirements of the organization, and new equipment is being added.

Fred Stammer, an experienced furniture designer and builder, has been placed in charge of the furniture construction department and has begun the building of "period" furniture for use in the pictures. For this work a great quantity of mahogany has been ordered and in a short time the plant will be manufacturing its own furniture of every description.

Wellington Playter

WELLINGTON PLAYTER, who has been on the Pacific Coast for nearly a year, is now playing in "Glory," the eight-reel Kolb & Dill feature in course of production in Los Angeles. Mr. Playter had been in receipt of offers from Kolb & Dill at the same time he had been sought for the role of the robust Canadian woodsman in Mr. Bushman's "Pennington's Choice." Through a compromise he was enabled to work in the latter subject and then take up his part in "Glory."

Wellington Playter.

Mr. Playter is one of the few leading men of giant physique now playing for the screen. Yet he is so well proportioned his height is apparent only when placed near others. Before the camera he has been successful from the beginning. For over a year he was a member of the stock company of the Famous Players. While at the Twenty-sixth street studio he was prominent in the support among others of John Barrymore, Macklyn Arbuckle, W. H. Crane, May Irwin and Nat. C. Goodwin. He played opposite Mme. Bertha Kalisch in "Marta of the Lowlands." Since going to the coast, Mr. Playter has filled a six months' engagement with the Universal company, where he has been featured in Bison productions.

The Kolb & Dill subject in which Mr. Playter is now engaged is a comedy, and it is said that it is the aim of the producers to make it one of the most ambitious yet placed on the market.

Mr. Playter is a writer as well as an actor. Last winter he wrote a vaudeville sketch that made a hit.

Dr. Jose M. De Lasarte

Distinguished Spaniard Studying Motion Picture Trade Conditions in the United States.

AMONG the distinguished visitors to the San Francisco Exposition was Professor Dr. Jose M. De Lasarte, of Barcelona, Spain. Dr. Lasarte came to this country about two months ago to attend the exposition as the representative of the civil engineers of Spain, and as a member of the Committee of the Barcelona International Exposition of Electrical Iudustries. Within the last week Dr. Lasarte has been in New York. He expects to remain here up to November 15th, and may be addressed at 130 West 70th street. His Barcelona address is Bailen 46, Barcelona, Spain.

Dr. Jose M. De Lasarte.

Dr. Lasarte is deeply interested in motion pictures of an educational and dramatic character. He has been busy examining film conditions in this country and acquainting himself with the general sources of film supply. He has been in Los Angeles, San Diego, Denver, St. Louis, Chicago, Cleveland, Cincinnati and Buffalo.

Dr. Lasarte believes that there is a splendid opportunity for American producers to come into Spain, Portugal and their colonies and introduce their films. He will be glad to hear from any producers here who desire to exploit this market which is now controlled almost entirely by French manufacturers.

"What our people want," said Dr. Lasarte on a visit to the offices of the Moving Picture World, "is a regular program giving them an entertainment of from two to three hours. At present the supply is limited and programs suffer for a lack of variety. I am convinced from my personal knowledge and observation that American-made films will go well in Spain, Portugal and their colonies. Both your dramas and comedies will appeal to our audiences. You must make sure, however, of giving us a regular and dependable supply."

Dr. Lasarte is a member of the Common Council of the City of Barcelona, where he is well known and highly esteemed.

METRO SIGNS MABEL TALIAFERRO.

Mabel Taliaferro, the beautiful and talented star of the speaking drama, who played the stellar role in "Rebecca of Sunnybrook Farm," "Polly of the Circus," and other notable productions of the legitimate stage, has been signed by the Metro Pictures Corporation to appear in a series of big Metro feature pictures produced by Rolfe Photoplays, Inc. She will be surrounded by an exceptionally strong supporting cast, including many gifted artists of both the stage and screen. The engagement of Miss Taliaferro is in keeping with the high standard set by Metro, and adds another brilliant star to their already long list, which includes Ethel Barrymore, Francis X. Bushman, Martha Hedman, Emily Stevens, William Faversham, Marguerite Snow, Beverly Bayne, Mme. Petrova, Mary Miles Minter, Lionel Barrymore, Valli Valli, Edmund Breese, Emmy Wehlen, Henry Kolker, and half a score of other famous players.

KING BAGGOT OFF FOR ST. LOUIS.

King Baggot, the popular Universal star, left New York November 9 for a little vacation in his native city of St. Louis, Mo. For a week or ten days he will enjoy himself and meet old friends. It is probable that he will also make a few theater appearances. While in St. Louis, Mr. Baggot will reside with his mother, Mrs. King Baggot, at 1462 Union Boulevard.

Detective Series for Centaur

Crane Wilbur Is the Author and Will Also Play Featured Role.

DAVID HORSLEY has had prepared and has just begun the production of a detective series, to be known under the general heading of "The Adventures of Allan Dare," which he will release as Centaur Star Features on the Mutual program. The first picture is subtitled "The Phantom of the Road" and will be released December 22.

Crane Wilbur.

The fact that "The Adventures of Allan Dare" is a series does not mean that it will be a succession of disjointed episodes. In this case each release will be in itself a complete story, built upon a new adventure of Dare, and carried through to its final solution. One adventure will have no bearing upon the preceding or subsequent one in the matter of the story, the only connection of one release with the other being in the use of the same characters throughout.

In this manner the trouble usually coming from a serial and series—that of theater patrons missing an episode and then losing interest because the thread of the story is broken—will be entirely obviated. Rather interest will be increased, a point which has been proved by the biggest magazines of the country applying the same principles of production. A few cases in point are the Reeve "Craig Kennedy" stories, the Booth Tarkington "Penrod" adventures and others of a like nature. These stories have built up a big cumulative following for the magazines that could not have been obtained had they been published serially. Mr. Horsley in following this idea feels sure that the series will be a big success aside from the fact that he has selected stories of a type that are always popular in motion pictures.

The series is written by Crane Wilbur, who has shown exceptional ability as a photoplaywright by his stories, "The Blood of Our Brothers," and "Could a Man Do More?" which were recently picturized by Mr. Horsley and released as Centaur Features.

In the first picture, "The Phantom of the Road," Mr. Wilbur portrays a mysterious gentleman of leisure who appears on the road in a big black motor car and wearing a black cloak, cap and mask. A murder mystery occurs and the guilt is fastened upon an innocent girl. The mysterious gentleman solves the problem and places the responsibility upon the proper party. Hardly has the girl time to thank him before he enters his car and is off in the night.

Besides the suspense coming from the element of mystery attached to the principal character, the picture has some remarkably thrilling scenes, one of them showing an auto carrying a group of people rushing over a high cliff and into the lake below.

Being set in modern times the scenario offers many chances for scenic beauty in the picture, of which full advantage has been taken. In the cast are Crane Wilbur, who plays Allan Dare; Carl Von Schiller, Edward Collins, Gordon Mullen, Celia Santon, Mrs. Williams and a host of others.

The length of time the series will run has not been decided.

Making the Players Comfortable

Essanay's New Studio Will Have Gymnasium and Other Conveniences.

ONE of the features of Essanay's new studio building, which is now rapidly going up, will be a completely equipped gymnasium. There will be a running track, an indoor tennis court, handball and squash courts and all the ordinary apparatus used in gymnasiums. George K. Spoor, president of Essanay, ordered this addition to the studio because he believes that the way to get the best work out of his players is to have them in the finest of physical condition. Every actor and actress will be encouraged to take regular physical exercise, though it will not be compulsory.

There will be a man and a woman instructor, certain hours being set off for the men and others for the women to use the gymnasium. Several large shower baths will be constructed on each side of the studio which will be open at all hours.

There also will be a library and reading rooms as a general lounging place for players when not at work, so that they will not be confined to the necessarily limited space of a dressing room.

The main offices and directors' rooms will be on the second floor of the building, most of the first floor being given to a gigantic studio where several directors can work at the same time. Its proportions will be large enough for the staging of Essanay's great feature plays, many of which called for scenes of such magnitude as to cramp a 100 by 100-foot studio.

The floor space of the new studio will be 350 by 175 feet, or 61,250 square feet. The building will be fireproof, being constructed of brick and steel, the only possibly inflammable part being the furniture. A standpipe will connect with every room, however, with a short hose, so that it will be ready for immediate use in any corner of the building.

It is expected that the new quarters will be ready for occupancy by the first of the year.

Screen Club's Fourth Annual Ball

Preparations for the Classic Event of Filmdom Now Nearing Completion—Saturday Evening, November 20th, Is the Date.

THE Screen Club ball last Thanksgiving evening at the Hotel Astor eclipsed any previous reception of any theatrical organization. In a financial way it also exceeded any of the previous Screen Club dances, even though the price was advanced from $2 to $5. The next Screen Club ball, which will be the fourth annual, will be held Saturday, November 20, in the gold ballroom of the Hotel Astor. If the tremendous success of last year's event is any criterion it can be said without question that a splendid evening is in store for those who attend this year's function.

The general arrangements for the big affair are in the hands of a committee of which King Baggot is chairman. Jacob Gerhardt is treasurer, and Jules Burnstein chairman of the seating arrangements. The list of box-holders who have subscribed is as follows:

New York Motion Picture Company, Ed Carewe, Frank Powell, Nicholas Power, James Kirkwood, William Farnum, Tom Terriss, William Quirk, Pathe Freres (two), Famous Players, S. G. Poppa, King Baggot, Ben Wilson, Solax, Harry R. Raver, World Film Corporation, Clara Kimball Young, Lewis J. Selznick, the Equitable, Metro (two), Peerless, Vitagraph, Marshall Farnum, Ed Roskam, J. C. Graham, William Fox, Edison, Gaumont, Thanhouser, Harry Myers, Louis Hall, Hugh Hoffman, A. P. Kelly, George Terwilliger, Thomas G. Wiley, Ben Goetz and the Moving Picture World. Only three or four boxes remain unsold.

The floor committee will consist of the club's president, William Quirk, as chairman, and the officers. Some unusual decorative schemes for the big hall are being worked out by Charles Greene and "Doc" Willat. They have let it be known that everyone will be surprised with the result that they expect to accomplish. Will C. Smith, assistant manager of the Nicholas Power Company, will, as usual, be in charge of the spot lights, illuminations, and the electrical end in general. William J. McKenna will select and arrange the musical numbers with the leader of the Hotel Astor orchestra. The music in the Hotel Astor main ballroom is always helped greatly by the fine organ that is installed in the orchestra balcony. The grand march will be led by Miss Clara Kimball Young and President Quirk.

The Screen Club building will be open for the women friends of the club members from noon on Saturday, and there will be open house until closing time Sunday. After the ball it is customary for the dancers to gather at the clubhouse where a merry time is always a certainty. The reception at the Hotel Astor will be officially on after 8.30 in the evening. The admission price is $5 per couple.

Machat & Goldman Get Another Theater

Open North Star Theater with Some Ceremony—$8,000 Organ Installed.

THE North Star Theater, 106th street and Fifth avenue, New York, having come under the control of Machat & Goldman, the new management marked the event by special advertising for the evening of November 8th. The result augurs well for the future of the North Star, one of the largest theaters in Harlem with a seating capacity of 1,600.

Before 7.30 o'clock every seat in the house was occupied; the lines were three deep behind the last row of orchestra chairs and the lobby was crowded with those awaiting admittance. Between 8 and 10 o'clock the management was obliged to turn hundreds of people away. "Damaged Goods" was the chief attraction of an eight-reel program.

Machat & Goldman have installed an $8,000 pipe organ and using a gold fibre screen are able to show a clear picture, despite the long throw of 162 feet. The house is handsomely decorated and furnished with every convenience for patrons. Formerly it was controlled by the Stanley Corporation of Philadelphia. The North Star is the fourth large New York theater to come under the management of Macha & Goldman, the others being the Manhattan, Manhattan avenue and 109th street; the Tiffany, Westchester avenue and Tiffany street, and the Banner, Longwood and Westchester avenues.

Beata Gray

AMONG the actresses engaged by the Universal Company for leading roles there is none perhaps more thoroughly qualified by nature and training than Beata Gray, who is being featured in Brinsley Shaw's productions. Miss Gray is a beauty and an accomplished actress. Several years ago, when she was studying art at the New York School of Applied Art, her beauty was recognized by no less a connoisseur than Harrison Fisher, who used her as the model for his "Western Girl" pictures. Charles Dana Gibson then found her to be just the type for his "Debutante" series, and Miss Gray might have remained a favorite model among foremost American artists had she not preferred the stage.

Following an extensive vaudeville tour, she made her debut in photoplays at the Pathe studio, later becoming a member of the Vitagraph and Biograph companies. Her performances with these concerns and in several Famous Players productions have revealed a varied talent and a personality that lends itself especially well to comedy. Miss Gray played opposite David Higgins in the Famous Players' "His Last Dollar" and has carried important roles with such actors as Lionel Barrymore, Ned Finley, William Russell, Alan Hale, Franklyn Ritchie and William Jefferson. In Mr. Shaw's company she will play opposite Paul Panzer, with whom she was first associated in Pathe pictures.

Beata Gray.

The Universal officials are confident that Miss Gray will score a marked success in "Sunshine and Shadow," the story having been written by Director Shaw with the personality of his leading woman in mind. Although this energetic young person is being kept pretty busy in the studio, she still finds time to write scenarios, some of which will be produced by Universal.

Chicago News Letter

By JAS. S. McQUADE.

Inconsistency of Opponents of Sunday Moving Pictures.

FOR years the fight has been waged in many places against the showing of moving pictures in theaters on Sundays. Some time ago the ministers in various communities substituted selected programs of moving pictures for the evening sermons, with the approval of their congregations. This did not mean, in many instances, that pictures were barred in theaters, while they were permitted in churches.

At the present time, in many communities, churches claim the right to run pictures on Sunday, while they have had ordinances passed to prohibit theaters from doing so. These ordinances contain the crafty provision that pictures cannot be shown "for pecuniary profit" on Sundays.

It may be asked why the churches have departed from long custom and usage by running pictures on Sunday evenings. The primary object, evidently, is to attract a larger attendance, and with the hope of increasing the regular attendance. By increasing the regular attendance and adding to the church membership, the influence and wealth of each church is increased, which, in the long run, means an increase in the pastor's stipend. Is not the showing of pictures in churches on Sundays, from this viewpoint, clearly for profit?

But let there be no misunderstanding. We are pleased to see pastors use pictures on Sundays and to know that material as well as educational benefit is gained. All we ask is that they be fair to their principles and to exhibitors. They should be above quibbling and act strictly "on the square."

On the other hand, exhibitors should exercise more intelligence and nicer discrimination in the selection of the pictures on their Sunday programs. For one day in the week at least they should be able to offer attractive programs of an educational character. These may not necessarily exclude refined photodramas and comedies, but they should exclude rough slap-stick and lurid melodramatic subjects. I am referring, of course, particularly to exhibitors in cities and towns where an animus against Sunday moving pictures has been created by the strict, church-going element.

In communities like Bloomingdale, Evanston and Winnetka, Ill., where Sunday picture theaters are barred altogether, and where (with the exception of the first mentioned) moving pictures are shown weekly in some of the churches, the case is different. These are illustrations of the kingdom of heaven taking possession by force.

Enlightened opinion, however, has already released mankind from much of the Pharisaism that is attached to religious practice, and persistent perseverance for the right, on the part of those who support moving pictures, will prevail in the end.

Ten Cent Morality.

Under this heading, in a recent issue, the Chicago Evening News had the following editorial which will be read with profit by all lovers of the moving picture and of truth:

> There exists in this, as well as in every other country, an uninstitutionalized, but none the less, powerful society for the suppression of vice in others. This association accomplishes much good work, but it seldom reverses its searchlight. Whatever is in the rear appears to be safe. It hardly ever objectivizes its ego.
>
> An example of its activities is found in the censorship which many cities maintain over moving picture shows. It is doubtless just and expedient to maintain such a censorship for the protection of the habitues of the movies, the most popular and the most patronized of amusements. But if censorship is right in principle it is natural to wonder why it is not extended to include every variety of entertainment.
>
> Apparently one may have one's morals protected for a dime, but if one chooses to spend a dollar or more one's morals may be in imminent, if unsuspected, danger. The so-called "legitimate" stage is practically unhampered by official restrictions. It is true that if a play or a burlesque is so "raw" as to be an open menace to the peace and dignity of the State, the police power may be invoked to suppress it, but the police power is seldom invoked for this purpose. In the name of "culture" much may be put over, to use an expressive uncensored term, that would not be tolerated in the cheap family theater.
>
> There are problem plays in which the problem seems to be how far adventures in pruriency may go without remonstrance, and which are received as "profound studies of life," whereas the same story told in the silent drama would cause the official censor instantly to seize his pencil and execute a wholesale deletion.
>
> Producers of such plays argue that "the public demands" this stuff, ignoring the fact that clean, wholesome productions, if bright and well presented, invariably have long runs. Moreover, if the public does demand tainted plays, why has not the 10-cent public as much right to be corrupted as the dollar public? Or, putting it the other way about, why has not the dollar public as much right to have its morals protected as the 10-cent public?
>
> Perhaps the seeming inconsistency here is one of those "blessings of poverty" of which we hear so much—and see so little.

Chicago Film Brevities.

It has been decided by the Selig Polyscope Company to make Los Angeles the center of Selig productions, pro tempore, and, consequently, the Selig studio at Chicago has been temporarily closed. Several offers have already been made to the Selig Company by film concerns who wish to lease the Chicago studio, but no action has been taken as yet along these lines. The Selig laboratories, which rank among the most complete in this country, will continue to be operated in Chicago.

* * *

T. N. Heffron, James Bradbury and Miss Grace Darmond have left Chicago for the Los Angeles studio, where they will join the Selig Coast forces. Mr. Heffron, as will be remembered by readers, has directed many meritorious Red Seal photoplays at the Chicago studio, including "The House of a Thousand Candles," "A Black Sheep," etc. Needless to say he will continue to direct Selig productions at Los Angeles. James Bradbury, the veteran comedian who has supported on the American stage such eminent stars as Edwin Booth, Barrett, Lester Wallack and others, scored a big hit at his essay before the camera in the Selig Red Seal photoplay, "A Black Sheep," and has become a regular Selig player.

* * *

William N. Selig, president of the Selig Polyscope Company, recently completed the Selig Jungle-Zoo at Los Angeles. This remarkable institution houses the most modern of moving picture studios together with every facility for artistic work, and there the majority of the members of the Selig producing staff, together with Selig stock companies, are employed. With the approach of winter, the Selig Company has deemed it advisable to send the Chicago producing staff and stars to the land of perpetual sunshine. This new policy will not apply to the Tom Mix company which will continue working in the Southwest.

* * *

Mr. and Mrs. Wm. T. Rock of Vitagraph arrived in the city Sunday morning, Nov. 7, and remained until the following Tuesday. They were the guests of Mr. and Mrs. John B. Rock, at their home in Rogers Park, during their stay. Mr. Rock was much pleased with the continued success of "The Battle Cry of Peace" at the Olympic.

* * *

George K. Spoor, president of the Essanay Film Mfg. Company, told me a good story on the making of "The Raven," the other day, when I was out at the plant reviewing that six-reel feature. One of the camera men, who had been working for six weeks, day and night, incessantly, on the double, triple and other exposures, running up as high as twelve, accosted Mr. Spoor one night in the studio, after the six weeks' work, and said: "Gee, boss! This has been some grind!" "It sure has," replied Mr. Spoor. The camera man, after adjusting something that had gone wrong on his camera, then said with great solemnity, "That guy Poe must have been some nut."

* * *

I note that the Seattle V-L-S-E. publication, called "Pals," has been increased to eight pages in the issue of Nov. 6. Tom North, the live Seattle manager of V-L-S-E., Inc., and the managing editor, is to be congratulated on the interesting and instructive matter which the publication contains for his patrons. The issue mentioned has an advance article on the coming of S. L. Rothapfel, accompanied by a cut, and a warm welcome is given the great director of film presentations on his visit to the Queen City of the northwest.

* * *

James V. Bryson, for many years manager of Laemmle Exchanges, most of his time in that capacity having been spent in Minneapolis, has resigned the position to devote his entire time to his interests in the Northwestern Motion Picture Equipment Company, with offices at 622 Hennepin avenue, on the second floor of the New Garden Theater Building. His partner in the enterprise is David G. Rogers, owner of the Nicolett Theater, Minneapolis, who recently was unanimously elected president of the Minnesota Exhibitors' Association. The Northwestern Motion Picture Equipment Company is the distributing agent for Power and Simplex machines, and carries a complete line of accessories. The company has an expert mechanic in charge of its repair department. While regretting that Mr. Laemmle, by the change, has lost an able and hard-working representative, I join with many others in wishing Messrs. Rogers and Bryson all success.

* * *

Frederick R. Martin, formerly traveling representative for the Fox Film Corporation in Southern Indiana and Kentucky, from the Cincinnati office, has resigned to accept a similar position with the Metro Pictures Corporation. Mr. Martin will travel through Iowa, from the Des Moines office of that company. Mr. Martin called at this office on his way to Des Moines and gave some interesting information on the trade conditions in Southern Indiana and Kentucky. He stated that business was much better now than it had been for some time past, but not yet as good as it should be. "The big feature productions in the smaller towns have won many new patrons for moving pictures," said Mr. Martin. "The majority of the theaters in the smaller towns are giving at least three feature days a week, while many of them are running exclusive feature programs. The admission price is a question of very great importance at the present time, in the small towns, as the exhibitors realize that they cannot afford to pay the rental asked for the big productions and offer them to the public at the same admission charged for the smaller productions. This is especially the case in Kentucky. I found that quite a number of exhibitors in the smaller towns get 20 cents admission, without any difficulty, for the big features, and indications show that it will be only a short time until the 10 and 20 cent policy will be established all over. Kentucky, probably, has been very slow, so far as the improvement and uplift of the exhibition of moving pictures is concerned, but it is advancing rapidly and, with the educational movement, better roads, etc., now on foot in that State, rapid progress will be made. Already many modern theaters are under construction. A great deal depends upon the distributing system employed by the larger releasing concerns for these small-town exhibitors. It is just a matter of establishing the big feature programs permanently in these towns to assure better admission prices and the uplift of the exhibiting industry in many ways. The exhibitor has nothing to fear from the large concern which has a feature program to offer; but he has been seriously injured by the numerous wild-cat exchanges, which have used these smaller towns as a dumping ground for all the "junk" film they can get hold of. True, the small exhibitor cannot afford to pay the rentals which those in larger towns can afford, but if the larger exchanges will co-operate with them and assist them in putting on the better productions, the small towns will yield very valuable accounts." Mr. Martin was at one time connected with the business department of the Chicago office of the Moving Picture World, and we wish him pronounced success in the Iowa field.

* * *

At a recent conference with Chief Healey and First Deputy Schuettler of the Chicago police force, Captain O'Brien, head of Chicago's police detective force, suggested that an appropriation for a complete moving picture outfit be asked from the council, for the purpose of taking moving pictures, daily, of pickpockets and other prisoners arrested for misdemeanors in the city. The prisoners will be lined up daily, every morning, and made to march in line past a certain point. Unknown to them, a camera will be at work registering the faces of everyone in the line. "This is going to be a big thing for the department," said Captain O'Brien the other day. "It will be a great improvement over the regular daily line-up, and, of course, far better than the few pictures we print now and then in the police bulletin." It is the intention to have these daily moving pictures exhibited at all the police stations in the city, so as to increase the efficiency of the detective force by better enabling them to recognize old offenders.

* * *

Winnetka women are still strongly opposed to the exhibition of moving pictures in that secluded village. About two weeks ago an adventurous exhibitor proposed to build a moving picture theater at an outlay of $40,000, and sounded the village trustees on the matter. A report of the affair spread rapidly, and, immediately 128 housewives circulated a petition of protest and laid it before the council. Village Attorney Dickinson drew up an ordinance embodying their objections, and it will be presented to the trustees in a few days. The ordinance provides: "That moving picture exhibitions, vaudeville performances and burlesque shows, for pecuniary benefit, in the village of Winnetka, are hereby prohibited," also "that no building or structure now in existence in the village, or to be constructed within it, shall be used for the purpose of exhibiting moving pictures, etc., for pecuniary profit." A penalty of not less than $25 nor more than $100 is provided. In the meantime at the community house, which is affiliated with the Congregational Church, weekly moving pictures are shown. Of course the collections taken up at these presentations are not for pecuniary profit!

* * *

The Rev. Wm. T. McElveen, pastor of the Evanston Congregational Church, gave a "trial" moving picture presentation in the edifice recently, employing films connected with travel and natural history. The experiment was so successful that the pastor announced that regular Sunday night presentations will be given, beginning Nov. 21. The pastor, of course, gave out that these will be free moving picture shows. What about the collections that will be taken up at each of these?

* * *

Alfred Hamburger added the Speedway, Indiana avenue and Forty-seventh street, this city, to his chain of theaters last week.

* * *

The New Strand theater on Wabash avenue will change its weekly bills on Sundays, instead of on Mondays, as heretofore, beginning Sunday, Nov. 14. "Madame Butterfly" will be succeeded by "Bella Donna" on that date, with Pauline Frederick in the leading role. The children's bill, given Saturday morning, Nov. 13th, was comprised of "Such a Princess," and the comedy, "Hunting in Crazy Land."

* * *

"Damaged Goods" will be given its first screen presentation before the public in Chicago at the La Salle Opera House, Sunday evening, Nov. 14. After much wrangling with the Chicago censor board for the last six weeks, the films have been given official approval, but it is not stated just what cutouts, if any, have been made.

* * *

Jones, Linick & Schaefer have announced that they will resume control of the Studebaker theatre on Monday, Nov. 29th. This announcement shows that the $2 picture program at that theater, under the auspices of the Triangle Film Corporation, has been a failure. Jones, Linick & Schaefer also announce that under their management the best productions of the three celebrated producers, Griffith, Ince and Sennett, will be screened for admission prices of 25 and 50 cents. For the latter price the best seat at night can be secured, and at the former price, on afternoons. The presentations will be run continuously, daily, from 11 A. M. to 11 P. M.

* * *

Eugene Cline has purchased the state rights for Illinois to the five-reel feature, "For $5,000 a Year," produced by the Liberty Motion Picture Co. The production was given its initial showing in Chicago at the De Luxe theater, Wilson and Clifton avenues, this city, Sunday, Nov. 7th. Mr. Cline's offices are on the eighth floor of the Schiller building.

* * *

Misses Kathlyn Williams and Bessie Eyton were chosen queens in the recent Los Angeles automobile show. These Selig stars are owners of automobiles and are enthusiastic motorists. They attracted admiring comment from many thousands at the show.

* * *

Tom Mix has been made an honorary member of the Las Vegas Commercial Club, at which city he is directing his company and playing leads in Selig Western photoplays.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

LOS ANGELES CENSORS UNDER FIRE.

Secretary Resigns and Charges are Made Against the President.

AT LAST it has happened. The local "board of censors" has come to a wall, the wall being several affidavits which tell of the covered-up work of two of the members, Judge A. P. Tugwell, who acted as president, and who was requested to resign, and E. T. Jorgensen, who held the office of secretary.

Graft charges were flying thick and fast here on Monday, when J. A. Quinn, who had tried to present "Damaged Goods," but who was restrained by the board, started the ball rolling by the legal papers. It is alleged that Jorgensen had last year accepted money from an exhibitor for "press agent work," but that in reality the work was for casting his vote favorably on the picture under fire at the time.

When the president of the council asked for the censor board president's resignation the Judge refused, but was told that unless his hands were up by the following day the council would act on the matter.

Two weeks ago this paper stated in this department that J. W. Brooks, a local exhibitor, was a member of the board of censors and was able to vote against his competitor's pictures. Now the council contemplates ejecting this exhibitor and rehashing the ordinance. The proposed law will make an exhibitorless board of censors. Judge Tugwell also manages a theater, but not a large downtown house.

The specific charges against the deposed president are that he has solicited and received special favors from the various film exchanges in the way of special rates for films which are shown at his theater, and it is also alleged that he collected $2 a week from about forty films for carrying films to and from the censor board's projection room. According to the affidavits the president used to pay a boy $2 a week to do the same thing, but that the boy became ill and when he returned for work was refused, the president telling the exchanges that he would not have the boy around the office, and continued to do the "service" himself with his automobile.

The members of the council who have investigated the case say that only the three members, Tugwell, Jorgensen and Brooks, the latter not guilty of any of the alleged actions, except his being a moving picture showman—are in any way out of place on the board, and that the other members, Los Angeles women, are not involved in the charges made.

When the investigation started, Councilwoman Lindsey, who has been especially active in this line, went to the bottom of the matter, and it is due largely to her efforts that the alleged conditions were uncovered. She said that she had simply been prompted by a desire for a square deal.

At a mass meeting held in the Majestic theater last Friday evening Councilwoman Lindsay stated that if the board of censors had outlived its usefulness it might as well be abolished.

Hisses, hoots and meagre applause followed the words of Judge A. P. Tugwell, as he spoke to the audience that had listened for two hours to the talks of many prominent persons who praised "Damaged Goods" and reprimanded the board of censors.

The meeting was called to discuss the board, and protest against its action in refusing the right to exhibit "Damaged Goods."

MABEL NORMAND AND ROSCOE ARBUCKLE TO MAKE EXTENSIVE TOUR.

Will Visit Many Cities En Route and "Shoot" Pictures for Triangle Program.

"MABEL" and "Fatty" will take a long trip. They will leave this week for New York City with a company of players and be gone for several months. Mabel has been enjoying a few weeks' vacation after her serious illness, and taken in the Big Show in San Francisco. She is now completely well and ready for almost anything in the way of "picture-sque" excitement, though a wedding scene with "shoe-showers" might still make her nervous.

Nothing however can make smiling, rotund Roscoe Arbuckle lose his nerve or perpetual smile. He will direct the pictures, and scenes will be taken at points of interest along the route. Stopovers will be made at Salt Lake City, Denver, Colorado Springs, Chicago, Niagara Falls and other places. In the party will be Ferris Hartman, Al. St. John, a cameraman, assistant director and a full corps of assistants. After a sojourn in the East, the return trip will be made by way of Panama Canal, where scenes will be taken. The popular Keystone players will be greatly missed by their friends and admirers in Los Angeles. A pleasant journey to you, Mabel and Fatty, and don't forget to come back to our fair city.

TRIANGLE PROGRAM PREMIER.

Clunes Auditorium Thronged on First Night.

On Monday evening, November 8th, Clunes Auditorium Theater was thronged as never before. The event was the first presentation of three photoplays on the new Triangle service headed by "The Iron Strain" featuring Dustin Farnum and Enid Markey from the studio of Thomas H. Ince; "The Lamb," by D. W. Griffith, starring Douglas Fairbanks, with Signe Auen, and a clever and lengthy comedy, with Raymond Hitchcock, Mack Sennett, Mabel Normand and other Keystone players.

The show started at 7.30 and long before the screen was illuminated the crowds began to enter the large theater and take their seats. Then came the fans. They took vantage points and waited for the entrance of the players. As each well-known player entered the house he was applauded and by the time the seats were filled the applause became a thunderous expression of the admiration of the thousands for the photoplay stars.

As for the pictures you have already had reviews, so it is unnecessary for us to say anything about them other than that they all went over big, not only because the audience was made up of moving picture men, but because the plays were worth while.

CALIFORNIA M. P. CORPORATION.

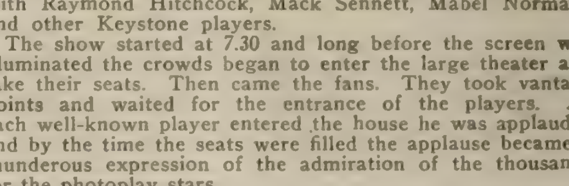
Producing "The Unwritten Law" on Elaborate Scale.

Recent advice from the studio of the California Motion Picture Corporation at San Rafael indicate that they are at work on some well known copyright productions. General Manager Beyfuss is confident that some of their feature subjects stated for early release will bring the California brand in the limelight throughout the country.

INCITY INAUGURATES INITIAL STUDIO.

And a new town was born: "Incity."

Ince City is too long. Incity is shorter and decisive. That is the new name of Ince's newest studio located at Culver City, near Los Angeles. The new location was used this week by the veteran producer and his staff. He used 700 people in the scenes which "broke in" the new place. This does not mean that the entire studio is completed. Ince



New Ince-Triangle Studios at Culver City as They Look Today.

worked in one immense set constructed on the lot and on one of the eight stages.

The scenes were for the H. B. Warner story by C. Gardiner Sullivan and were the largest ones. It is of New York Stock Exchange life and is a hummer. We had the pleasure of meeting Mr. Warner, the well-known eastern star. Friday was the opening day. Mr. Ince explained that he had been engaged by Kessel & Baumann just five years ago—on a Friday. On a Friday he left New York for the Coast. The same unlucky(?) day he took charge as director-general of the Edendale plant. Another Friday, sometime later, he closed the deal for the 18,000-acre ranch which now is known as Inceville. Friday seems to be Thomas's lucky day. Hope so!

ANNA HELD ARRIVES AT PALLAS STUDIO

Anna Held, queen of musical comedy and light operetta, arrived at our fair city Monday afternoon this week. She was met at the Salt Lake depot by Charles Eyton, manager of the Morosco Photoplay Company and other representatives from the Pallas studios. Miss Held left New York on Thursday last week after having signed a contract with Oliver Morosco to appear in a few photoplay productions for a consideration, it is stated, of $25,000.

Anna Held and Oliver Morosco Signing the $25,000 Contract for the Star's First Motion Picture Appearance.

Her first appearance before the camera will be in "Madame La Presidente," one of her greatest stage successes. Frank Lloyd will be the director for these productions. Anna Held is accompanied by her daughter, Mme. Liane Carrera, who was seen with her in vaudeville a few months ago, her maid and "Ting des Tourelles," a prize Peking dog which the noted comedienne does not permit to get out of her sight. The party is staying at the Hotel Alexandria pending the selection of a bungalow near the studio. Miss Held expressed her great delight in the prospect of spending a few weeks in beautiful Southland, and living in a California bungalow.

Los Angeles Film Brevities.

A riproaring comedy is being made this week at the Hollywood studios of the Kalem Company. William Beaudine is the director, and Bud Duncan, Ethel Teare and Jack MacDermott play principals. There are many hilarious situations and some very reckless automobile driving by funny Bud Duncan. Miss E. M. Gibsone wrote the scenario to this photo-farce.

* * *

A stranger on earth would have been terrified to see the swarm of motorcycles which swooped down on Inceville this week to work in a big scene for a production featuring Bessie Barriscale and Bill Desmond. The motors were under the direction of "Dare Devil" Paul J. C. Derkum, motor maniac, scareless speeder, and nervy good fellow, who has won so many races. The bikes were representing Balkan bicycle skirmishers.

* * *

A realistic court-room scene was done at the Lasky studio the other day when Cecil B. De Mille completed "The Cheat," featuring Fannie Ward. The large chamber was filled with over 250 persons, and was presided over by Judge Arthur H. Williams, formerly of the New York Appellate Court. For this picture the Lasky Company was also fortunate in securing some real imported Chinese carved wood furniture. The valuable pieces were given to the film concern by Sing Fat, a millionaire Chinese store owner who runs a circuit of stores along this coast. This collection will be seen in the scenes laid in the home of the wealthy Japanese in this picture. The collection is valued at $25,000, and is being protected by watchmen, both night and day.

* * *

Directing 100 people, Billy Wolbert, of the Vitagraph, has returned from a steamer trip to San Diego, where he did scenes for "La Paloma," a coming feature on the big program. For this picture some wonderful settings are being filmed, and when completed the offering should more than please the film lovers who see it.

* * *

While visiting Thomas H. Ince at the canyon studio the other day, we had the pleasure of meeting Willie Collier, the Broadway comedian, who had just signed up with the veteran producer to work in a new comedy-drama which was written especially for him by C. Gardiner Sullivan. Mr. Collier likes the coast and the picture game, but is anxious to return to the footlights and the audience.

* * *

Ince has been doing things at both his large plants. Last week he added Irving Willat, the well-known eastern laboratory man, to his staff, and he will look after the whole of Ince's camera work. Three crack static men were also signed up. They are Bill Alder, Dal Clawson and Lee Bartholomew.

* * *

At Lowell, Ariz., there is much activity in the picture business. J. L. Frazier is rebuilding, or building, a new theater on the site once used for a livery stable. The house will be known as "The Stope" and will be used both for vaudeville road shows and moving pictures, with a side issue in a dance hall. The theater will seat 1,200. The dance floor will accommodate 300 and used jointly for pictures and dancing; 500 can watch pictures while 100 couples do the one-step. The house is to be modern in every way and equipped with the latest improvements.

* * *

O. H. Memmen, of Santa Maria, has taken over the Gaiety theater and will run it himself. The show was formerly in the hands of Dan Wolf.

* * *

In Santa Barbara, W. Markus, who has operated the Portola and Mission theaters for some time, has returned from active business and will look after his personal interests. The management of the two popular houses has been placed upon the shoulders of William Merrill who has been assistant manager of one of the houses for some time.

* * *

Robert H. Baker and Charles M. Baker have purchased from A. E. Cornell the Mission theater in Monrovia and will continue to run the house as before. They took charge last week.

* * *

The Biograph Company arrived in the city on the 3rd. The big studios at 906 Girard street are buzzing with activity under the capable supervision of Lee Dougherty. Welcome to our city Biograph! We are glad to see you back.

* * *

Joseph De Grasse has completed, this week, his five reel film adaptation of George Ade's comedy play, "Father and the Boys." Digby Bell is the star in this Universal feature.

* * *

Sydney Ayres and his company of players left Universal City this week to film exteriors in the San Bernardino mountains for the production of "John o' the Mountains," a three-reel story of the Canadian Northwest written by F. McGrew Willis.

* * *

Wallace Kerrigan, twin brother of J. Warren Kerrigan, and superintendent of the Universal big ranch, is the proudest man on earth. He became father this week of a bouncing baby bo—no girl. If it had been a boy his name no doubt would have been Jack. As it is it is not impossible that a compromise may be affected and Jacqueline given her as a name.

* * *

Mr. and Mrs. Carter De Haven will begin work this week on "The Ivory Box," a five reel story by Olga Printzlau. This Universal feature will be staged under the direction of Jay Hunt.

* * *

Many film stars will take part in the motor tour to celebrate the opening of the new State Highway from Los Angeles to San Diego on Thanksgiving Day. The tour is to be held under the auspicies of the Automobile Club of Southern California, and more than a thousand motor cars are expected to participate. Mayor Sebastian will lead in his automobile.

* * *

The Motion Picture Directors' Association will hold their annual ball at the Alexandria Hotel on Nov. 25th. In charge of the arrangements are Allen Curtis, Joseph De Grasse, Frank Beal, William Robert Daly and Murdock MacQuarrie.

* * *

Jane Grey who has been starred by the Fine Arts Film Company in "Mother of Seven," will return to New York on the 16th of this month to begin rehearsals on her new play, "The Guilty Man."

* * *

Lillian Gish will be starred by the Fine Arts Films Company in a new play, "Daphne," written specially for her by Granville Warwick. Elliot Dexter has been selected to play opposite lead and William Christy Cabanne will be the director.

* * *

De Wolf Hopper is a great golf player and by many considered to be in the champion class. Since coming to California the comic opera star has been an honorary member of the exclusive Annandale Country Club. Mr. Hopper usually spends the whole day of Sunday on the golf links and some afternoons during the week when he is not working at the Fine Arts Film studios picturizing Cervantes "Don Quixote."

* * *

Roy Sommerville, well known magazine writer, has joined the scenario staff of the Fine Arts Film Company.

* * *

The Signal and the Vogue are the names of two new companies producing for the Mutual program. They are located in the old studios of the Lubin Company at 4560 Pasadena avenue. J. P. McGowan formerly with Kalem and Universal, is the director for the Signal Company, and Helen Holmes, the leading lady. Charles France is the producer of the Vogue comedies with a cast including Priscilla Dean, Lillian Brown Leighton, "Russ" Powell and William Scott.

* * *

A score of photoplayers will participate in the benefit to be held Sunday next week at the Shrine Auditorium by the Jewish Consumptive Relief Association for its sanitarium at Duarte. The event promises to be one of the most elaborate of the season.

* * *

Jack Abrams, the assistant director who was hurt when one of Balboa's cars turned turtle recently, is on the highroad to recovery, and is expected to be back on the job in another week. In his moments of convalescence Abrams has had time to figure out a lot of new effects which he will introduce in his next production.

* * *

Vivian Rich, the talented "American" player, is the proud possessor of a gold medal which she won for dancing in Boston when she was a young lady of fourteen summers. She has never dropped her dancing and is an exceedingly graceful exponent of terpsichorean art. She has on more than one occasion appeared in exhibition dances for charity in California and taught many of her friends how to trip the light fantastic toe.

* * *

The new Laughlin Theater at Pine and Fourth streets, Long Beach, Cal., will open this week. It is said to be one of the most pretentious picture houses in California, and according to the Long Beach papers will eclipse anything in either San Francisco or Los Angeles.

The Laughlin theater is built of solid brick and concrete and absolutely fireproof throughout. The house is handsomely decorated with mural paintings. The floors are covered with heavy carpets and the auditorium illuminated with concealed lights. The building has three gilded domes, and over the entrance is a handsome marquee brilliantly illuminated at night. The Laughlin is said to have cost at least $50,000. Archie Levy, well known vaudeville man on the coast, will be the manager. The program will consist of first run pictures and vaudeville.

Lasky's "Carmen," with Geraldine Farrar, started its third week of phenomenal run at Tally's Broadway theater. Great crowds could be seen early in the morning waiting in line, at the box office. It is stated that over 100,000 people have attended this remarkable photoplay, in the last two weeks.

* * *

German war pictures are shown this week at the Trinity Auditorium and drawing big crowds.

* * *

W. R. Payne, manager of the Columbia Theater in Phoenix, Arizona, has taken a lease on the Clifton theater in that city. The Clifton will be thoroughly renovated and opened some time this week. The program will consist of musical tabloids and moving pictures.

* * *

F. A. Miller, proprietor of Miller's Theater, 842 South Main street, has taken a lease on the new Alhambra Theater, 731 South Hill street. The house will be known as Miller's Alhambra Theater and will open Monday, next week. Herman H. Bosley, long connected with Clune's theaters, will be the manager.

RETURN OF HORNE AND HIS KALEMITES.

James Horne has returned with his company of Kalem players from Fresno, where they have been filming scenes on a sheep ranch for the eighth episode of "Stingaree." The owner of the ranch is a native of Australia and came recently over here. He became much interested in the production of the story, which is of his own country, and loaned to the company many stuffed animals and other Australian material for the sets in the pictures. When the "Kalemites" left, the rancher presented True Boardman, who is taking the part of "Stingaree," with a saddle on which he had ridden many times over the same territory now being portrayed in the story.

Alma Hanlon in Special Kleine Drama

ALMA HANLON, who made her film debut in George Kleine's comedy, "The Fixer," will be given the lead in a story written especially for her by Max Marcin, the dramatist, who wrote "The House of Glass," now playing at the Candler theater, New York City.

Work on the production is already under way at the big Kleine studios in the Bronx. Miss Hanlon, who has been referred to as the film star who "leaped into fame over night," is surrounded by a splendid cast, all the members of which are enthusiastic admirers of the pretty ingenue.

Alma Hanlon.

Miss Hanlon's film experience is probably more limited than that of anyone else in the Kleine studios. Three months ago she determined to follow in the path of her forebears, ten generations of whom have been prominent in the theater, both here and abroad. Appearing in "La Voyage en Suisse," "Fantasma," the spectacular piece, "Superba" and "Humpty Dumpty," of which they were the originators, the Hanlon Brothers, of whom George is Miss Hanlon's father, won worldwide fame. Miss Hanlon first obtained an engagement as an "extra" at the Peerless studios, and after two days' work was engaged by Pathe. She appeared in three comedies and then was engaged by George Kleine, who recognized talents in her that were lying dormant, but by proper cultivation would blossom forth in appealing freshness. Miss Hanlon's charming beauty and fascinating personality contributed to her instant success which won her a permanent place in the Kleine organization and proved the inspiration for Max Marcin's remarkable story.

When completed, the feature will be released through the Kleine-Edison Feature Service.

Putting the Punch in a Fight

Producing a Thanhouser Drama, Director Nowland Tries a New Method of Arousing Fighting Blood in His Actors.

DIRECTOR EUGENE NOWLAND might as well abandon all hope of winning the Noble peace prize. He spoiled his chances last Saturday afternoon at the Thanhouser studio while Leon J. Rubinstein—the irrepressible Ruby—shepherding a flock of press witnesses, looked on and smiled. Ruby does so love a fight. Sometimes, he declares, fighting proves an inspiration, and, then again, inspiration produces a fight. Of course, when he said that he referred to Director Nowland's inspiration, and, press agent that he is, he still spoke the truth.

When it was all over, when the Dove of Peace once again visited New Rochelle, a doctor was ministering to a cut knee owned by Morris Foster, a lacerated hand attached to John Lehnberg's muscular arm, and to a black eye belonging to Gladys Hulette. Later in the day Lehnberg collapsed completely, and an examination showed that two ribs were broken. If all goes well, he will be on his feet again in about ten days.

As an offering to the patron saint of pictures with a "punch," Director Nowland will contribute his production of Clinton H. Stagg's story of the moonshiners, called "In the Name of the Law." And if it does not contain the "punchiest" of all fight scenes he will be disappointed. Not content with telling his actors to battle as though a $20,000 purse depended upon the outcome, he went to unprecedented lengths in stirring up emotional feeling in the combatants, so that they just couldn't help tearing each other to pieces.

The Thanhouser outdoor stage contained the requisite setting—a genuine cabin built of logs; in the rear a wood fire crackled under a pot; in the center of the room stood a table, near it a chair; otherwise the space was left clear for action. The signal for Foster and Lehnberg to grapple was the crack of a pistol shot fired by Director Nowland, who was crouching, shouting and gesticulating on the side lines. In each hand he held a pistol and between his verbal exhortations for more and more ferocity there came the sharp reports of the director's firearms. On the bank, only a few feet away, half a dozen men pointed rifles at the sky and at a signal that the fight had reached its climax they added a deafening volley to the din and excitement.

Then Miss Hulette came from a corner of the cabin to separate the men, and a pianist, Miss Dolly Keough, supplied an accompaniment of melodramatic music for the scene of love and entreaty—a scene that had to be cut, for the little actress had stepped in the way of a clenched fist. Her eye was hurriedly treated and she carried Director Nowland's scene of relentless realism through to the end.

Before all this happened, Ruby's sensitive reportorial flock had been fortified by a substantial luncheon, Director Nowland acting as host, and had enjoyed a glimpse of the brighter side of life in an elaborate cabaret scene being staged by Frederick Sullivan for a Thanhouser feature, entitled "Her Last Performance."

Mount Vernon Company Enjoined

Essanay and Keystone Companies Win in the Suits Instituted Against Alleged Dupers of Chaplin Films.

IN the equity suits brought in the United States District Court by the Essanay Film Company and the Keystone Film Company, against Paul R. Hedrick, J. Blair Smith and another trading as the Mt. Vernon Pictures Company, a permanent injunction has been issued by order of Judge Charles M. Hough.

The suit of the Keystone company was based on the alleged violation of its right to a number of Chaplin plays, among them being "Dough and Dynamite," "A Gentleman of Nerve," "His Trysting Places," etc. The actions were brought about by reason of the alleged activities of Abraham George Levy and associates, trading under the name of the Charlie Chaplin Company. Levy has been indicted by the Federal Grand Jury, charged with violating the criminal section of the copyright law.

Similar suits were brought by the same complaints against the Pierson Film Company, of Ossining. The defendants in these cases either denied outright any violations of the rights of the suing companies, or admitted having made films for Levy, under the honest belief that he had the rights to the plays he ordered negatives of made by the defendants. They surrendered all the stuff and the suits were discontinued without costs.

Suit On Over Trademark

Selig Polyscope Company Complains That Kay-Bee Is Violating Its Diamond.

A SUIT in equity has been brought in the United States District Court by the Selig Polyscope Company against the New York Motion Picture Corporation, alleging a violation of the trademark of the complainant. After setting out that William Selig was a pioneer in the picture field followed by the organization of the Polyscope Company, which took over all Selig business, including his diamond device as a distinctive trademark, the complaint alleges that the defendant has adopted a trademark, using a diamond with the letters "K. B." inside its lines. The complainant, an Illinois corporation with offices in Chicago, declares the trademark, duly registered, is of much greater value than the $3,000 jurisdictional sum. Prayer is for an injunction pending the suit and answer to interrogatories affecting the issues.

The defendant has filed answer neither admitting nor denying the charges in the first ten paragraphs of the complaint, but demanding strict proof. Regarding its own device the company declares the Polyscope diamond is merely an outline drawing, that Selig and the company have varied it, sometimes printing in the word Selig, at others adding other signs and symbols. The answer declares the trademark registered was illegal in that the Patent Office had no right, because of its indefiniteness and lack of distinctive merit, to issue the copyright certificate. The device used by it, the answer declares, is distinctive, as it always carries the letters "K-B" inside the diamond and that because of its value as such symbol, it has added greatly to the defendant's profits.

Burton George, Actor, Scenarioist, Director

EDISON has added a new director to their forces in the person of Burton George, a man well grounded in theatrical experience and long in the motion picture business in varied activities—actor, scenario writer and directing. For his first Edison film he is working on a three-reel feature in which Pat O'Malley and Leonie Flugrath, the little girl star of the stage, will be featured.

Burton George.

Mr. George was born in Lake Charles, La., and spent fourteen active years in that field which has proved so fruitful for successful screen actors because of its wide character changes—theatrical stock companies in New Orleans and, later, five years in stock in San Antonio and Denver, usually doing heavies. Then he went to New York City where, after playing in a well-known stock company, he experienced motion pictures for the first time in the old Owl Picture Company.

After another dip into stock work, he joined the Biograph forces, where he acted for about six months, before Griffith had yet become a director. From there he went to the Reliance for one year and then out west with the New York Motion Picture Company, acting for two years under Director Thomas W. Ince.

His first directing opportunities came when he joined the Universal where, after a brief time as an actor, he became a director, writing and putting on an unusually large number of his own scenarios. The next three years were spent with Lubin, first as an actor and later as director. His appointment to the Edison directorship followed this.

Mr. George is known as one of the most energetic directors in the business, the speed with which he turns out footage in no wise affecting the quality of the production. His wide experience as an actor, scenario writer and director enables him to lose no time in knowing what effect he wishes to secure.

Equitable Plans Big Program

New Directors, New Stars, and Original Material Provided for a Remarkably Aggressive Campaign.

GENERAL MANAGER FELIX F. FEIST of the Equitable Motion Pictures Corporation, this week announced the completions of all equipping at the Equitable's Fifty-second street studio, and the commencing of work there by three Equitable directors.

When Frank Powell, Charles Seay and John Ince begin their new productions, Equitable hopes and anticipates optimistically that by February 1, they will have at least fifteen finished productions on the shelf, and thereby be enabled to diversify their releases, as they have planned to do.

In addition to Powell, Ince, S. E. V. Taylor and Seay, E. Mason Hopper, Webster Cullison, Edmund Lawrence and Joseph Golden and Harry Pollard are busily engaged on production at Flushing, L. I., Fifty-second street or the Triumph studios in the Bronx.

Three permanent stars, Muriel Ostriche, Gail Kane and Margarita Fischer, are either at work, or awaiting their next vehicle. Miss Kane has finished "The Labyrinth," Margarita Fischer is in the final scenes of "The Dragon" and Muriel Ostriche has just completed her first Equitable release, "A Daughter of the Sea." Now Brandon Tynan, Frank Sheridan, Molly McIntyre, Emmett Corrigan, Henry Kolker and Gail Kane are to begin work at one of the three Equitable producing headquarters.

Another tremendous leap to the front is promised by Equitable, through an arrangement now being made whereby twelve of the most noted writers of the day are to devote their time to writing material for the Equiable screen.

Eugene Walters, author of "Paid in Full," "The Wolf," "The Easiest Way," "The Wife," and "Homeward Bound," is about to conclude arrangements with the Equitable to furnish them with six original and virile stories a year: Rachel Crothers, whose numerous plays and novels have established her as a factor in fictiondom; Harriet Ford, author of "The Argyle Case," "The Dummy," and other plays; Edwin Milton Royle, author of a large number of big stories and plays, including "The Squaw Man," and eight other noted writers, are under arrangement with Equitable to produce a certain number of stories and plots, and it is thought that work will begin on this material within a few weeks.

William Stoermer, until recently studio manager for Thomas Ince, with Triangle, has assumed a similar position at Equitable's Fifty-second street studio, and under the general direction of Isidor Bernstein will handle the material side of all productions at that place.

The fact that William Courtenay's picture, "Sealed Lips," based on "The Silence of Dean Maitland," in which Mr. Courtenay was supported by Mary Charleson, formerly of Lubin, and Arthur Ashley, formerly of Metro and Thanhouser, two purely screen actors, turned out so generally excellent, leads Equitable to adhere to the policy of blending stage and screen stars in each of the forthcoming plays.

For Frank Sheridan's production of "The Man Higher Up," a mixed cast of players has been assembled. The cast is the result of Equitable's new policy of endowing each of its productions with the very best talent obtainable, without consideration of primary cost.

In addition to Mr. Sheridan the cast of "The Man Higher Up" will include Clara Whipple and Mary Charleson, two regular screen players who are members of the Equitable regular stock cast, Charles Gleason, Frank Beamish, Henry Spengler, George Arbine and William H. Tooker, all of whom have appeared in principal parts in feature productions, and have proven their worth, will have important roles in Sheridan's picture. Marie Booth, Myrtis Coney and Mary Weston will handle the lesser feminine parts.

With the acquisition of the new directors Equitable expects to be quite busy during the holiday season.

Premier in New Offices

Has Sumptuous Quarters on the Second Floor of the Leavett Building.

THE Premier Program Corporation, announcement of which was made last week, has moved into its permanent quarters and now occupies the entire second floor of the Leavitt Building, 126-8-30-2-4 West 46th street.

This location is in the heart of the uptown film district, being centrally located near the Railroad Terminals, Subways, Elevated and Surface systems of transportation.

The equipment throughout is mahogany and although simple and dignified is rich and serviceable. The main entrance is through an outer office, space in which is reserved for the use of stenographers and clerks. Opening directly from this room are the offices of the Sales Department, Advertising and Publicity, and such other departments as come into direct contact with the largest number of daily visitors. Also opening into this office is an enclosed reception room for the use of visitors not actually engaged in one of the other offices.

A corridor leading from the main entrance room communicates with the offices of the corporation. These offices occupy the front of the building, having, therefore, ample light and air. Along this same corridor, also, separate offices are provided for each of the five producing companies, whose features will be released on the Premier Program. Beyond the offices of the producing companies are the offices of the accounting department and beyond these in turn are the rooms occupied by the scenario department.

The projection room has every modern convenience. The equipment in the booth includes two projection machines and all other appurtenances requisite for high grade projection. Immediately adjoining the operator's booth is a fireproof vault of ample capacity.

FIFTEEN MALEFACTORS IN UNIVERSAL'S "GRAFT."

The greatest bunch of grafters ever gathered under one roof, that's what it is. Fifteen of 'em, and every single one of a different variety of a grafter, but a grafter nevertheless. These are the fifteen characters who will appear, one in each release of "Graft," the new Universal Film Manufacturing Company serial, which is being written by fifteen different authors.

You might say that some look to be perfect gentlemen.

The Grafters in "Graft" (Universal).

They are in real life, but in reel life they are some of the world's most noted criminals. The first of the "Graft" series will be released the first part of December, immediately following the three-week serial of J. Warren Kerrigan in the new adventures of Terence O'Rourke. The first chapter is by Irvin S. Cobb, and is now being made at Universal City.

"A YELLOW STREAK" (Metro).

In "A Yellow Streak" Lionel Barrymore, who is shown in the picture in the garb of a parson, is first a young man of Wall street who loses home, friends and money because of moral cowardice, but who later recovers his grasp on life in his experiences in a Western country. He returns to New York, humiliates his enemies and demonstrates that the "yellow streak" in his character has been eliminated.

Scene from "A Yellow Streak" (Metro).

The picture is being made at the studios of Rolfe Photo Plays, Inc., by Director William Nigh, and Miss Irene Howley is starred with Mr. Barrymore. The subject is in five reels and is scheduled for release in December.

Mae Hotely

Lubin Comedienne Takes a Vacation for the First Time in Four Years.

THEATERGOERS who get the first runs will miss Mae Hotely from the Billie Reeves comedies—or any others for that matter, for a little while—for the Lubin comedienne is taking a vacation, her first in four years. At the close of the original Reeves contract her director, Arthur D. Hotaling, announced a layoff, and as he is also her husband, there was no scandal when he took his star on an auto trip up the Hudson for a couple of weeks with their daughter, Leola May. Then they came back to the big city and spent a week looking over the subway holes and at the present time they are in Los Angeles getting ready for a new series of Lubin pictures with fresh players, new backgrounds, new authors and new ideas generally. For the past four years the Hotaling section of the Lubin company has been stationed in Jacksonville in the winters and during one awful summer. The other three years they came north for the hot weather and summered in Atlantic City, but they worked unceasingly for nearly four solid years and both felt the need of a rest. It was decided that when work was resumed a new locale might give an added touch of novelty to the comedies and so a move to the westward was made. A studio will be established in Los Angeles, but it is the plan of the director to work up and down the coast to get the greatest possible variety to the backgrounds and to employ the entire scenic resources of the "photoplay coast."

Mae Hotely.

Ruby Hoffman with Kleine

MISS RUBY HOFFMAN, whose splendid work in George Kleine's recent comedy, "The Fixer," featuring Bickel and Watson, won her so many laudatory letters from picture fans and numerous complimentary remarks from trade critics, is now a permanent member of the Kleine forces. Miss Hoffman will be seen in the forthcoming Kleine drama, "The Danger Signal," founded on the Saturday Evening Post story, "Canavan, The Man Who Had His Way," by Rupert Hughes. Miss Hoffman's capable work in the comedy and her desire to return to more dramatic roles was responsible for her transfer from the Bickel and Watson Company to that headed by Arthur Hoops, opposite whom, in the feminine lead, she will appear in "The Danger Signal."

Otto Sarony Co.
Ruby Hoffman.

Those who remember "The Gentleman from Mississippi" will recall some of the best work of her career. In the role of Mrs. Spangler and the engenue part of Carolina, Miss Hoffman displayed great versatility. Every "Gentleman from Mississippi" company traveling out of New York carried Miss Hoffman in its cast, an unusual tribute to her remarkable genius.

Miss Hoffman's name is almost synonymous with Philadelphia stock companies, having been a stellar member of the Girard, Standard and Walnut Street companies for a number of years. With Eugenia Blair she endeared herself to the theater loving public of the Quaker City.

She has had her share of traveling experience, too, principally with that well-known Daniel Frohman drama, "Detective Keene," in which she appeared sixty-two consecutive weeks, covering the entire United States in that time. She handled the engenue lead in "Seven Days," was starred in two vaudeville sketches and toured the country with Eugenia Blair in "The Woman in the Case."

Miss Hoffman's experience plus her exceptional work in "The Fixer" is ample assurance of her future in pictures.

Another Team in Pictures

ONE after another the stage favorites are taking to the screen. This time Tom Waters has succumbed to the motion picture epidemic, taking his wife, May Wallace, with him. They were engaged first in a one-act comedy for the Gaumont company at Flushing, L. I. This is called "Does Advertising Pay?" It was released on the Mutual program November 7.

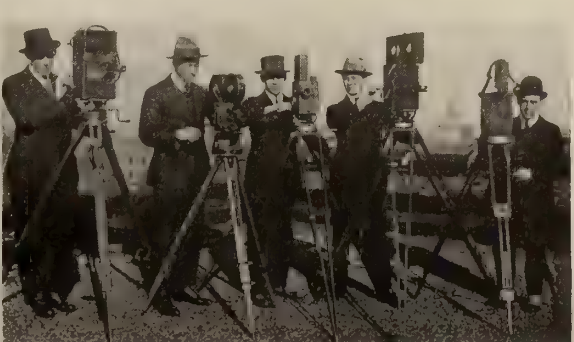
Tom Waters is one of the old-timers, and his broad comedy is admirable for screen purposes. Being a fine musician, his one regret is that motion pictures cannot convey one of the most pleasing features of his stage work—his music. His first engagement professionally was as pianist for the late Bill Nye. After touring with the humorist, Waters went with "One of the Bravest," at that time one of the most popular attractions on the road. Musical comedy has been the medium through which he has entertained America, and as a comedian he has played in some of the most famous productions of the last two decades.

Tom Waters.

Mrs. Waters began her theatrical career in that thrilling yet bucolic melodrama, "Only a Farmer's Daughter." Quitting the drama after a few seasons, she went in for farce comedy, where her laugh-provoking abilities were soon recognized. Her greatest success in this line, perhaps, was with Donnelly and Girard in "The Greazer."

To show her versatility Mrs. Waters next essayed comic opera, appearing as one of the three daughters in "Wang." Later she was prominent in the support of leading stars, among them being Weber and Fields. Since her marriage in 1902 to Mr. Waters she has played with him as a co-star.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.


Field Battery of Camera Operators Maintained by Industrial Moving Picture Company of Chicago. Left to right, Harry A. Birch, Special Event Department; W. C. Aldous, Edward Linden, C. Leonard, Industrial Department, and I. G. Ries, Feature Department.

Modern Theater Construction*

By Edward Barnard Kinsila.

Large, Commodious Houses Built and Conducted on a Grand Scale.

Article III.

THE present article will treat solely with the salient features of a spacious theater catering to popular-priced audiences and having a comfortable seating capacity for over 1,800 persons. Such a house should be erected on a residential promenade or shopping thoroughfare in the midst of a thickly settled section of this class of people.

The basement of the building underneath the auditorium should be utilized as a spacious waiting-room, where patrons could be entertained by pictured news events of the world.

Abundant Cloak Rooms.

Along either side of this basement hall provide extended counter space, with abundant hanging space behind it for hats and coats, well attended by uniformed maids in pocketless dresses, so that patrons might divest themselves of their outer clothing and recover it quickly when leaving the theater. Avoid fixed charges for hat checking. Furnish locked cash boxes for tips underneath the counter, with coin slots through the counter. After the day is over, make a just division of the tips with the attendants.

Air Conditioning Chamber.

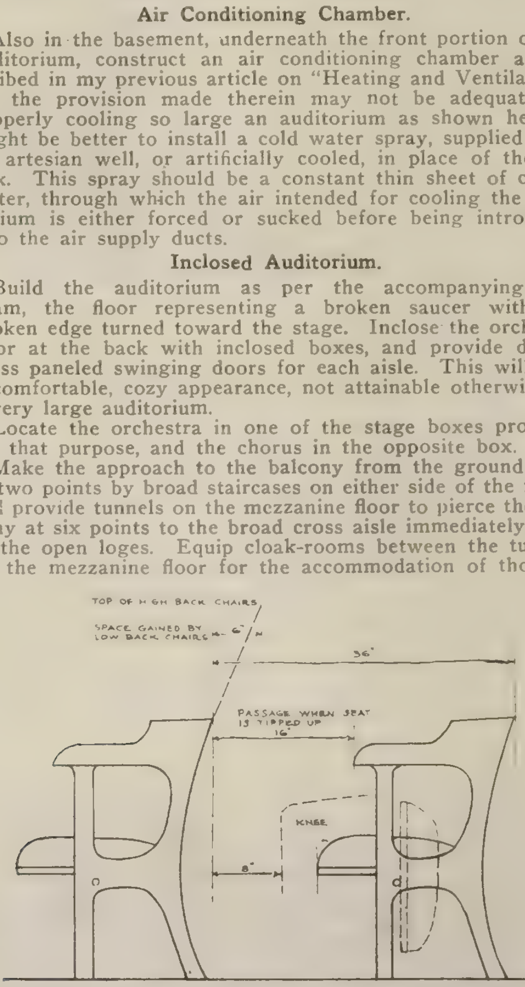
Also in the basement, underneath the front portion of the auditorium, construct an air conditioning chamber as described in my previous article on "Heating and Ventilation." As the provision made therein may not be adequate for properly cooling so large an auditorium as shown here, it might be better to install a cold water spray, supplied from an artesian well, or artificially cooled, in place of the icebox. This spray should be a constant thin sheet of cooled water, through which the air intended for cooling the auditorium is either forced or sucked before being introduced into the air supply ducts.

Inclosed Auditorium.

Build the auditorium as per the accompanying diagram, the floor representing a broken saucer with the broken edge turned toward the stage. Inclose the orchestra floor at the back with inclosed boxes, and provide double glass paneled swinging doors for each aisle. This will give a comfortable, cozy appearance, not attainable otherwise, to a very large auditorium.

Locate the orchestra in one of the stage boxes provided for that purpose, and the chorus in the opposite box.

Make the approach to the balcony from the ground floor at two points by broad staircases on either side of the foyer, and provide tunnels on the mezzanine floor to pierce the balcony at six points to the broad cross aisle immediately back of the open loges. Equip cloak-rooms between the tunnels on the mezzanine floor for the accommodation of those in the balcony, and shape the mezzanine floor in the form of a balcony overlooking the foyer. To directly reach the rear section of the balcony continue the approach stairways by an additional flight. Such an arrangement will greatly lessen the number of steps usually employed to reach balcony levels.


TOP OF HIGH BACK CHAIRS
SPACE GAINED BY LOW BACK CHAIRS 6"
36"
PASSAGE WHEN SEAT IS TIPPED UP 16"
KNEE
8"

Comfortable Chairs.

Install twenty and twenty-one inch low-backed arm chairs and space them thirty-six inches from back to back. The chair the top of whose back just reaches the middle of the spine is far more comfortable than the high-backed chair generally employed that induces a slouchy attitude calculated to induce spinal curvature. It also provides more passage distance between the rows, as illustrated by the small diagram of a chair here shown.

If desired, tiny electric bulbs may be inserted in the upper back rim of each seat, to be operated by the tip-up movement of the seat. With an automatic tip-up seat, the electric current would be connected and the bulb lighted to show that the seat was vacant. When the seat was occupied it would be down and the current closed, extinguishing the light. Electric connection might also be made with the box office to register the number of vacant seats in the house.

Stage Arrangement.

The outer proscenium opening should be seventy feet wide between the columns, and about thirty-five feet high. The curved stage front, three feet nine inches above the floor level first row of seats, should be fitted with metallic filament tubular lamps, similar to those described later for general illumination arranged in three horizontal rows—one red, one blue and the other white—to serve as footlights.

Back of this the stage platform should be submersible, to permit the introduction of water for an artificial canal, about twelve feet wide, spanned in the middle by a wide bridge curved upward sufficiently to permit the free passage underneath of Venetian gondolas containing small bands of serenading gondoliers. This would permit the introduction of brief spectacular scenes between pictures to relieve the choral numbers.

Movable Inner Proscenium Arch.

Just skirting the inner walls of the canal as they come into view should be arranged movable ornamental inner proscenium arches, built of fireproofed profile, and capable of being diminished or extended to accommodate the scene on the stage. Profile arches are light enough to admit the introduction of two or more styles of arch.

The rear of the stage should be canopied with a circular horizon, as indicated on the diagram, painted a sky blue, thus making it possible to introduce moving clouds, storm or night effects by the aid of a stereopticon located above the inner side of the inside arch. If church steeples or other obstacles protrude above the sky line, they may be blocked out by opaque stencils fixed at the lens of the stereopticon.

Double Screen.

Two projection screens, at right angles to each other, should be erected on a circular turntable of the automobile garage pattern, mounted on a hydraulic jack capable of being raised or lowered, thus permitting a variety of screen designs to fit changed stage decorations. If translucent screens are employed, projection could be made effectively from behind. There are any number of good translucent screens on the market not controlled by patents.

Concealed Lighting.

A pleasing effect may be secured by concealed cornice lighting, with no lamp fixtures visible anywhere. This should be done with specially contrived lamps designed for this purpose. These tubular metallic filament lamps are about fourteen inches long, with narrow sockets and small connections to produce a continuous, rather than an intermittent, line of illumination. They are made about three inches in diameter to avoid overheating and are silvered on the inside to prevent dust from accumulating on the reflector surface. If installed in two rows and equipped with dimmers, any desired degree of light may be readily obtained, and if the cove above the cornice be properly curved, all evidence of the source of light is removed.

Lighting of this sort permits the exhibition of pictures on a darkened stage, while the auditorium is brilliantly lighted. Only direct rays of light that reach the screen affect the sharpness of the picture.

The Actual Construction.

Let us now turn our attention to the labor and material requirements of a colossal theater. A topographical survey of the premises should first be made by a competent engineer at a cost of about twenty dollars. The excavating should next be done for about thirty-five cents a cubic yard, with a varying charge for depositing the excavated earth outside the premises when necessary. Rock excavation, with blasting, costs from one dollar and fifty cents to two dollars and fifty cents per cubic yard.

Foundations.

Foundation walls, two feet thick, built from below the basement line and not less than five feet below the outside

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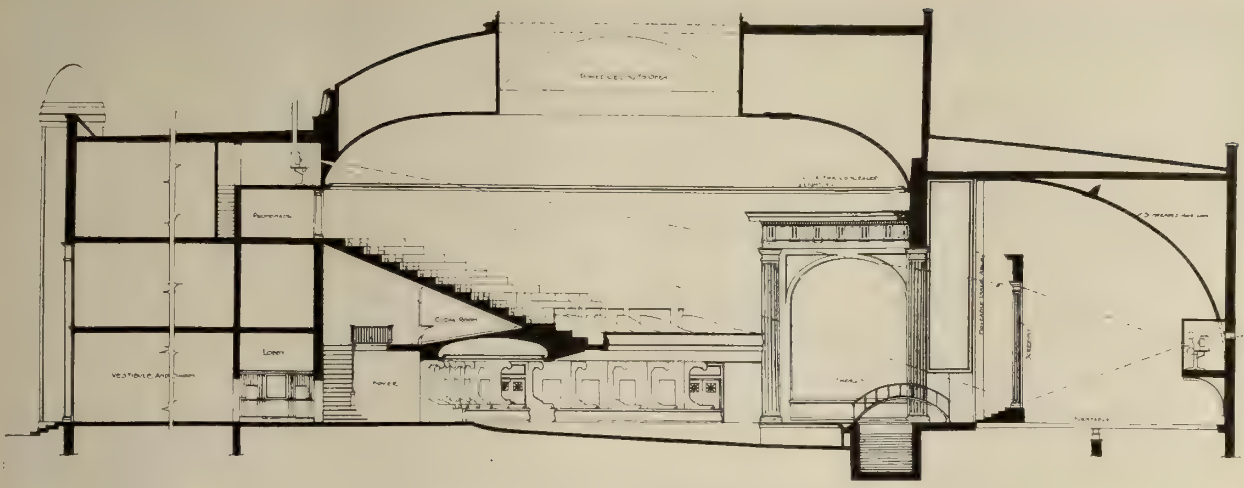


Longitudinal Section of Diagram Shown Below.

grade line (to avoid the ravages of frost), composed of one part Portland cement, two parts clean sand and four parts broken stone, should not cost more than $5.40 per cubic yard, laid without forms, and $6.75 per cubic yard laid with well-braced, smooth forms.

Underneath the foundation walls lay a concrete footing of the same mixture, two feet thick, and extending six inches either side of the wall; also substantial footings for the base of all columns. Footings rarely require forms, the mixture being dumped into the trenches, which are excavated the proper size.

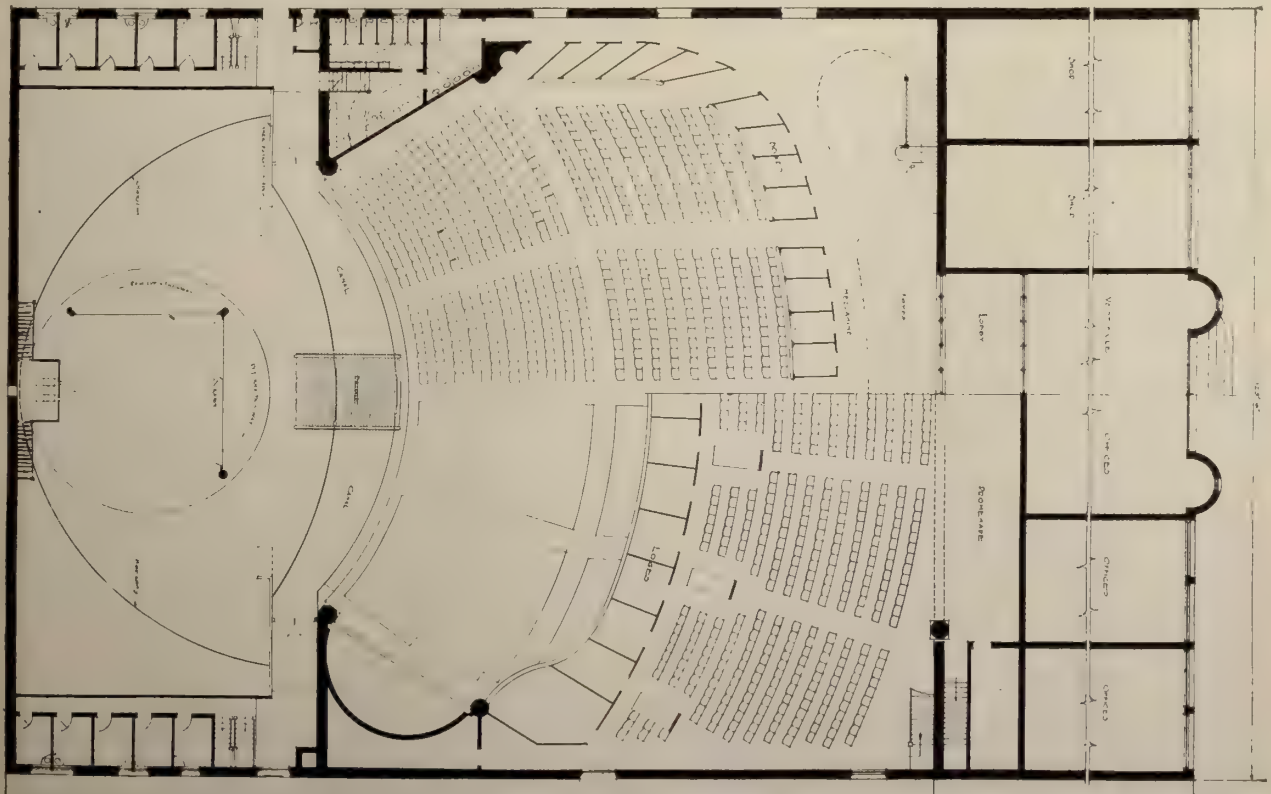
Extraordinary care is necessary in determining the character of the base of your foundations, particularly where rock and earth occur, or where filled-in ground, marsh or quicksand exists. Piling, caisson or special footing construction may become necessary.

Protect your foundation wall against dampness by adding a standard waterproofing compound to your concrete mixture; also supply additional protection by furnishing proper drainage.

Structural Steel.

The structural steel for the skeleton framework of the building should be computed by an architect or engineer, and ordered in advance of everything else. When purchased under mill delivery (meaning after fabrication at the mills), it should cost about $55 per ton of 2,000 pounds. When ordered from stock, to insure quicker delivery, it should cost about $6 more per ton.

Interior exposed posts should always be round steel columns, filled solid with concrete at the factory, technically known as "Lally columns," from the name of their inventor, John Lally. These columns are fitted with cast-iron caps



Plan of Large Theater, Suitable for Musical or Dramatic Spectacle, Hippodrome, Circus or Moving Pictures, Seating 1,800 Persons Without Necessity of Arising to Admit Late Comers.

and plates, and are by far the cheapest and best form of steel column construction, having successfully resisted the severest fire tests. They are sold by half a dozen firms at a regulation price per foot.

Hollow Tile.

Construct the exterior walls of twelve-inch heavy tile building block, with varying sizes for interior partition walls. While the exterior walls are merely curtain walls, the Board of Fire Underwriters demand that they be twelve inches thick, to resist the pressure from high-pressure fire-extinguishing apparatus.

If at any point in the walls where columns be not provided extra bearing strength be required, grout the interior vertical cells of the hollow tile with liquid concrete to their foundation base. A good mixture of concrete, reinforced by the interior webs of hollow tile, will furnish a perfect monolithic concrete column.

Hollow building tile should cost, laid, about twenty cents a square foot; the necessary exterior stucco—two coats, a brown coat and a splatter dash coat—about sixty cents a square yard extra; and the interior plaster, laid directly on the wall without furring, two coats, also sixty cents a square yard.

Floors.

Many of the approved methods of concrete arch flooring, five inches thick, may be laid for from one dollar to one dollar and a quarter per square yard. If it be four inches thick, it will be cheaper and equally good. If the stage be covered with a wood top floor, the under fireproof floor should be laid with hollow tile arches rather than concrete arches, as the escaping moisture from a concrete mixture is liable to warp the wood after it is laid. The price of several forms of efficient hollow tile arches is about equal to concrete arches.

Steel Windows, Doors and Partitions.

In erecting a theater it should be built absolutely fireproof, without a particle of inflammable material in it. Incredible as it may seem, this may all be accomplished at an additional cost of ten per cent., or less. Steel windows may now be had at about the same price as wood ones. Steel doors cost about double. Light partitions may be cheaply constructed of rigid expanded metal, well plastered on both sides. All stairs should be cast iron or concrete, or a combination of both.

Ceilings, Suspended and Otherwise.

All ceilings should be plastered on expanded metal, whether curved or ornamental ceilings, suspended from the construction above by ordinary wires, the additional cost for scaffolding and the extra plaster required for expanded metal being small.

Roofing.

The basis of the roof should be three-inch concrete slabs, covered with Barrett specification five-ply tar and gravel roofing. The concrete slabs cost about seventy-five cents per square yard and the roofing about five dollars per square of one hundred square feet.

Machinery for Stage Effects.

The machinery for the submersing of sections of the stage will depend largely on the extent and character of the apparatus. For the turntable the cheaper form of garage turntables will answer, mounted on a pivoted hydraulic jack.

Heating, Ventilating and Plumbing.

The heating of a theater by boiler may be reckoned at ninety-five cents per square foot of radiation required. Add to this the cost of installing the water spray. The plumbing is a more difficult figure to give and depends largely on the character of the work. A good siphon-jet water closet may be bought for twenty-five dollars complete, excellent urinals at six dollars and lavatories from fifteen to eighteen dollars each. The fittings and piping, of course, cost extra.

Illumination and Decoration.

The lighting contract should be let by competition, as should the decoration. The interior decoration of a theater should never be left to the architect. If he be an expert in artistic mass work required for architecture, he is not likely to be equally good in minute detail work. They are two distinct branches of art, and the human mind is incapable of thinking equally well in mass and detail. The price for decorating a theater as here planned should not exceed five thousand dollars. To my mind, the finest decorated theater in New York City, the Hudson theater, cost but fifty-six hundred dollars to decorate, and was done by the highest-priced and best firm of decorators in America.

The ordinary painting is not much and costs very little. The chairs and draperies are again a matter for the decorators, their price depending on their quality.

To roughly estimate the cost of an absolutely fireproof theater, minus plumbing, heating, lighting and seating, multiply the number of cubic feet contained in the building by sixteen cents.

Manny Goldstein

MANNY GOLDSTEIN, for the past few years manager of New York Exchanges for the Universal Film Manufacturing Company, has been promoted to be assistant to Morris Hoffman, general manager of exchanges for the Universal. Mr. Goldstein has left for Denver, Salt Lake City, and several other important northwestern exchanges, where he will remain for eight or nine months, building up business and increasing output generally.

Manny Goldstein.

Though a comparatively young man Mr. Goldstein has had much experience in exchange work, starting a large office in Des Moines and later going to Boston, where he was one of the large exchange men. Then he came to New York City, going to the Universal. He was shortly made assistant to Mr. Hoffman, and when the latter became general manager of exchanges and needed an assistant, he naturally thought of Mr. Goldstein.

The result was that Mr. Goldstein was promoted, and his rapid rise to one of the most influential positions in the exchange end of the Universal is due in no small respect to his efforts to satisfy the exhibitors and his ability to deliver the goods once he had landed a contract.

ELABORATE SETTING FOR "UNWRITTEN LAW."

Elaborateness of sets and costumes will be an outstanding feature of the early scenes of Edwin Milton Royle's "Unwritten Law" as it is now being produced in motion pictures by the California Motion Picture Corporation at its San Rafael studio. It is reported that for this production the gowns of Beatriz Michelena alone will run far up into the thousands of dollars.

This announcement is particularly interesting to Miss Michelena's large following of admirers, since it will be her first opportunity to appear on the screen as a daughter of wealth, and it will consequently stand out in sharp contrast to the great majority of her previous roles. Heretofore she has won her way to the hearts of the motion picture public in such impersonations as "Salomy Jane," "Mignon," "Lovey Mary" of "Mrs. Wiggs of the Cabbage Patch," "Lily" of "The Lily of Poverty Flat" and Nell Sanders in "Salvation Nell." In each of these characterizations the predominating environment was one of poverty. In the present picture, however, Miss Michelena is to be introduced as the bride of a millionaire attorney with aspirations for the Governorship, and the wealth of her surroundings is to be emphasized for the purpose of contrast with later scenes. An elaborate ball, a fashionable cabaret and a boudoir, nursery and drawing-room of unusually rich appointments are among the big early scenes of the production.

LUBIN'S "HEARTACHES" FINISHED.

Director Joseph Kaufman has completed work on the four-reel original photoplay drama by Daniel Carson Goodman, "Heartaches," in which June Daye, the Lubin star, is appearing, and has begun the making of an original four-reel production by Anthony P. Kelly, "The Rift in the Lute," in which June Daye will also be featured with Craufurd Kent, the new Lubin player, playing opposite, and Inez Buck, formerly of "The Misleading Lady" company.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

CATALOGUE OF EDUCATIONAL PICTURES

Released Between September 30, 1914, and June 30, 1915.

Compiled by Margaret I. MacDonald.

IN ADDITION to the films listed below there are issued from week to week film news journals which record current events of importance, including industrial and scientific progress, and the history of the present war. These are the Pathe News, the Mutual Weekly, the Animated Weekly, the Hearst-Selig News Pictorial and others.

At the end of the following will be found a list of pictures suitable for children's entertainments.

AGRICULTURE.

Animal Export from Algiers—Lux—Feb., 1914.
Apple Industry in the State of Washington—Pathe Exchange, Inc.—May, 1915.
Cotton Industry—Kriterion-Nolege—Feb., 1915.
Stock Farming in Brazil—Pathe Exchange, Inc.—June, 1915.
Sugar Culture in Java—Pathe Exchange, Inc.—April, 1915.

ANIMATED CARTOONS.

Doc Yak's Bottle—Selig—Oct. 9, 1914.
Doc Yak's Cats—Selig—Nov. 2, 1914.
Doc Yak Plays Golf—Selig—Nov., 1914.
Siege of Liege, The—MinA—Dec. 31, 1914.
Cartoons in the Kitchen—Edison—May 4, 1915.
Cartoons in the Barber Shop—Edison—June 2, 1915.
Cartoons in the Parlor—Edison—June 16, 1915.
Cartoons in the Hotel—Edison—June 30, 1915.
Colonel Heeza Liar—Ghost Breaker No. 1—Pathe Exchange, Inc., Feb., 1915.
Colonel Heeza Liar—Ghost Breaker No. 2—Pathe Exchange, Inc., Feb., 1915.
Colonel Heeza Liar Signs the Pledge—Pathe Exchange, Inc.—May, 1915.
Police Dog, Episode No. 1—Pathe Exchange, Inc.—Jan., 1915.
Police Dog, Episode No. 2—Pathe Exchange, Inc.—Feb., 1915.
Police Dog, Episode No. 3—Pathe Exchange, Inc.—Mar., 1915.
Police Dog, Episode No. 4—Pathe Exchange, Inc.—April, 1915.
Police Dog, Episode No. 5—Pathe Exchange, Inc.—June, 1915.
Animated Grouch Chaser—"Jones' Hair Tonic Will Grow Hair Instantaneously," and "A Duckling's Repast"—Edison—Mar. 17, 1915.
Kriterion Komic Kartoons—Kriterion-Pyramid—Mar. 1-6, 1915.
Kriterion Komic Kartoons—Kriterion-Pyramid—Mar. 22-27, 1915.
A Stone Age Adventure—Pathe Exchange, Inc.—May, 1915.
When Knights Were Bold—Pathe Exchange, Inc.—June, 1915.
Dreamy Dud—"A Visit to the Zoo" and "An Alley Romance"—Essanay—May 26, 1915.
Dreamy Dud in the Swim—Essanay—June 16, 1915.
Dud Resolves Not to Smoke—Essanay—June 30, 1915.
Bertleveyette—Great Americans, Past and Present—L. & O. Topical—World Film—Jan. 4, 1915.
Bertleveyette—New York and Its People—L. & O. Topical—World Film—Jan. 4, 1915.
Bertleveyette—Famous Rulers of the World—L. & O. Topical—World Film—Jan. 4, 1915.
Bertleveyette—Famous Men of Today—L. & O. Topical—World Film—Jan. 4, 1915.

ARCHAEOLOGY.

Tombs of the Ancient Japanese Emperors—Pathe—July 14, 1914.
Temples of Japan—Melies—Jan. 1, 1914.
Typical Buddhist Temple—Pathe—Feb. 11, 1914.

BIOGRAPHY.

Du Barry—Kleine—Jan. 18, 1915 (6 parts).
Gwynne, Nell—("Mistress Nell")—Famous Players—Feb. 1, 1915 (5 parts).
Julius Caesar—Klein—November 15, 1914 (6 parts).
Lincoln, Abraham—("Life of Abraham Lincoln")—Edison—Feb. 26, 1915 (2 parts).
Napoleon—("The Last Hundred Days of Napoleon")—A. H. Woods—April, 1914 (5 parts).
Richard III—("The Crown of Richard III")—Eclectic—Nov., 1914 (3 parts).
Shakespeare, William—("Loves and Adventures in the Life of Shakespeare")—Sawyer—Oct., 1914 (5 parts).
Victoria, Queen of England—("Sixty Years a Queen")—Anglo-American Film Co. (W. J. Barker)—Mar., 1914 (12 parts).

ENGINEERING AND MINING.

Army Engineers, France—Pathe Exchange, Inc.—April, 1915.
Uncle Sam's Phenomenal Achievement—Powers—Jan. 23, 1915.
Mining Gold at Nome, Alaska—E. R. Steiner—1914.

GYMNASTICS AND DANCING.

Dance Creations—Big "U"—Feb. 23, 1915.
Physical Training in the French Army—Pathe Exchange, Inc.—April, 1915.
Scotch Dancing—Powers—Jan. 16, 1915.

HISTORY.

Julius Caesar—Kleine—Nov. 15, 1914 (6 parts).
Markia; or The Destruction of Carthage—Kinetophote—Nov. 1, 1914 (5 parts).
Fall of France, The—Apex—Jan., 1914 (3 parts).
For Napoleon and France—Kleine-Cines—Mar., 1914 (6 parts).
Triumph of an Emperor, The—(Constantine)—World Film—Feb., 1914 (5 parts).
Reign of Terror, The—Eclectic—Sept., 1914 (6 parts).
Lion of Venice, The—(15th Century)—Kleine—Sept., 1914 (6 parts).
Last Hundred Days of Napoleon, The—A. H. Woods—April, 1914 (5 parts).
Crown of Richard III, The—Eclectic—Nov., 1914 (3 parts).
History of the World's Greatest War—Selig—Jan., 1915 (5 parts).
Du Barry—Kleine—Jan. 18, 1915 (6 parts).
Landing of the Pilgrims, The—Edison—April 17, 1915.
The Midnight Ride of Paul Revere—Edison—Oct. 30, 1914 (2 parts).

HORTICULTURE.

Some Spring Blossoms—Pathe—Dec., 1914.

INDUSTRIES AND MANUFACTURES.

Glimpse of the Oil Regions of Texas—Powers—April 6, 1914.
Rice Industry in the United States—Victor—Oct. 9, 1914.
Making of a Newspaper, The—Vitagraph—Nov. 14, 1914.
Sugar Making in Cuba—Pathe—Dec., 1914.
Porpoise Fisheries—Joker—Dec. 5, 1914.
Japanese Silk Industry, The—Powers—Dec. 25, 1914.
Building a Locomotive—Joker—Dec. 12, 1914.
Eskimo Hunting Walrus on the Arctic Ocean—E. R. Steiner—1914.
Steel Rolling Mill, A—Keystone—Jan. 2, 1915.
Modern Poultry Farm, The—Joker—Jan. 9, 1915.
Producing a Nation's Pride—American—Jan. 15, 1915.
Deep Sea Fishing—Kalem—Jan. 29, 1915.
Cotton Industry, The—Kriterion-Nolege—Feb., 1915.
Making a Great Newspaper—Kriterion-Nolege—Feb., 1915.
Artistic Paper Cutting and Designing—Joker—Feb. 13, 1915.
Needs of Commerce—Manufacture of Paper Money—Edison—Feb. 16.
Manufacture of Big Guns for the Nation's Defence, The—Edison—Feb. 24, 1915.
Japanese Artisans—Pathe Exchange, Inc.—Mar., 1915.
Pictures of Shoemaking—Motion Picture Specialty Co.—Mar., 1915.
Printing U. S. Stamps—Kriterion-Nolege—Mar. 8-13, 1915.
Aeroplane Building—Vero—April, 1915.
Uncle Sam's Money Shop—Pathe Exchange, Inc.—Mar., 1915 (2 parts).
Where Our Morning Paper Comes From—(Process of manufacturing pulp to the issuing of the morning paper)—Sterling—April 15, 1915.
Apple Industry in the State of Washington, The—Pathe Exchange, Inc.—May, 1915.
How Building Stone is Quarried—Pathe Exchange, Inc.—May 24, 1915.

LITERATURE.

(See very complete list published in issue of July 17, 1915.)

MILITARY.

With Serb and Austrian—Austro-Servian Film Co.—1914 (4 parts).
With the Army and Navy in Mexico—International Film News—June, 1914 (2 parts).
Arsenal of Lloyd—Powers—June 1, 1914.
Dogs of War—Pathe—June 2, 1914.
War-Stricken Louvain—Eclectic—Oct., 1914.
Termonde in Ruins—Warner—Oct., 1914 (6 parts).
War in Europe—Sawyer—Oct., 1914 (4 parts).
Called to the Front; or, Europe at War—Apex—Oct., 1914 (3 parts).
Belgian Battlefields and the Great European War—International M. P Co.—Nov., 1914 (4 parts).
A Day with the French Army—Joker—Nov. 11, 1914.
Defenders of the British Empire—Nestor—Nov. 20, 1914.
India's Defenders of the British Empire—Nestor—Nov. 20, 1914.
History of the World's Greatest War—Selig—Jan., 1915 (5 parts).
United States Army in San Francisco—Keystone—Jan. 4, 1915.
Producing a Nation's Pride—(Manufacture of big guns for battleships)—American—Jan. 15, 1915.
Manufacture of Big Guns for the Nation's Defence—Edison—Feb. 24, 1915.
Great European War, The—Picture Playhouse—April, 1915 (8 parts).
How Troops Cross a River—(Sweden)—Pathe Exchange, Inc.—1915

MUSIC.

Mignon—World Film Corp.—Jan. 18, 1914 (5 parts).
I Pagliacci—Warners—Dec., 1914 (3 parts).
Chocolate Soldier—Daisy Feature Film Co—Nov., 1914 (5 parts)
La Giaconda—Fox Films—June, 1915.

RELIGION.

Birth of Our Saviour, The—Edison—Dec., 1914.
Religious Festival in India—Pathe Exchange, Inc.—April, 1915.

SCIENCE.

Magnets—Joker—May 30, 1914.
Crystals—Their Making, Habits and Beauty—Edison—Dec. 7, 1914.
Birth of Plants, The—Pathe Exchange, Inc.—Jan., 1915.
Wonders of Magnetism, The—Edison—Jan. 20, 1915.
Twilight Sleep—Schlossingk—Motherhood Educational Society—April, 1915 (2 parts).
Fighting the Hookworm—Joker—May 8, 1915.

SCENIC (Including Peoples and Customs)

Famous Illinois Canyon and Starved Rock—American—Feb. 27, 1914.
Colombo—Eclectic—1914.
San Clement's Island—Joker—Sept. 12, 1914.
Picturesque Auvergne, France—Eclectic—Sept., 1914.
Barcelona, The Pearl of the Bosphorus—Joker—Oct. 3, 1914.
Katsura River, Japan—Eclectic—Oct., 1914.
Picturesque Lake Dhal, British India—Eclectic—Oct., 1914.
Santa Catalina Island—Keystone—Oct. 19, 1914.
La Rochelle, France—Joker—Nov. 25, 1915.
Ascension of Theschnig Platte, Switzerland—Joker—Dec., 1914.

Storm on the Welsh Coast—Eclectic—Dec., 1914.
Valley of the Bourne—Eclectic—Dec., 1914.
Algerian Nomads—Eclectic—Dec., 1914.
Ascent of Ingrar Neilson—Joker—Dec. 16, 1914.
Tip of the Dark Continent, The—Edison—Dec. 23, 1914.
Weisbaden, Famous German Resort—Pathe Exchange, Inc.—April, 1915.
Lower Brittany, Picturesque France—Pathe Exchange, Inc.—June, 1915.
Japan—United Photoplays Co.—June, 1915 (6 parts).
Torrent of Pau—Research Film Co.—April, 1915.
Winter Scenes in the Valley of Chamouni—Pathe Exchange, Inc.—Jan., 1915.
Fjords and Mountains in Norway—Pathe—April, 1915.
Gulf of Rosas, Spain—Pathe Exchange, Inc.—April, 1915.
The Baltic Sea—Joker—Feb. 8, 1915.
Gorges of the Tarn, Picturesque France—Pathe Exchange, Inc.—Mar., 1915.
Mount Dore—Pathe Exchange, Inc.—Jan., 1915.
Seringham—Madras, British India—Pathe Exchange—Mar., 1915.
A Hindoo Creation—(Preparations for the cremation of a deceased Hindoo wife)—Joker—April 10, 1915.
Homer Crov Along the Nile—Nestor—May 18, 1915.
Seeing India with Homer Croy—Nestor—May 18, 1915.
Ten Minutes with Homer Croy in India—Nestor—April, 1915.
Trip to Medeira, A—Pathe—Feb., 1915.
Mount St. Bernard, Switzerland—Nestor—Jan. 1, 1915.
Gingi, Southern Italy—Eclectic—Jan., 1915.
Quaint Brittany—Joker—Jan. 16, 1915.
Malaga, Southern Spain—Pathe Exchange, Inc.—Jan., 1915.
Views of Holland—Joker—Jan. 25, 1915.
Yellowstone Honeymoon, A—(Scenic drama)—Thanhouser—Jan. 17, 1915
When the Mountains Call—Educational Films Corporation of America—March, 1915 (3,000 feet).
Scenes in Swedish Nordland—Vitagraph—Feb. 15, 1915.
Valley of Chamouni, The—Pathe Exchange, Inc.—Jan., 1915.
Sierras from Base to Summit, The—Joker—Feb. 6, 1915.
Grand Morin, The—(Picturesque France)—Pathe Exchange, Inc.—April, 1915.
Constantinople—Cosmofotofilm—April, 1915.
Ruins of Ancient Rome—Pathe Exchange, Inc.—May, 1915.
Ten Minutes in Bombay—Nestor—April 27, 1915.
Trip to Cairo, A—Joker—May 13, 1915.
Seeing India—Nestor—May 11, 1915.
Missions of Southern California—Pathe Exchange, Inc.—Feb., 1915.
Toledo, Picturesque Spain—Pathe Exchange, Inc.—April, 1915.
Seville, the Capital of Andalusia—Pathe Exchange, Inc.—April, 1915.
Sicily in Calm and Storm—Pathe Exchange, Inc.—April, 1915.
Picturesque Andalusia—Pathe Exchange, Inc.—May, 1915.
Monuments of Pisa—Pathe Exchange, Inc.—May, 1915.
Pisa, Picturesque Italy—Pathe Exchange, Inc.—May, 1915.
Angerman River—Picturesque Sweden—Pathe Exchange, Inc.—Mar., 1915.
Old Andalusia—Pathe Exchange, Inc.—May, 1915.
From Oxford to Windsor—Pathe Exchange, Inc., May, 1915.
Picturesque Wales—Pathe Exchange, Inc.—Mar., 1915.
Bay of Ha-Long, Tonkin, The—Pathe Exchange, Inc.—May, 1915.
Religious Festival in India—Pathe Exchange, Inc.—April, 1915.
Vosges, In the (Picturesque France)—Pathe Exchange, Inc.—May, 1915.
Picturesque Caucasia—Pathe Exchange, Inc.—May, 1915.
Madura and Its Pagodas—Pathe Exchange, Inc.—June, 1915.
Picturesque Caman—Pathe Exchange, Inc.—May, 1915.
Chutes and Rapids of Sivasamudran—(Hindustan)—Pathe Exchange, Inc., June, 1915.
Crimea, The—A Nature Beauty Spot—Pathe Exchange, Inc.—Feb., 1915.
Jeypoor, the Rose City—(Hindustan)—Pathe Exchange—June, 1915.
San Diego, California, Romantic—Pathe Exchange, Inc.—Feb., 1915.

SOCIOLOGY.

Life in a Western Penitentiary—Vitagraph Co.—Jan., 1914 (3 parts).
Reward of Thrift, The—Vitagraph—Sept., 1914 (2 parts).
Outdoor School Life—Joker—Feb. 14, 1914.
Land of Liberty, The—(Emigrants landing at Ellis Island)—Majestic—June 26, 1914.
Fireproofing Children—Joker—Nov. 14, 1914.
The Young Philanthropist—(Showing conditions on East Side—New York)—Imp—Dec., 1914.
Are They Born or Made?—Warners-Humanology—Jan., 1915 (2 parts).
To Make the Nation Prosper—(Educational Drama—America First)—Edison—Jan. 18, 1915.
Motherhood or Politics—Blinkhorn—Jan. 19, 1915 (2 parts).
Adventures of a Boy Scout—(Ed. Drama)—World Film—Feb. 3, 1915 (5 parts).
Children's House, The—(Exploiting modern method of training children)—Biograph—April 6, 1915.
School in New Guinea, A—Pathe Exchange, Inc.—June, 1915.

SPORTS AND HUNTING.

Hunting Wild Geese—Cal. M. P. Co.—March, 1914.
International Five Hundred Mile Auto Race—Indianapolis Calcium Light Co.—June, 1914.
Tiger Hunt, Indo-China—Pathe—July 7, 1914.
Army and Navy Football Game—Eclectic—Dec., 1914.
Winter Resorts—Kriterion-Nolege—Feb., 1915.
Sports on the Baltic Archipelago—Vitagraph—Feb. 24, 1915.

TOPICAL.

With Serb and Austrian—Austro-Servian Film Co.—1914 (4 parts)
Giants and White Sox Tour of the World—Eclectic—June, 1914.
Panama-Pacific Exposition Up-to-Date—Victor—July 7, 1915.
Army and Navy Football Game—B. B. M. P. Mfg. Co.—Dec., 1914.
Day at Universal City, A—Nestor—May, 1915 (2 parts).
Heroic Garibaldis—(Garibaldi Funeral)—Kaiser Film Co.—June, 1915.
Coronation of the Shah of Persia—Kriterion-Nolege—Feb., 1915.
Uncle Sam at Work—A. Warner—May, 1915 (9 parts).
Day at San Diego Fair, A—Joker—May 17, 1915.
Willard-Johnson Championship Fight—L. Lawrence Weber—June, 1915.
Great Italian Earthquake, The—True Feature—Mar., 1915 (over 2 parts).
Pageant of San Francisco, The—Alliance—Mar., 1915.
Hydro-Aeroplane Flight at Palm Beach, A—Paramount—April 12, 1915.
Technique of Alpine Mountain Climbing—Vero—April, 1915.
Hotel de Hobo—Kriterion-Nolege-C. K.—Mar., 1915.
Rescue of the Steffanson Arctic Expedition—Sunset M. P. Co.—Jan., 1915.
History of the World's Greatest War—Selig—Jan., 1915 (5 parts).
Mile a Minute Race, A—Nestor—Jan. 26, 1915.
United States Army in San Francisco—Keystone—Jan. 4, 1915.
Grand Openings of the World's Only Movie City—Victor—April 16, 1915.

WATERWAYS.

Flooding and Opening the Panama Canal—Hagy's Features—June, 1914 (4 parts).

ZOOLOGY.

Prairie Dogs—Eclectic—Sept., 1914.
Some Non-Poisonous Snakes—Eclectic—Dec., 1914.
Friend of Birds, A—Eclectic—Nov., 1914.
Microscopic Marvels of Fresh Water—Pathe Exchange, Inc.—May, 1915.
Rattlesnakes—Vitagraph—Jan. 1, 1915.
After Big Game of the Sea—Sterling—April 29, 1915.
Protecting Big Game—Edison—Feb. 22, 1915.
Life History of a Silkworm—Edison—Feb. 10, 1915.
Swan Life—Sterling—Feb. 25, 1915.
Edward Salisbury's Pictures of Wild Life—Central Film Co.—1915.
Le Tamandua (Ant Eater)—Pathe Exchange, Inc.—April, 1915.
Study in Insects, A—Pathe Exchange, Inc.—May, 1915.
Lady MacKenzie's Big Game Pictures—Lady MacKenzie Film Co.—May, 1915.
The Stickleback—Pathe Exchange, Inc.—April, 1915.
Giraffe Hunt, A—(Africa)—Pathe Exchange, Inc.—May, 1915.
Some Interesting Birds—Pathe Exchange, Inc.—May, 1915.
Otter, The—Pathe Exchange, Inc.—May, 1915.
Agouti, The—Pathe Exchange, Inc.—May, 1915.
Intelligence of Apes, The—Pathe Exchange, Inc.—April, 1915.
Monkey Intelligence—Pathe Exchange, Inc.—April, 1915.
Ferrets—Pathe Exchange, Inc.—Feb., 1915.
Praying Mantis, The—Pathe Exchange, Inc.—Mar., 1915.
Wild Birds, Scotland—Pathe Exchange, Inc.—Feb., 1915.
Aylesworth Animal Pictures—April, 1915 (6 parts).
Eagle Owl, The—Kalem—June 18, 1915.
Pigs is Pigs (Nature Study)—Kalem—June 18, 1915.

PICTURES SUITABLE FOR CHILDREN'S ENTERTAINMENTS.

Buster Brown and the German Band—Edison—1914.
Buster Brown Causes a Commotion—Edison—Dec. 7, 1914.
Buster Brown Picks Out a Costume—Edison—Nov. 4, 1914.
Buster Brown's Education—Edison—Oct. 12, 1914.
Buster Brown's Uncle—Edison—Oct. 24, 1914.
Little Lord Fauntleroy—Alco—Kineto—Nov. 16, 1915 (4 parts).
Rip Van Winkle—Alco-Rolfe—Nov. 9, 1914 (5 parts).
The Cornet—Lubin—June 12, 1915.
A Letter to Daddy—Biograph—July 26, 1915.
Snakeville's Twins—Essanay—July 29, 1915 (Comedy).
The Battle of Elderbush Gulch—Biograph—Re-Issue—July 30, 1915.
Some Duel—Vitagraph—July 30, 1915 (Farce Comedy).
Boys Will Be Boys—Essanay—July 27, 1915 (3 Part Comedy).
The Little Boy Who Once Was He—Reliance—Aug. 4, 1915.
A Plugged Nickel—Falstaff—Aug. 6, 1915 (Comedy).
The Elephant Circus—Powers—Aug. 12, 1915.
And
Little People in Fur—On same reel with above).
American Game Trails—Aug., 1915 (4 parts)—F. M. Buckland.
Rags—Famous Players—Aug. 2, 1915 (5 parts).
Not Wanted—Edison—Aug. 7, 1915 (Drama).
The Little Orphans—Reliance—Aug. 9, 1915.
The Right to Live—Majestic—Aug. 10, 1915 (Drama).
A Message Through Flames—Thanhouser—Aug. 10, 1915.
And
Cupid in the Olden Time (on same reel with above).
The Fable of the Home Treatment and the Sure Cure—Essanay—July 21, 1915.
Broncho Billy and the Posse—Essanay—July 3, 1915.
Her Fairy Prince—Reliance—July 26, 1915.
The Straw Man—Majestic—July 27, 1915 (Drama).
Billie's Rescue—Reliance—July 28, 1915 (Comedy-Drama).
Police Dog Series (Animated cartoons released at intervals)—Pathe Exchange, Inc.—1915.
Max and His Mother-in-Law—Pathe Exchange, Inc.—Aug., 1915—(Comedy taken in Swiss Mountains.)
When a Feller's Nose is Out of Joint—Vitagraph—May 12, 1915 (Comedy).
A Very Rare Companionship—Vitagraph—Mar. 10, 1915 (Split with com.).
Come 'Round and Take That Elephant Away—Selig—Mar. 13, 1915 (Comedy).
The Champion—Essanay—(Chaplin)—Mar. 11, 1915 (2 parts).
Olive's Pet—Sterling—Mar. 25, 1915.
The Taming of Rita—Vitagraph—April 19, 1915 (Comedy).
Sonny Jim and the Valentine—Vitagraph—April 22, 1915 (Juvenile Comedy).
The Heart of a Waif—Edison—April 24, 1915 (Drama).
The Little Soldier Man—Majestic—April 30, 1915.
Jack's Pal—Selig—Mar. 20, 1915 (Animal story).
Olive's Hero—Sterling—April 1, 1915.
The Little Runaways—Biograph—July 17, 1915 (Drama).
The Runaways—Majestic—July 30, 1915.
The Golden Rainbow—American—June 2, 1915.
Her Filmland Hero—Majestic—June 1, 1915.
The Kid Magicians—Majestic—June 29, 1915.
Little Teacher—Keystone—June 21, 1915 (2 parts)
The Flying Twins—Mutual Masterpicture—July 1, 1915 (4 parts).
The Birth of Our Saviour—Edison—Dec. 19, 1914.
Mr. Santa Claus—Vitagraph—Dec. 19, 1914 (2 parts).
Bobby's Bargain—Biograph—May 21, 1915.
Otherwise Bill Harrison—Essanay—May 22—(Day dream of a Newsboy).
The Rivals—Komic—May 23, 1915 (2 part juvenile comedy).
Fairy Fern Seed—Thanhouser—May 25, 1915 (2 parts).
Alice in Wonderland—Nonpareil Feature Film Corp.—May, 1915 (4 parts).
The Sheriff's Baby—Biograph—(Re-Issue)—Aug. 27, 1915 (Western drama).
Matilda's Fling—Edison—Aug. 28, 1915 (Comedy).
The Master of the Bengals—Selig—Aug. 28, 1915.
The Slavey Student—Edison—Aug. 27, 1915 (Comedy drama).
Green Apples—Beauty—Aug. 31, 1915 (Comedy).
Biddy Brady's Birthday—Falstaff—Sept. 3, 1915.
Going to the Dogs—(Trained Dogs)—Powers—Sept. 9, 1915.
Frog and Toad Celebrities (on same reel with above).
A Country Circus—Victor—Sept. 10, 1915 (Dream story).
The Awful Adventures of an Aviator—Selig—Sept. 4, 1915.
And
Knock-out Dugan's Find (on same reel with above).
Never Again—Kay Bee—Aug. 22, 1915 (Comedy).
How Early Saved the Farm—Rex—Sept. 14, 1915.
Joe Martin Turns 'Em Loose—Victor—Sept. 15, 1915 (Animal comedy).

The Twins of G. L. Ranch—Thanhouser—Sept. 19, 1915.
Helen's Babies—Thanhcuser—Sept. 14, 1915 (2 parts).
A Coat Tale—Essanay—April 1, 1915 (Comedy).
The Heart of Jim Brice—Vitagraph—April 1, 1915 (Detective drama).
A Night in the Jungle—Selig—April 3, 1915—(Animal drama).
Ma's Girls—Selig—(Western)—Mar. 9, 1915 (2 parts).
The Boston Tea Party—(Historical)—Edison—April 2, 1915 (2 parts).
Playmates—Sterling—April 15, 1915 (Comedy).
The Snow Burner—Essanay—April 20, 1915 (3 parts). (A good picture for boys to see on account of virile types of men at logging camp.)
The Children's House—Biograph—1915 (presenting Dr. Montessori's method of training children).
Rumpelstiltskin—Mutual Masterpicture—1915 (4 parts) . (Fairy story.)
The Buckskin Shirt—Biograph—June, 1915.
Sophie's Homecoming—Essanay—Feb. 4, 1915 (Comedy).
The Little Mother—Majestic—April 6, 1915.
Just Kids—Princess—April 9, 1915.
The Little Matchmakers—Majestic—April 13, 1915.
Big Brother Bill—Thanhouser—April 18, 1915.
Helen Intervenes—Thanhouser—Jan. 31, 1915.
Seven and Seventy—Big "U"—Feb. 2, 1915.
When Slippery Slim Went for the Eggs—Essanay—Jan. 14, 1915 (Com.).
Chiefly Concerning Males—Vitagraph—Jan. 15, 1915 (Juvenile Comedy).
A Day on the Farm with the Boy Scouts—Pathe Exchange, Inc.—Feb. 18, 1915.
It's No Laughing Matter—Bosworth—(Paramount)—1915 (Multiple reel).
The Battle of Snakeville—Essanay—Jan. 7, 1915 (Comedy).
Sergeant Jim's Horse—Kay Bee—Jan. 2, 1915.
A Flyer in Spring Water—Komic—Jan. 17, 1915 (Comedy).
The New Teacher—Essanay—Feb. 1, 1915.
Billy Was a Right Smart Boy—Sterling—Feb. 11, 1915.
Captain Kent's Educated Seals—Powers—July 15, 1915.
Sonny Jim at the Mardi Gras—Vitagraph—June 3, 1915.
Dirty Face Dan—Majestic—June 8, 1915 (Juvenile).
Bud Blossom—Thanhouser—June 13, 1915.
The White and Black Snowball—Vitagraph—July 7, 1915 (Juvenile).
A Ten Cent Adventure—Majestic—July 13, 1915 (Juvenile).
The Little Doll's Dressmaker—Vitagraph—June 15, 1915.
Little Sunset—Bosworth—Morosco Company—July, 1915 (4 parts). (An excellent number to please boys—baseball, etc.)
The Life of Abraham Lincoln—Edison—Feb. 26, 1915 (2 parts).
Mishaps of Marceline—Thanhouser—Mar. 7, 1915 (famous Hippodrome clown).
Slippery Jim's Wedding Day—Essanay—Mar. 4, 1915 (Comedy).
The Guardian's Dilemma—Selig—Mar. 6, 1915 (Animal Comedy).
The Portrait in the Attic—Edison—Mar. 6, 1915.
Bobby's Bandit—Majestic—Mar. 2, 1915.
Do Unto Others—Princess—Mar. 12, 1915 (Juvenile).
Little Bobby—Thanhouser—Mar. 14, 1915 (Juvenile).
'Twas the Night Before Christmas—Edison—Dec. 23, 1914.
How Slippery Jim Gets Square—Essanay—Dec. 24, 1914 (Comedy).
The Knight Before Christmas (Sonny Jim Series)—Vitagraph—Dec. 24, 1914.
Doc Yak and Santa Claus (Comic Cartoon)—Selig—Dec. 25, 1914.
Sweeney's Christmas Bird—Vitagraph—Dec. 25, 1914.
The Champion Bear Slayer—Selig—Dec. 26, 1914 (Comedy).
A Soldier of Peace—Lubin—Dec. 24, 1914 (2 parts). (Civil war period to present time.)
Bobby's Medal—Reliance—Dec. 25, 1914 (Dream story).
Baby's Ride—Majestic—Dec. 29, 1914.
Mrs. Wiggs of the Cabbage Patch—Cal. M. P. Co.—Jan., 1915 (5 parts).

HUMAN MOVEMENTS ANALYZED.

Remarkable Educational Subject Released by the Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

THE above named is without a doubt one of the most remarkable educational films that has ever been made, and is an analytical treatise of the action of the muscles of the body of the athlete in walking, running, the running jump, the high jump, throwing the stone, etc.

Preceding each concentrative analysis, pictures taken at ordinary speed serve as an illustration of the particular movement to be dealt with, after which the same thing is given a slow analysis by means of pictures taken with a Pathe high-speed camera, at the rate of one hundred pictures to the second.

The unusual character of this film as well as its educational value, serves to make it attractive. In fact it is one of the most fascinating pictures of the kind that could well be imagined. The slowness, and effortless deliberation with which the movements are executed, are almost weird in effect, and at the same time wonderfully graceful.

The reel upon which "Human Movements Analyzed" is shown is filled out by a delightful color subject entitled "Children of the Netherlands."

VITAGRAPH'S "HOOLIGAN AND DOOLIGAN" COMEDY.

The Vitagraph Comedy Four, Flora Finch, Kate Price, Hughie Mack and William Shea, in a cast augmented by Nitra Frazer and Donald MacBride, are working in a one-part comedy, entitled "When Hooligan and Dooligan Ran for Mayor," being produced by Wally Van.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.

Marguerite Clayton

MARGUERITE CLAYTON, who is so well known as leading woman with "Broncho Billy," G. M. Anderson, at Essanay's Western studio at Niles, Cal., now is at the Eastern studio at Chicago where she is taking leading parts.

Miss Clayton, who is twenty-one years old, has been in motion picture work, but two and a half years, but rose rapidly from an extra girl to leads. She joined the Essanay company by answering an advertisement for a position. She is a girl of the Western plains, having been born and raised in Ogden, Utah, where her father is a civil engineer.

Marguerite Clayton.

She spent her time on her pony, racing over the plains, when she was not in school. When she saw the advertisement for an actress she sent her photograph which led to an interview and later an engagement. She showed marked histrionic ability from the first and in the short time she has been playing has leaped to a place as one of the leading actresses in photoplays.

Her first play with the Eastern company is "A Daughter of the City," a five-act feature, which is released on the V-L-S-E program in December. Miss Clayton plays the lead, the part of a daughter of the city. E. H. Calvert plays the leading masculine role, that of the wealthy business man, who has become a vulture. The hero role is taken by John Junior, well known for years on the speaking stage.

Miss Clayton is remarkably well fitted for her part, that of a young and innocent girl, poor and beautiful, who easily falls into the clutches of the vuture, but whose inherent goodness and horror of evil finally extricates her from the net set for her. The play itself is a strong morality drama and one that sounds a note of warning to all girls to keep far from the primrose path. The play is directed by E. H. Calvert.

Becky Bruce

DISCRIMINATING consideration was used in selecting a leading lady to support James J. Corbett and Paul Gilmore in the forthcoming Augustus Thomas production, "The Other Girl," which inaugurates the famous stage plays of the dean of American dramatists by the Raver Film Corporation. The role of Catherine Fulton required more than beauty, pulchritude and grace. It required intelligence and a natural artistry as well as versatility. Director of Productions Percy Winter considered many applicants for the role but after a painstaking process of elimination Becky Bruce was accorded the selection because she was "type" and enjoyed a reputation as well. Patrons of the original productions in New York of "Prunella," "A Pair of Sixes" and "The Show Shop" well remember her work in these vehicles and will realize how thoroughly the judgment of Director Winter will be sustained by her work in the Raver-Thomas production. Miss Bruce is pretty, as the screen will show. Her eyes are bright and snappy with a roguish twinkle. When she smiles, two dimples appear. When she laughs, a pearly set of teeth are exposed.

Becky Bruce.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

CERTAINLY it is very nice to have a program, but *what do you do with it when you get it?* Do you use it to hold trade, or to make trade, or what? Do you spend say three dollars and a half on some programs and then shy on spending another dollar—perhaps in tickets—to get them where they can do you real good? The reason we ask is that the other day by accident we stumbled upon a program of the neighborhood house in our home territory. We saw that they had a series of stories that we had written and would like to show the family; not that they were much to brag about, but just because. Coming to town was too much of a gamble—also an eleven mile trip, and here they were being run off right under our noses and with never a smell because the distribution was inside the house and now and then to shops that would pass them out when they felt like it. More than that, we asked for a program at the Saturday matinee and were told they were not in yet.

In many ways the house is nicely run. You are made glad that you came, and they try to give you the best they can afford, but they seem to trust to luck to get you in instead of making a campaign. Of course not many patrons can be coaxed to a house because there is being shown a series of their own stories, but you can at least tell what you have and try to tell it in a way to make non-writing patrons want to see what you have. You don't have to be secretive. Get the broadest distribution you can afford. Do not trust to the grocer or the dry goods man to get your stuff out for you. Get reliable boys and see that programs are sent out. It pays if you have anything worth while showing.

Hustling in China.

The Arcade theater, Tientsin, China, is running the "Trey o' Hearts" series and booming it with accustomed thoroughness. Both the China Times and the Pekin and Tientsin Times carry the stories of the instalments and the former carries a full page advertisement. Moreover there is a sixteen page, wire stitched booklet giving the full story. And this is not a pamphlet imported from England with the film, but a home product from the Yung Hing Printing Company. Moreover there are nine dodgers for the two shops, the Arcade and Premiereland, which seems to be an airdome. They are running four reels at a time, with a couple of Keystones. For the matinees—which do not begin until half past five and end two hours later—they give a different program, with the first two instalments the matinee bill including Vitagraph's "A Regiment of Two" and our old friend, "One Round Obrien."

One of the advertisements reads oddly to we who are used to twelve and fourteen reels to a show. They offer 7,849 feet of film and ask: "Now what do you think of this monster program. EIGHT THOUSAND FEET of films right off the reel in one single show. Doesn't it take away one's breath." Even in China the film allowance seems to be going up.

It is no joke to make money in the Orient with a limited white population, but the Arcade early learned to hustle.

Going Down.

The Third Street theater, Easton, has reduced to four pages. We hope the cut down is only temporary, for the sheet has been one of the old reliables for a long time now. All foreign advertising has been thrown out.

Uses Two.

E. M. Simons, of the New Family, Adrian, Mich., uses two calendar programs, one for the home and one for the business office. The latter merely reads: "Hang this up for future reference." The other carries at the top the line:

> Hang me up in the kitchen where mother can see me and some day, when she cooks a particularly good meal, show your appreciation by taking her to the New Family theater and let her choose her own play.
>
> Why not buy her a book of tickets NOW?

The calendar, which is eleven by twelve inches, is made with two point rule and carries the title and star in the box with each date. Surrounding it are small cuts of Paramount players and corner cuts with legends. It makes a good monthly program, though the cuts might well have been left out to permit the use of larger boxes and consequently larger type.

Ware Cuts.

The Idlehour theater, West Chester, Pa., sends in a well laid out program, but the front page is spoiled by a cut of too fine a screen. Unless the cut will show up well, it is better to use type. The program proper runs inside and the two pages are connected by border into a complete frame. If you have a four-page program or a program on the center pages of an eight, *make* the printer enclose the entire program in one panel and you'll hold it together better. If he says that he cannot, it will be because he is too lazy to change his sticks, so make him. This program comes as a whole because the border work has been properly done. Three foreign advertisements are run, but the house gets the larger portion of the back page because it appreciates the value of its own advertising.

Little Things.

The Doan theater, Cleveland, managed by Walter L. Hill, sends in a four-page vest pocket that is very carefully gotten up. At the bottom of each day's program runs the times of showing. The front page carries the times of opening as well as the admission prices, but the information is repeated at the foot of each announcement partly for the benefit of the Saturday and Sunday matinees, but also because the program is carefully prepared. It would be better still to use a full face six-point line instead of the light Roman. Two programs are sent, one printed in brown on cream and the other done in blue on blue grey. In the latter the small lines sink in because there is hardly enough color contrast. As the stock is the better of the two it might be well to experiment with the brown ink on the grey stock unless a weekly change of color is contemplated.

Hurray!

The Circle theater, Easton, Pa., now prints the entire program on the front page, as we have been urging them to do. That is the place for the program.

Udells.

Dave Udell of Paxton, Ill., sends in another batch of advertisments. He repeats on the Theater for sale by offering Life Stock in the shape of laughs at Chaplin and then running a write-up about a new insurance company, with a reference to the ad. It is almost too soon to take an encore. It belongs in what one of the A 4 E league happily called "just once" advertising. Better is this:

IS SOUND SLEEP EVERY
NIGHT WORTH 10c.
TO YOU?

People who attend our shows learn to sleep well. There is something in every picture that soothes the mind; makes it feel at ease.

The top lines should be in from 48 to 60 point with the lower bank in ten or twelve point.

An oddity is a good cut of Chaplin with a small "tonight" in a panel at the top and another panel below the caption, advertising Tillie's Punctured Romance. Mr. Udell overlooks a point when he fails to mention that Miss Marie Dressler also appeared in the picture. Her name is worth something even in the bushes. Another advertisement for the six-reeler runs:

Dan Patch —1:55

DePalma -Better than 3 Times

Resta Better Still

These three racers made good time. But "tick of the watch" and it was all over—there—here—gone. EXCITEMENT of course, but no comedy.

IT TAKES

Charles Chaplin

One and one half hours

FOR JUST ONE MILE

(BUT THINK OF THE FUN.)

Here the name of the subject might have been employed with advantage. It pays to keep the title, too, before the reader as well as the star.

Greet the Ballous.

Greet Helen and Harold Ballou as editors. The Olympian theater, Seattle, has again swung into the weekly program class. We are sorry that they do not take more of their space for house stuff, for the Ballous in their earlier advertising have shown themselves to be managers with a personality and they could make the Olympian News something that people would sit up for.

In the first issue we note a request that automobile patrons park their cars on the side street in response to the demand of the traffic police, and we also clip this:

> FREE TICKETS.
>
> The Olympian has never found it necessary to distribute free tickets of admission in order to obtain audiences.
>
> Earnest effort is made to present entertainment worth paying for.
>
> We will not admit that our performances are so lacking in merit as to be down to the free admission level and your loyal support indicates that you share our belief.
>
> Many free tickets distributed by another theater have been presented at the Olympian by mistake and instead of calling attention to the error they have been honored, and the practice will be continued simply as an act of courtesy.

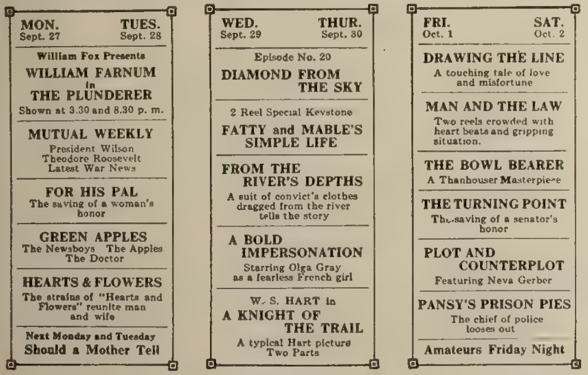
This is unusual, but it is good business. It gets new people in, and when they discover the error they are apt to come back as a sort of conscience contribution. Presently they will have the habit.

Surcharged.

Recent programs for the Lehigh, South Bethlehem, Pa., have one announcement overprinted in red ink with the explanation that the film originally advertised will be delayed, as it has been held for full weeks elsewhere. This not only calls especial attention to an unusual program for that day, but it paves the way for the other story when it does come. It's good work; good enough to be used once, discreetly, for any program. Pick out something booked about four weeks ahead, then overprint with the actual bill. The Lehigh found this surcharge a necessity, but it can be used just as a novelty as well.

Now It's a V. C., P. B. V. P.

Already we have adopted V. P. as a brief for the vest pocket program and recently we had the pocket book V. P., but now comes James R. Somer, of the Orpheum, Gardner, Mass., with a Vanity Case and V. P. six-page folder that is only 1¾ by 3½ inches. It is about the smallest yet and we reproduce the three inner pages as a suggestion for the layout.



MON. Sept. 27 **TUES.** Sept. 28

William Fox Presents
WILLIAM FARNUM
in
THE PLUNDERER
Shown at 3.30 and 8.30 p. m.

MUTUAL WEEKLY
President Wilson
Theodore Roosevelt
Latest War News

FOR HIS PAL
The saving of a woman's honor

GREEN APPLES
The Newsboys The Apples
The Doctor

HEARTS & FLOWERS
The strains of "Hearts and Flowers" reunite man and wife

Next Monday and Tuesday
Should a Mother Tell

WED. Sept. 29 **THUR.** Sept. 30

Episode No. 20
DIAMOND FROM THE SKY

2 Reel Special Keystone
FATTY and MABLE'S SIMPLE LIFE

FROM THE RIVER'S DEPTHS
A suit of convict's clothes dragged from the river tells the story

A BOLD IMPERSONATION
Starring Olga Gray
as a fearless French girl

W. S. HART in
A KNIGHT OF THE TRAIL
A typical Hart picture
Two Parts

FRI. Oct. 1 **SAT.** Oct. 2

DRAWING THE LINE
A touching tale of love and misfortune

MAN AND THE LAW
Two reels crowded with heart beats and gripping situation.

THE BOWL BEARER
A Thanhouser Masterpiece

THE TURNING POINT
The saving of a senator's honor

PLOT AND COUNTERPLOT
Featuring Neva Gerber

PANSY'S PRISON PIES
The chief of police looses out

Amateurs Friday Night

Mr. Somer wants some comment on his regular four-page program, but there seems to be nothing to offer other than the suggestion that some house stuff be used in addition to the film talk. The things about the house are just as interesting as the films if you write them up as interestingly.

Uses Cards.

J. H. Farrington, of the Colonial, Saranac Lake, N. Y., sends in proof of a display card and this letter:

> I am enclosing you a sample of our Programs. The large one is a reprint on paper; these we issue on cardboard, different color each week, and put them up in frames in every hotel, restaurant and barber shop in town. The small folders are mailed to every boarding house and a large number of individuals in and out of town. Would like to hear your opinion on these programs, as I am a reader of your valuable paper, and have been for the past six years, as I started in the show business six years ago last month, and can truly say that I could not run my business without The Moving Picture World. I started in a little hole in the ground, a basement seating 196, and stayed there two years, and then built the COLONIAL, seating 350 on the ground floor and 150 in the balcony. Our ceiling is 31 feet high, good comfortable seats, rubber matting on the aisles, making a perfectly ventilated, strictly sanitary place of amusement. Use a Power's 6A motor driven machine, which we think is the best made. Use a four piece orchestra—piano, violin, cello and drums and traps. We have one of the best men on effects that this state affords, never missing anything in a picture. I do not care particular for drums, but think that good effects just make the pictures. My orchestra takes lots of pains to select music that fits the picture, and if the music that they use at the matinee is not just suitable it is changed at night. We are buying new music every week and try to keep up on all good new music.
>
> I am a constant reader of all departments of your valuable paper and enjoy very much the discussion on programs, and so am very anxious to hear your comments on my program.
>
> Thanking you very kindly for any trouble I may have put you to in sending this letter, and trusting you will see fit to print your comments, I beg to remain.

In the matter of the card, Mr. Farrington has done better than his printer, except that he does not date his days. The program proper should be enclosed in border and run directly under the date, the matter now between the date and the program should go below and the underline below that still, being set in two columns instead of one. The printer has made up the copy the easiest way instead of the best, as country job printers will often do. It would be well if the copy were to be changed so that the title is used immediately below the date line, then a uniform type face, large enough to stand out should be used, even if the size of the other lines has to be reduced six points. As it stands, four of the titles are lost in the body of the matter on a card that must be read at a glance. We think these suggestions will makes a better balanced card. If Mr. Farrington will have these changes made, we will be glad to look over the bill again.

The smaller card is much better done. But we do not like the last line that reads: "These programs are ready every Saturday. Ask for one." Don't wait to be asked. Make them take them even if you have to go down to their house to do it."

Courtesy.

Here is a self explanatory letter from H. B. Gray, who manages the Royal, Carroll, Iowa:

> Enclosed find draft for $2.00 to cover cost of your new book, "Picture Theater Advertising." I read with much benefit your "Advertising for Exhibitors" and want to commend your article of Sept. 18 on "Houses." When we started here about two years ago, we made it a point to greet every patron with a 'good evening" and "thank you" for the ticket. As quickly as possible we learned many of the patrons by name and then used it in thanking them. For a time we followed this up by bidding them "good night" and a "come again"; in much the same manner that the enthusiastic revivalist greets the "sinner" who has moved up to the mourners bench. The effect was surprising and helped to popularize the place at once. A case of inexpensive business courtesy making money for the house.

Courtesy never hurts and sometimes helps tremendously. And sometimes a courteous greeting to a child counts for more than similar notice of the parent. Make people feel that you're glad they came and they'll be glad themselves that they came. It seldom fails.

A Condensed Program.

The Paramount exhibitors seem to be strong for the brief program. Scores have followed the Ralph Ruffner style and now comes an even more simple form for a single column calendar. It is sent in by the Olympian, Seattle, and gives this form:

For September

Mon., Tue., Sept. 6-7
When We Were Twenty-One
Star, William Elliott
Wed., Thurs., Sept. 8-9
Are You a Mason?
Star, John Barrymore
Mon., Tue., Sept. 13-14
Snobs
Star, Victor Moore

This can be set on the machine where the other required double measure and is also adapted for use in house programs.

Going Strong.

Ben Michaels is going strong with his North End News out in San Francisco. He is getting out a live wire that gets more aggressive each issue. He tells about his Verdi theater, but he gives more than plenty space to local issues and if he keeps it up he will have a first class locality paper—also a couple of libel suits—on his hands, but libel suits are a sign of enterprise and as the mouthpiece of the district the issue is doubly strong because it seems to be so little of a program. He has the right idea. We are still waiting for his Chinese supplement. He is sticking to his French, Italian and Spanish departments. Many other editors of house organs have the same chance, but few seem to possess the proper mixture of aggressiveness and journalistic sense.

A NEW HELP FOR MANAGERS

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A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid, $2.00.*

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

The Author's Status.

ONE of the foolish ones who dickered with a wildcat and got stung wants to know the legal status of an author. He wants to know if his claim for the manuscript does not constitute a lien upon that particular negative. He adds that local lawyers are unable to advise him.

We cannot quote a precedent, but in a general way, the status of an author seems to be that of any other creditor; particularly if he has signed a release slip. This slip makes over to the purchasing company all rights to the manuscript of a certain story. The legality of this assignment might be attacked—possibly could be, on the grounds that the assignment acknowledges receipt of payment where the accompanying letter distinctly states that a check will be forthcoming when the receipt is returned. This is so nice a point that a case would probably be appealed repeatedly for the sake of a decision to serve as a precedent. Granting that the release *is* legal, the script becomes the property of the company and ceases to be the property of the author. He has no further interest in that particular script but only an interest in a claim against the company for a cerain sum of money. He can, if the company has not gone into bankruptcy, attach the assets of the company as a whole, but he has no lien upon that particular script in any form. He is in the position of a man given a bad check. He has an interest in the check, but no claim for the goods or service for which the check was given, and cannot recover. If the company is bankrupt, he can only wait with the other creditors. If it is not in the courts, he can take the ordinary action but at a prohibitive cost.

Starting Right.

Roll your plot around in your head until it is just right and demands that it be written. Do not start with some factors that should make a good play and wrestle with them as you write the scenes or even the working scenario (using that word in its proper sense). Know what you want to do and how you are going to do it and it will be better for you than to waste half a box of paper and three days in time trying to get it to set right.

A Thinking Machine.

From Boston comes the report of a "thinking machine" for plots. Having been a "Sunday faker" in our own earlier days, we think that the story was written to sell rather than to instruct, but there is an idea back of the yarn. The essential part of the article, as printed in the Boston Post, runs:

> The device is a pasteboard box, three by six inches and two inches deep, containing six printed paper rolls, each wound on a pair of spindles. The ends of the spindles extend through the sides of the box and are turned by hand. In the upper side of the box, above each paper roll, is a slot, in which appears one word after another as the roll is turned.
>
> On the six rolls are printed respectively six groups of classified words and the rolls arranged in such a manner that, as they are turned, a story is unfolded and recorded on the face of the box. There are about 1,200 different words used, which, considering the surprising number of synonyms in our language, appear to be sufficient to describe any action between two individuals.
>
> Trying the device out on a few friends resulted in some curious effects. A confirmed bachelor seemed to have his mind still on the ladies, as he evolved the following two: Eccentric - Spinster - Adopts - Burglar - Excitement - Marriage," and "Wily-Spinster-Accuses-Churchwarden—Scene-Retraction."
>
> A lawyer who has protested that his talents did not run to fiction evolved a wild story: "Aged-Aviator-Discovers-Cannibal-Collusion-Feast." What grim humor in the "aged aviator," and also the suggestion that instead of being food for one cannibal, the aviator succeeded in entering into collusion with him and the two immediately proceeded to eat up the tribe. A man whose profession keeps him out of doors and close to nature the most of the time invented this royal thriller: "Passionate - Empress-Embraces-Diplomatist-Discovery-Double-Murder."

This sounds foolish, perhaps, but it is through just such a combination of words that a plot may be evolved. It is hardly likely that such a machine will be placed on the market, but a little experimenting might be done with a lesser number of cards. The late Paul Dresser used to compose his songs on the organ, holding down one note and trying up and down the scale for the note to follow. The thinking game could be played in some such fashion, taking a card arbitrarily and then running over the pack for the next card and so until the plot was ready for thanslation into a real synopsis. Frequently the accidental combination will yield an idea better than usual.

Plots Again.

Complains a correspondent "I cannot think the different things. The other day a tiger got loose here and the best I could get from the suggestion was a mouse scaring an assemblage of women."

Much can be gained from a tiger loose in a community. Some years ago a lion escaped in an amusement park and there was a wild tumult. Men braver than the rest followed the trainer with torches and the crowd followed them timorously, but persistently. Then, from the dark of a clump of trees came an irritable exclamation: "Go away, you're frightening the lion." We got two stories out of it and could get more. Suppose that the tiger was lonesome and merely wanted company. A story of its search for companionship would make a capital comedy ending with the weeping tiger creeping back into its cage, sure, at least of seeing its trainer.

But a tiger does not have to remain a tiger, nor yet a lion. Suppose it is a man known as "The Tiger," because of his ferocity, who escapes from prison and visits a town. The men and women take to the tall timber but a youngster, not knowing the reputation of the man, comes upon him asleep, binds him in play with his toy lariat and the men charge in and complete the arrest. Turning back to comedy, it might be a dog dressed up in a skin rug. It might be an alarm raised by the report of a tiger escaped from a circus plus a small boy making a lion roar out of a tin can and a rosined string out in the barn. The populace assemble with guns and pitchforks and open fire on the barn, scaring the small boy as badly as he has scared them.

There are plenty of stories to be suggested by a tiger either in a cage or loose, but imagination must be employed and if you have no imagination, the case is hopeless.

"Same As."

Here's one that an old timer propounds. He asks: If you are writing of a kitchen, first used as scene 10, you refer to scene 13 as "kitchen as in No. 10." But suppose that in scene twenty-three there is a terrific fight and that subsequent scenes still show the damage done during the fight. Are these latter scenes "as in No. 10" or "as in No. 23?"

This raises a nice point and one that may be settled either way according to the director. The idea of referring to a previous scene number is to indicate that this is the same and not another kitchen, and to ensure all of the scenes in that set being made before the scene is struck. The double reference would perhaps be confusing. Our own preference would be to adhere to the first number, writing:

63—*Kitchen as in No. 10—but still wrecked.*—Jane leads the constable in—he looks about—acts as he thinks Sherlock Holmes would—exits—Jane follows.

That will keep the reference to ten but still explain that the scene is upset as at the end of the fight. As a general thing the director will get the idea of the precise condition of the stage from the written scene and will not need the additional reminder, but it is better and more workmanlike to put it in. Just as a matter of fact, if you tell your story clearly it does not matter precisely how you get it down so long as you get it down. It does not matter, but it does pay to be precise if you can and if this precision is not gained at the expense of your freedom of thought.

Swindles.

"This is no worse than some of the Wallingford stories," defended a writer who was told that the censors would probably refuse to pass a story of a swindling scheme. He was correct in that it was by no means so daring a swindle as those George Randolph Chester loves to write of, but will you please turn your attention to the other side of the hall and look at the Wallingford series now running. Notice, please, that the schemes of Wallingford are not mere exhibitions of adept gold brick selling. Now Wallingford seeks to prey upon those who have preyed upon others. He is engaged in a sort of holy war against a certain clique. Even the great Wallingford has had to come under the rules and regulations. Take comfort in that, but take a lesson, as well, and do not write of swindles in such a way as to glorify the swindler.

Better Not.

The locally produced picture is becoming a popular scheme. Some man with a camera drifts into town and arranges to make a film for some local charity or theater or newspaper. Then the local writers are urged to prepare a script. Be one of the ones to stay out. Mostly the scheme blows up before the film is made and if you get into the row you have to stick. There is little glory and no fun in the local event. Keep off.

Concentration.

Evidently one author is less of an author than he thinks, for he complains that he cannot keep his interest in a story. He gets the plot down and then he loses interest. After that he wants to go out and catch another plot instead of working out what he has.

Lots of would-be writers find the same trouble, just as lots of would-be gardeners plant seeds and carefully watch them germinate, but lose interest when the plants show and neglect the weeding and irrigation that bring crops. They lack concentration. They cannot hold interest past the point of novelty.

As a rule it is impossible for a writer of this type ever to make much headway, but now and then it is possible for a plot writer to become a real author through practice. To do this it is necessary for a time to make it a rule not to take up a second plot until the first has been developed and revised. The plotter must resist all temptations to write plots and concentrate upon a single plot. If there is hope for a worker of this type, the enforced application will presently become a pleasure and what was once forbidding labor becomes a recreation. The man who simply presses the button and lets a professional photographer do the rest is not getting all the fun out of his camera, nor does the tank developer bring much more enjoyment. The real fun of camera work lies in seeing the white plate flash into a negative. That is where both the fun and the instruction come, for it is not easy to tell faults from the developed negative. You must learn from dark room work when you have under or overexposed.

It is the same way with writing photoplays. If you merely work out plots, you may be able to sell from synopsis, but you will never be a real author, nor will you be able to tell why this plot or that was taken, because you do not know enough about development to be able to see faults and benefits.

The only way to learn to concentrate is to practice concentration. And the only way to do that is to master your laziness.

Again.

Once again let it be said that polite comedy is not too polite. It is not slapstick, but that does not mean that it is the exact opposite. It merely means that the idea should not be grotesque and meaningless, but should tell a real story in *lively* action. Too many writers seem to think that to get away from slapstick they must go to the other extreme. This is not so. All comedy must show lively action but on one hand you supplement the action with falls and water-throwing and on the other you add plot to movement.

Sensations.

Almost any person can think of having an automobile fall over a cliff or can invent a falling airship, but the trick is to think of some new reason *why* an auto should do ground and lofty tumbling. The studios are full of men who can think of things to do, but one reason why so many of the mechanical sensations fail is that there is no real plot to back up the thrill. If you can get something better than an auto dive, then you are still more likely to be welcome in the studio, but the main point is to be able to give interest to the mechanical thrill.

As the Author Sees It.

It is our happy memory that once we saw a play of ours done by the Vitagraph without addition or subtraction. It was a novel and very delightful experience. The producer took the script and made it. It was a pretty fairly good play at that. Recently Clarence J. Harris wrote that it was bad enough to see his stuff butchered without being present at the vivisection. Most authors have had some such feelings when they saw their first plays screened and will enjoy this criticism from the Chicago Evening Post. It was written by Miss Penelope Knapp in reference to the visualization of her own play:

> A certain producer, not many moons ago, announced to the world, through the medium of the press, that he had unearthed a treasure; said treasure being "The Victory of Virtue" now running at a local theater.
>
> Said this producer: "I have read hundreds of plays and I consider 'The Victory of Virtue,' the very best it has ever been my pleasure or good fortune to read. If the play is not a success, the fault lies alone with yours truly, the producer."
>
> When the author of "The Victory of Virtue" saw the play upon the screen for the first time, it had been so padded, distorted and changed that she scarcely recognized her own idea, to say nothing of the beauties of the story, which were so hidden behind a mass of incongruities as to almost entirely obliterate them. All this was done without her knowledge or approval; done by one who, she is informed, was permitted to have free hand with her script.
>
> The original scenario was made in three reels only, and was pronounced finished by both author and producer. Three reels told the story, and told it well, making it intelligible even to a child, but with the enlargement and extra footage the trouble began.
>
> The author understands that the critics one and all ask, "Why the triangle?" "Why the cross?" "Why the so-called 'Seven Cardinal Sins?'" and that they one and all have pronounced them "old stuff." Old stuff or new stuff, not one of the above mentioned were included in the original scenario or story.
>
> The minister who forms the left-handed prong in the love triangle does not belong to the story, because there never was a triangle. He is the product of a brain as antique and worn-out as are the wings which he sports when transformed into the guardian angel. This does not reflect discredit upon the man who played the part as a man; it is wholly impersonal. The "Seven Cardinal Sins," so called, are indeed "old stuff," revamps from scripts and brains long since moldering in dust and ashes. Instead of the hideous creatures along the pathway leading from heaven to earth (as represented in the play), the author placed Cupids shooting darts at the unsophisticated young maiden as she picked her way along; also lovers and alluring beauties beckoned her to come to Daphne's Garden and become Queen of Love. Why should she be subjected to such indignities before she had even sipped the froth from the wine of pleasure? What connection have these beings to the theme of the play? What purpose do they serve? If anyone knows, I wish they would inform the author of "The Victory of Virtue," for she craves enlightenment upon the subject.
>
> The cross was never included in the original script and it was not the intention of the author to event hint at Catholicism; had she wished to do so, she would have written a Catholic play and labeled it as such. However, since the cross was introduced, it seems a pity that a 17-year-old girl should be so lacking in affection for the memory of her dead mother as to deliberately cast it from her when stealing away to meet her lover. Upon the very face of it it would appear that she was anticipating her own downfall. Even criminals regard tenderly the keepsakes of their mothers.
>
> The incident of the material body leaving the astral body and passing through a door without the door opening, and going galavanting through space, is an insult to an enlightened public. Such a thing was never heard of, so far as the author has been able to learn, until introduced into "The Victory of Virtue," but, then, this play has been such a revelation in so many ways that we must not be surprised at anything it portrays. However, in the original script the astral body left the material body and when its vacation was finished returned to it. If the author has made a mistake in this respect, she stands corrected.
>
> Dr. Dorsey, a critic and gentleman, suggested that we cut the film, and before it was shown a second time on the screen more than one thousand feet had been eliminated. However, that was not sufficient; it could easily stand cutting another thousand feet and be made better thereby. But why write more? There is but one way to restore the play to its original conception and that is to make an entirely new production, and no company would risk another $32,500 to do so.

Trying Again.

Many directors have a bad habit of using the back of a script for a memorandum pad and lately a correspondent got a story back with the memo that the story had some novelty but would require entire reconstruction into two reels. The recipient did not know whether the suggestion was intended for himself or not, but he took a chance, worked it into two reels and sent it back. He wants to know what we think.

As a general proposition we should say that the correspondent got only half the message. He should not only have expanded the story, but he should have looked carefully into the script to see what there was that needed reconstruction. It very probably was not merely that the story was too short. It is more likely that there were certain features of the story that needed to be completely changed to get over. Many stories offer novel themes but are so hopelessly untrue to probability that the work of making the story over and lining it with accepted facts would be greater than the return in novelty would bring.

A story may be novel and yet so filled with inconsistencies that it is almost hopeless. And in attempting to bring the plot into harmony with accepted facts, it may be found that the value of the story is gone. In such a case the reconstructive work will not pay, and it is probable that this script was returned because experiment showed that it would not pay to work it over—and if a trained writer gives it up, there is small likelihood that the author will see and correct the faults without elaborate explanation.

Beating You to It.

To forestall comment from those who purchase Mrs. Parsons new book, it is explained that the sample script of ours that she uses is a studio script written for the Lubin company in Jacksonville. Therefore scene 15 is described as "Street by Standard Oil," because the dock of that company is just a few doors from the studio and is the nearest gas station to the place where the rest of the picture was made. Such a location in a general script would never do, but being written for a specified location, that location was mentioned.

Going Down.

Money must be getting scarce in certain quarters. The Story Revision Company, of Smethport, Pa., now has a form letter that tells a dead prospect that they regret that he did not stick with the big show. To prove their interest they offer to waive their entrance fee and to "sacrifice" their revision and typewriting fees "in order to get the large commission" from selling, but you must send them seventy-two cents for postage, "to and from nine editors." This sounds logical and attractive, but seventy-two cents is within three cents of being six bits.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed, or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 112.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the "beater type" of intermittent? What are the points for and against it? Why was its use abandoned? What is the "Gripper type" of intermittent? Why is a large, heavy star, which would have ample wearing surface, not used instead of the smaller one?

Roll of Honor on Question No. 106.

The Roll of Honor on Question 106 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York, and M. Nosti, Tampa, Florida.

Incidentally, it is plain to be seen that these optical questions are too much for many of you. Well, that is not surprising. Frankly, I am free to confess that some of the optical end of it keeps me jumping sideways too, but we are forging ahead, and I hope within a comparatively short time the average operator will be able to answer questions of this kind at least with a reasonable degree of intelligence and accuracy. Heretofore there has been practically no procurable data on projection optics. It has all been very largely guess work.

Brother Solar has, I think, come as close to being correct as any of those answering question 106. In fact, I believe that is hardly a fair statement. I think I should say that Solar's answer is correct, and that is more than I could say of any of the others, though those named in the Roll of Honor have made a very close approximation to correct answers.

Reply to Question No. 106.

By John Solar, Watertown, N. Y.

The Question:

What is the effect of the following: (a) Condensing lenses not square with each other? (b) One set higher than the other? (c) Whole lens out of square with objective? (d) Whole lens higher or lower or out of line sidewise with objective?

The Answer:

In order to get the best result at the screen, the principal axis of the condensers and the projection lens must be in line. This in order to get equal illumination at the back of the projection lens, on all sides of the axis, and, most important, at such angles as will match the angles of the back focus of the lens. Under conditions a, b, c and d, with any condenser mount, the displacement would be small. The result under any of the conditions would be to give unequal angles at opposite sides of the axis at the back of the lens, consequently a loss of illumination at the screen, though the loss would be small. In some cases conditions may be such as to allow displacement, out of line, or out of square, sufficient to cause great loss of light at the screen, but in such cases the displacement would be great enough to be easily observed by inspection.

New Home Projector.

The Motion Picture-Scope Company is marketing a new projector styled the "Portoscope," designed for use in the home, in schools, lecture halls and by traveling salesmen. The mechanism of this machine is of the regular cam and star type; it has an upper, lower and intermittent sprocket, with the usual idlers and driving mechanism, and two aluminum magazines, each 11 inches in diameter. The whole mechanism is enclosed in a substantial asbestos lined fibre-board case 29 inches high, when in operating position, 10 inches wide and 7½ inches deep, or "thick." The weight is 35 pounds, including the lamp, which is attached to the outside of the case when the machine is ready for use.

Either incandescent or carbon arc illumination is provided. A 500-watt incandescent lamp, claimed to develop nearly 1,000-candle power, is regularly furnished with the equipment, which will project very satisfactory pictures over distances up to 40 feet. A 5 and 10 ampere pencil carbon light, having rheostat built into body of lamp house may be used with the projector, and will give very satisfactory results up to 60 feet. A still larger lamp, using standard sized carbons, in connection with any standard rheostat of 25 or more amperes capacity, may be attached to the portoscope, and the manufacturer claims very satisfactory pictures over a distance of 110 feet. All these lamps are interchangeable, being attached to machine case by a standardized bracket and hanger.

The claim of distance I do not agree with. Such claims should always be based on area of picture, if the machine will project a good 6 foot picture at 40 feet there is no earthly reason why, with proper lines properly adjusted it will not project the same size picture 100 feet. The lamphouse is, by means of two thumb screws, attached or detached from the outside of the case. The operating side of the machine consists of a door the full size of the case, in which is another door 4½ inches square, immediately opposite the mechanism. By opening this small door the operator can watch the film as it passes through.

By a very clever arrangement both the framing and focusing is done from the outside, the knobs used for this purpose being on the top—as the machine sets ready for work. Let it be understood that the case, which is the shape and size of a large suit case, and has a serviceable handle on one side, sets on end while the machine is ready for work, and in what would then be the front end, but when packed for traveling is the bottom of the case, is a door which drops down out of the way, disclosing the lens. The distance of the lamp from the condenser may instantly be altered at the will of the operator, thus controlling the size of the spot and the concentration of the light.

The lamphouse swings over to the left and a stereopticon lens is attached, when desired, to the left side of the case, so that the machine is really a combined moving picture and stereopticon projector.

The whole thing is not only thoroughly practical, but is substantial and very well made. The corners of the case are metal bound, and there is no reason why the machine should not last, if given reasonable care and attention, as long as any standard projector. The driving crank s attached to a suitable knob on the outside of the case, and when the door is closed connection is automatically made with the crank shaft of the mechanism. For rewinding, the crank is removed from the driving knob and placed on the end of the upper magazine spindle on the opposite side of the case, the lens is lifted out of the way, and by releasing the film from the mechanism rewinding is accomplished without even so much as opening the door of the magazines—that is to say unless the film has been run clear through and the end carried down into the lower magazine, in which case it would have to be attached to the upper reel again.

There is a water cell which can be instantly shoved into place, and when this is done the film may be stopped and held in front of the lens for any desired length of time. A very convenient arrangement for a lecturer.

The machine is not designed to project a picture exceeding 6 feet in width, but up to that size the illumination is very good.

To put the whole matter in a nutshell I would say that the projector is perfectly safe so far as the fire risk be concerned; very practical, and will, I think, be found to be acceptable for use by traveling salesmen, and the other purposes named in the beginning. It can be set up and made ready for use in less than three or four minutes. It uses standard film and standard stereopticon slides, standard upper and intermittent sprockets and idlers. I can recommend the Portoscope to the favorable consideration of those seeking a practical home projector, and traveling salesmen demonstration outfits.

He Commits Matrimony.

Milton M. Moon, Gainesville, Texas, encloses a check for subscription and says:

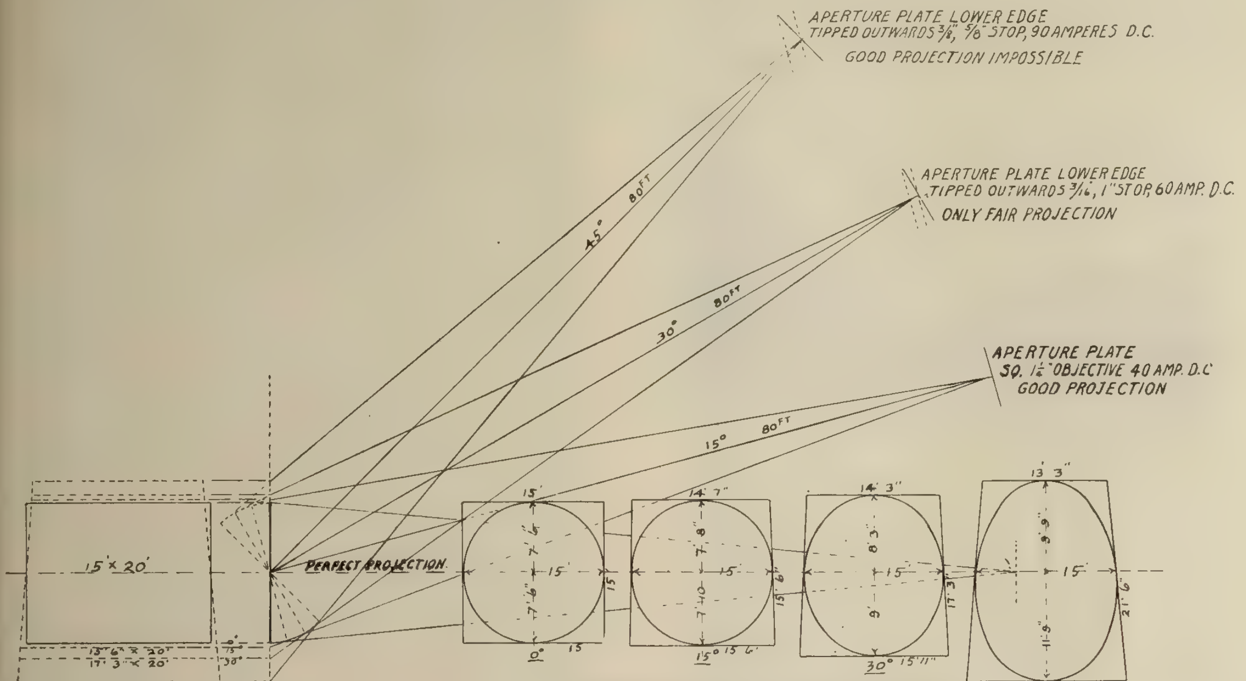
> I have a lot of trouble getting the World through the news agency here, so here is the money for subscription. The Honorable Joseph H. M. Smith, of Fort Worth, Texas, assisted me in committing matrimony two weeks ago. Went over to Fort Worth to get the license, and he was my witness. Well, he is a good fellow, and if I can ever do as much for him he has but to let it be known.

There you are, Smith! If you have not already done it, grab the girl and the Moon will do the rest. As to your remarks concerning the Vitagraph I have called the attention of that company to the same, asking them to see what is wrong.

Another Angle to the Lens Proposition.

H. W. Griggs, Milwaukee, Wisconsin, sends in an excellent drawing and says:

> After all is said and done with regard to the necessity for the best obtainable objective lens, it falls short of accomplishment if the angle of projection be not square with the screen, or at least not more than fifteen degrees away from square, especially from above. Slanting the screen to meet the oblique rays helps matters but little, and anything else than a vertical screen is a makeshift. Bringing the top forward to square with the lower angles convexes the screen the wrong way, and a concave screen badly distorts at the edge nearest the spectators in the side seats. A fifteen degree angle makes a 15 foot square picture 15 feet 6 inches high; a thirty degree angle makes it 17 feet 3 inches, and a forty-five degree angle makes it 21 feet 6 inches high.
>
> And all of this also gives us the inverted keystone effect. I enclose herewith a drawing showing that oblique projection should not exceed 15 degrees at the most. One vaudeville house on Grand avenue, this city, showing one reel of film has an oblique slant of apparently 30 to 40 degrees, making it necessary to focus separately on the three verses of a hymn as reached. Of course you know all this already, but it occurred to me as a good diagram would show it up better.



WHAT A 15FT. CIRCLE OR SQUARE BECOMES.
80FT. THROW.

H W Griggs
Milwaukee
Wis 9.16.15

What you say, Brother Griggs, is perfectly correct, as an abstract proposition, but I can show you right here in New York City a projection which has a slant of about 40 feet in 80 with a picture quite sharp all over the screen. How is that done? Well, frankly, I don't know. It has been accomplished by Mr. C. W. Johnson, who has charge of the projection in all the New York Fox theaters. I have not examined these machines closely, though I presume I should have, but I take it that Friend Johnson accomplishes the effect by a manipulation of the aperture plate of the machine. So much for the out-of-focus effect. The distortion of the picture cannot, of course, possibly be avoided, but one does not seem to notice the distortion so much after one becomes accustomed to it. When the picture is first thrown on, under these conditions, I notice it quite considerably, owing to the odd shape of the picture on the screen, but after a few moments the thing seemed to look perfectly natural, although, as a matter of fact, the distortion was rather terrific. The aperture plates of the machine had been filled in to compensate for the keystone effect, so that the sides of the picture were perpendicular.

Of course, I do not wish to be understood as saying that this sort of thing is at all desirable. It is not. It is far from being ideal, but the fact remains that you can, by the manipulation of the aperture plate of the machine and the gate, sharpen the focus pretty completely, even under very abnormal conditions, and the high grade lens will, it seems to me, operate comparatively as well under abnormal as normal conditions, that is to say the gain as against the low grade lens will be equally great under either condition. The diagram is excellent, and in the name of the fraternity I thank you for it. Of course what Friend Griggs says about the projection of a map or other diagram is quite right. A map or diagram projected from the machine having a steep angle of projection would be so badly distorted as to be entirely misleading. You would notice it in that sort of thing very quickly. I am not making the above statements dogmatically, but simply giving you my own impressions in the matter. I have not personally had much experience with correcting steep angles. Would be very glad to hear from operators on this very interesting and highly important subject.

The New Book.

L. T. Jones, St. Louis, Missouri, writes:

> I have used the old Handbook until it is nearly worn out. Can't you give us the dope on the new one? Wherein will it differ from the second edition?

Sure I can, and the difference is, as our friend the little girl would say, lots, and lots, and lots. Those of you who remember the little 175-page first edition can get a pretty good idea when I tell you that the first edition compares with the second edition just about as the second will compare with the third. The third edition is *not a revised work*, but completely new and up-to-date, and a work which I think will please you all. If the second edition was worth $2.50, then in my judgment the third is worth three times that sum, though you need not get the idea that we are going to charge you that. We cannot tell yet what the price will be, but it will be kept just as low as possible. We want to keep it at $3, and may be able to, though that is by no means certain in these days of high cost of paper and about everything else that goes to make up a book; it may be $3.50.

Those of you who have the old book will find the third edition to be even of greater value to you than was the second. The light ray experiments, carefully checked up and corrected, are incorporated, together with the entire series of illustrations that accompanied them in the department, as well as the tables.

Reason for Blue Ghost.

A. J. Mason, St. John, N. B., Canada, says:

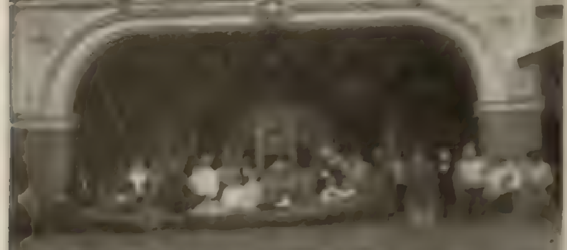
> I have sometimes experienced trouble with blue ghost in picture. When this occurred the arc would burn very badly, and I finally discovered that the positive carbon (using 60 amperes, ¾ cored carbons) had a bad core. It looked as though the core was entirely gone, leaving a hole in the center of the crater, and until it burned down the blue ghost would be in evidence. Don't remember having seen this set forth in the department, therefore I send it in.

No, I have never seen ghost attributed to faulty carbon core, yet when you come to think of it, I guess that is about what would happen, since it would ruin the illumination of the center of the crater, and that could not well be done without showing its effect on the center of the screen. Anyhow a defective core in a carbon is a mighty bad thing, and brands of carbons which contain many defective cores are pretty good brands to let alone.

Joy Riders.

[illegible]

[illegible]



[illegible]

Graphite.

F. C. Kittel, Weaubleau, Missouri, says:

> [illegible] dynamo and get a [illegible] a while to keep [illegible] rather I think [illegible]

[illegible] ize the carbon, and as a result the carbon is changed, [illegible]

[illegible]

My Swelled Head.

[illegible] I don't get [illegible] owned by a [illegible]

[illegible]

Lens Dope.

[illegible]

> [illegible] be a trade secret. [illegible] machines in one of his theaters with condensers. I did this according to the tables. One machine was a Power's Six and [illegible] the larger lens. I found I could meet the table requirements [illegible]
>
> I would like to take this opportunity to congratulate Mr. [illegible]

[illegible] suitable for the work in hand, it is quite possible they can be [illegible]

Criticism.

L. W. Carroll, Lancaster, New Hampshire, who recently paid a visit to Burlington, Vt., writes:

> After viewing the projection at Burlington I would like to offer a little friendly criticism. October 1 I went into the "Majestic," a beautifully equipped theater seating 800. They were running "Sold," a Paramount feature. Two machines were used, one of which produced very noticeable flicker, while the picture projected by the other was out of focus and did not register the same as the other on the screen. The light, however, was good. I also was in this house again on October 2, and found the same conditions, plus poor light, and once the show stopped, due to trouble in the operating room. I also visited "The World in Motion," October 2, where they had a rainy, nine-months-old General program. Projection was fast, and the pictures jumpy, with one reel out of frame about three inches, from middle clear to its finish, also the light from the lobby reflected on a space about 2 feet wide down the screen. The illumination was fair. From reliable sources I learned that these operators were pulling down $18 a week, and this in a city of 25,000. As to my own work here in Lancaster, while I am well aware there are many faults, I certainly try to give the best results possible.

Well, Burlington, what have you got to say to this? *What excuse can there possibly be for a picture out of frame half way through the reel?* Can't blame the manager for that, can you? If one machine was giving a flicker more noticeable than that of the other machine, it simply shows that the operator either does not understand how to adjust his revolving shutter to local conditions, or else has not done it.

I don't like to publish these criticisms, except where I am able to positively verify their correctness, which I am not in this case. But the letter is very mild in tone, and I believe is absolutely correct, therefore I am giving it space. If it displeases Burlington, why let the operators and managers of the theaters in question mend their ways.

I Apologize.

L. F. Guimond, Monticello, New York, says:

> It is some time since my last effusion, so I will write just to prove my continued existence, but I want to know what you mean by being in Liberty, only twelve short miles of state road away, and not shooting over to Monticello? I have read with a great deal of interest the article by Mr. Bennett on lenses. Well, if we gotta have anastigmats to get better projection, why then we gotta have them, but my acquaintance with the animal is so very slight that I don't know whether it is male or female. I have on hand three Bausch & Lomb, and one perfectly new Gundlach-Manhattan, making a total of four, with a combined value of some fifty-odd dollars. Query: What will I have to do with these if we get the twenty-five-dollar article? (I didn't say twenty-five positively. They go as high as eighty, Old Top.—Ed.) We have heeded the ring of the tocsin to the extent of reducing the picture from eighteen to sixteen feet, and this, too, with a rather wide house. We use the M-bi-C condenser combination; Brushelectricize our own direct current; watch the arc and the pictures; don't read newspapers during working hours and stay sober on week days. As we don't show on Sundays, have nothing to say about the seventh day. If we must excavate twenty-five perfectly good iron men for a new lens we will do it, but must we scrape our other perfectly good, but inefficient present lenses? In addition to all my other troubles, I ran pictures at a nearby summer resort for four weeks this summer. Huh! You had better not ask me to my face. Next summer I am going to open a peanut stand, and let the other fellow get all the summer resort trade. That's all!
>
> During the hot spell my operator hooked up a hickey which may be as old as the hills, but it worked, was harmless, and made life much more endurable in the operating room. He took the top of a tin film container, cut it with a cold chisel and bent out about twelve blades, fan-shape, and then hooked them on the main drive wheel; net results: as fine an electric fan as one would wish for, shooting ozone right at his head as he watched his picture. (Which drive wheel do you mean? The balance wheel of the projector or—what?—Ed.) This is good by itself or as an auxiliary to any other fan equipment the operating room may contain. Give it for what it is worth. It may have been done for years.
>
> What can you tell me of the Lubin projection machine? Are they still on the market? Do mirroroid screens deteriorate if properly cared for? It may be the latter question cannot be answered by you with due regard for ethics. If so, forget it. Please take my order for the new Handbook as soon as issued. Sold!—No I don't mean I am sold, but the book is. Am glad the condenser argument is being put into tangible shape, because I am free to admit that with my poor non-technical brain this Arkin-Griffiths-Wall-Richardson argument has left me hanging to a lamp post, murmuring brokenly: "Gee whish! zhe earth haz drifted out to shee." Seriously wish you could get up here some time, old man. We have oceans of room to put you up; credit is still good with the grocer and butcher. Yaas, and at Mike's place on the corner, too, if you wanta know. We will be more than glad to have you and the go-devil up here before we get snowed up, after which time no go-devil in the world can break through.

Huh! Huh! Huh! I suppose I am due to get my block knocked off, but I actually was not only in Liberty, but went through Monticello twice. However, I went through so darned fast, both coming and going, that I was not much of anything but a grey streak. The speed going was because it was nearly dark and I had just negotiated one of the worst mountain detours I had ever saw, and the speed coming was due to the fact that I was going to make another detour to Port Jervis, with miles of ? ? ? road in front of me. However, I will be up there again soon, always providing the weather holds good.

As to the lens matter, why I really don't know what to say. It surely does seem tough to throw away fifty dollars worth of lenses. Yet, possibly it may pay to do it after all. However, I do not think you can get a high grade lens until the war is over, so it is not time to worry yet. Evidently you did not accumulate wealth on the summer resort stunt. As to the fan, I don't quite understand what you mean by the "main drive wheel." Come across with a little further information please. Certainly the mirroroid screen surface will deteriorate. I don't know of anything in this broad, wide world that won't, but it is fully guaranteed for five years and—there you are. I have seen mirroroid screens that have been in use for as much as three years which appear to be still in good condition. However, I very much doubt if it pays to use a screen that long. Certainly any screen surface, with the single exception of glass, is bound to lose some of its luster with the passing of years. Your order for the Handbook will be taken care of. As to the Lubin machine, as far as I know they are no longer made. The last new one I saw was four or five years ago.

Live Ones.

R. E. King, proprietor Aster theater, Toronto, Canada, says:

> Just a few lines to the old reliable to let you know that we still have a few live ones left over here in Canada. Am enclosing photograph of the operating room of our theater, which I claim to be one of the finest in Ontario. It is 15 feet deep by 12 feet wide with a 9-foot ceiling. Has two 14-inch vents, one over each machine, direct to the open air, each flue being equipped with a damper. There are two Simplex machines and a Union electric reverse compound 35 ampere, 75 volt motor generator set, located in operating room in full sight of the operator at all times. The room also has two large windows opening to the street, and large port holes which give the operator a good, clear view of the picture.
>
> *When building this theater I engaged one of the best operators I could get and left the designing of the operating room and the installation of the machines and equipment entirely to him, and I may say that I have never regretted the move.*
>
> The picture is 16 feet wide, with a 98-foot throw, the screen being surrounded by a shadow box with a 3-foot black frame on a white plaster wall. We have been open for more than two years and have never found it necessary to shut down our show in all that time, and the machines are practically as good as the day they were installed. The projection room is in charge of Mr. D. L. Odette, the big fellow in the photograph, who has been with me since the house opened. He is ably assisted by Mr. Earnest Smithers, and I may say that our projection is as nearly perfect as human ingenuity can make it, being rock steady and flickerless. Delays are a thing unknown. The house seats 500, and is located in one of the best residential districts in the west end of the city. We are doing capacity business, using Universal program with Broadway Features once a week.

It is indeed gratifying to receive a letter from a manager who has advanced to the point of understanding and considering the importance of the work of the operator, and who is willing to encourage good work by giving the man due credit. Mr. King has, it seems to me, taken precisely the right course all the way through. First, he got the best operator obtainable, and then left the designing of the operating room to him, depending upon his superior knowledge of operating room requirements, and his ability in applying that knowledge. My own plan has always been: get a competent operator, and turn the operating room over to him with the single instruction: "It is results I want, not excuses. Produce the goods or get out."

It is astonishing how many managers who, even when they get a good operator, proceed to make it utterly impossible for him to deliver good results by scrimping on current and operating room supplies. Friend King is a live wire, and a manager with the right kind of ideas.

Motion Picture Photography*

Conducted by **CARL LOUIS GREGORY**

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Trouble With the Camera.

A western cameraman, who wishes to remain anonymous, has sent in a list of his troubles all of which are so liable to happen to any camera operator that the questions and answers are appended below. They are:

> 1. Our machine, a Model No. 5 Prestwich, is equipped with 330-ft. magazines. At no time have we been able to load with even a 300-ft. roll, since the film always binds after running from ten to twenty-five feet, and this obtains without the core or bobbin on the spindle. The same condition exists with 200-ft. rolls. In fact, we cannot run with the spools on the spindle. Furthermore, the machine runs very hard, as compared with other models or makes which we have used; we can find no way to adjust or reduce the tension, without spreading spiral spring belts.
>
> 2. Static and plenty of it. We recently applied a remedy used to prevent static in electric mimeograph machines, viz: That of placing Xmas tinsel in the magazines above the outlet, and near the sprockets and film gate; this seemed to reduce the amount of static, but it still appears, particularly when we use film which has been unpacked, perforated and repacked. We noted recently, that a correspondent to your department, advocated the use of "brass or metal handle." It is assumed that he replaced the leather carrying handle on his Pathe with a brass handle. As you are aware, the Prestwich is equipped with a brass tripod plate both top and bottom, which in our opinion, would surely take as much static movement as a brass handle on a machine built like the Pathe.
>
> 3. What is the exact distance for placing the Pathe finder? That is, how far from the front of the lens, considering the peculiar design of the Prestwich, and the fact that a 3-inch lens may be used? What should be the size opening on the ground glass of the finder, for the Zeiss 2-inch and Goerz 3-inch? We find that the negative size does not show the exact field of the 2-inch lens.
>
> 4. The Prestwich brings the line opposite the perforation. Can any adjustment be made which will bring the line between the perforations?
>
> 5. Would you advise removal of cotton velvet from film gate? We note that some claim the plain brass gate gives best results.
>
> 6. Would you consider it possible to equip the Model 5 Prestwich with the Goerz double exposure box? We have ordered the Goerz dissolving device.
>
> 7. Do you consider silver aperture plates as good as brass? One dealer, handling supplies for our make machine, quoted a price of $2.50 net for plates (brass) while a local firm quoted 85c. each for plates of silver. In replacing the lower film race gate, that which guides the spring fingers, and through which the film punch works, would it be advisable to have it made of silver?

Your first question is very hard to answer without seeing the camera. Look for trouble as follows:

Are retort outlets free?

Are retorts held firmly in alignment?

Are retort spindles free from play and perpendicular with bottom of retort? Does cover of retort permit film and spool to revolve freely when tightly closed?

Are retorts, sprockets and gate in perfect alignment?

Do you allow sufficient loop between sprockets and gate?

Are the movement fingers directly across from one another so that they engage equally in the perforations?

Does the film crawl and lose the loop?

Does the film ever ride the sprockets instead of the perforations engaging?

Does the film run freely through the gate?

Is the take-up belt too tight? It should not be tighter than is necessary to take the film up tightly.

Are all bearings oiled and free running but without play?

Do you remove the plate where the claws engage and clean the rack frequently?

Do the retort spools fit the spindles without play?

Is take-up pulley worn smooth so that the spring belt does not grip or bite properly? Or, is pulley groove so sharp a V that it binds the take-up belt?

Are you sure that closing the door does not bind the film in some way?

Are you sure that film punch does not stick in film or make a burred perforation which catches in the retort traps?

Are your sprocket rollers free running and adjusted so that they just clear the sprockets without touching?

Do all rollers over which the film passes revolve freely without binding?

If camera is fitted with automatic reverse take-up is the film in the feed retort rewound so as to feed with and not against the clutch rachets?

2. In the altitude in which you live you should use X back or so-called non-static stock all the year around. You must have read very carelessly not to have understood that the handle of the turning crank was what was meant and not the carrying handle. The idea was to give a continuous metal contact from the operator's bare hand and that the operator's body would carry the static discharge to the ground.

In your high and dry climate extreme care should be exercised in every rewinding operation to do it slowly and carefully and, if possible, in a small room where the humidity has been raised by boiling water in it for some time previously. If you do your own perforating you will have to do it where you can install some method of raising the humidity of the atmosphere. Make a comparative test of your film by developing a piece of unexposed stock from the roll and one that has been run through the camera with the lens capped.

3. Place view finder on side of camera at same height as lens and not too far back for the camera to obstruct the image in the finder. Set the camera up in a room facing a window 15 or 20 feet away and turn it until the image of one of the vertical parts of the window sash coincides with the edge of the aperture plate opening when focused, then place a mark on the ground glass of the finder directly over the same line of the image in the finder. Swing the camera to the other edge and repeat—then, with a horizontal line mark the top and bottom; now, with these guide marks, make a rectangle on the ground glass of the finder and you will have the field of the lens you used. The Pathe finder should show practically the same field as the 3-inch lens and the field of the 2-inch lens makes a line about one-third the distance from the edge to the centre of the finder.

4. Frame line may be changed in a Prestwich by having a mechanic shift the aperture plate or by shortening the claw arms. This should only be done by a competent workman.

5. Yes, velvet has no place in a motion picture camera where it can possibly be avoided as it collects dirt and causes scratches and static. In the gate it should be replaced with hard polished metal like steel, hard brass, or coin silver or Monell metal.

6. Yes, it is possible to equip almost any camera with the Goerz double exposure box.

7. Any hard metal capable of retaining a high polish could be used and hard silver seems a very logical substance to use as being immune to ordinary corrosion. The prices you quote seem very low for good work—mechanics here charge from $18 to $80 for removing velvet and putting in Monell metal or silver tracks on Pathe cameras. All gate parts in contact with the film should be relieved or milled out .002 to .01 inch except along the perforation edge so that only the edges of the film come in contact with the metal.

The Only Universal Standard.

C. Francis Jenkins, one of the pioneer inventors in motion picture photography and projection, addressed the University Club of Washington, D. C., recently.

Among many interesting things related from his long experience in the industry he called attention to the fact that the motion picture ribbon is the only unit that is standard in every country. Railway gauges, for example, vary in different countries; units of value, volume, weight and length differ; but the motion picture film is the same the world over.

After all, there is *only one moving picture paper that you really need*, and this is IT. Conducted by the largest and most experienced staff of editors and correspondents.

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Comments on the Films

General Film Company.

THE ORGY (Lubin), Nov. 8.—The orgy shown in this one-reel drama never really takes place. It is the creation of a dream, brought about through the study of hypnotic influence. John Pemberton imagines that he obtains control over his ward and involves his household in serious trouble. Matters are more than mildly exciting while the dream lasts. Bernard Siegel, Ethel Clayton and Frances Joyner make the film interesting.

HEARST-SELIG NEWS PICTORIAL, NO. 89, 1915 (Selig), Nov. 8.—A struggle between college boys, Troy, N. Y.; trial trip of the U. S. S. Nevada; unveiling monument at White Plains, N. Y.; training Junior Police, Berkeley, Cal.; Serbian war pictures; Turkish town captured by Russians; Gov. Whitman's daughter christening flying boat, N. Y., and newsboys at the Chicago Zoo, are the news items in this number.

NO TICKEE, NO WASHEE (Vitagraph), Nov. 8.—The Irish and the chinks become engaged in a comic war in this one-reel comedy, written by Frederic Chapin. The fun is of the wildly hilarious sort, William Shea and Kate Price leading the hosts of the Emerald Isle. A short educational picture, California Scrap Book, is on the same reel.

THE HOODOO'S BUSY DAY (Kalem), Nov. 9.—Bud Duncan, Charles Inslee, Owen Evans and Ethel Teare are the victims of the hoodoo in this one-reel comedy. The laughs occur with agreeable frequency, the comic business on the painter's scaffold being an important factor in the chuckle making.

HALF A MILLION (Lubin), Nov. 9.—A married man who leaves his wife at home and runs after a burlesque queen is the leading character in this one-reel comedy. His son, who is something of a stage door Johnnie himself, discovers what his father is up to, and blackmails him out of half a million. Mother also takes a hand in bringing about this transaction. An average good farce, neatly played by D. L. Donn, Eleanor Blanchard and John J. Delson.

THE CHEF AT CIRCLE G (Selig), Nov. 9.—Tom Mix is the chief fun-dispenser of this one-reel western comedy and ladles out his usual supply of wholesome amusement. The Mix pictures of ranch life are always replicas of the real thing.

CARTOONS ON A YACHT (Edison), Nov. 10.—This number of the Animated Grouch Chaser is devoted to the doings of "Kid Kelly" and amateur theatricals in "Silas Bunkum's Boarding House." Reoul Barre's cartoons are as amusing as ever. Herbert Prior and George A. Wright are the leading members of the human cast used in introducing the cartoons.

THE FABLE OF "HANDSOME JETHRO, WHO WAS SIMPLY CUT OUT TO BE A MERCHANT" (Essanay), Nov. 10.—The doctrine expounded by Elder Ade in this one-reel fable is strongly in favor of the "back-to-the-farm" movement. A country chap deserts his birthplace for the city and his stay-at-home brother beats him out when it comes to garnering the kale. Another of Elder Ade's excellent preachments in slang. Albert Martin, Charles J. Stine and Royal Douglas are a competent cast.

HATS IS HATS (Vitagraph), Nov. 10.—Ellis Parker Butler, who wrote "Pigs Is Pigs," is the author of this one-reel comedy. Mr. Butler hit upon a novel theme, containing good comic possibilities, and Hughie Mack makes much of Mike, the expressman. Edwina Robbins and Donald MacBride complete the cast.

CUPID'S BATH (Essanay), Nov. 11.—A number of well-fitting bathing suits figure in this one-reel comedy. An over-confident lady killer is given a much-needed lesson during the action of the reel. The offering is an average good comedy picture. Carl Stockdale, Bonnie Leonard, Marjorie Reiger, Lee Hill and Leo White comprise the cast.

AN EYE TOO MANY (MinA), Nov. 11.—Margot Williams has the leading female role in this one-reel comedy. The inspiration of the scenario writer was a happy one, and the efforts of the cast have resulted in a laughable photoplay.

SIS (Vitagraph), Nov. 11.—A neat one-reel comedy-drama, the country boy hero getting the better of the city chap in a race for the hand of Sis. Arline Pretty realizes the title role in every way, and Thomas Mills and Garry McGarry are excellent foils as the rival lovers. George Ridgwell made the production.

THE INDIAN'S NARROW ESCAPE (Essanay), Nov. 12.—G. M. Anderson does a very creditable piece of character work as a good Indian, in this one-reel drama. The heart interest is strong and owes much of its appeal to the clever acting of two little girls—if their work can be called acting.

THE KIDNAPPED HEIRESS (No. 3 of "The Ventures of Marguerite"—Kalem), Nov. 12.—Marguerite gets into serious trouble by trying to assist her maid, in this one-reel episode of her adventures. A band of kidnappers furnish plenty of excitement for the young lady and keep the interest at high pressure. Miss Courtot has the support of Richard Purdon and a good cast.

A NIGHT IN OLD SPAIN (Lubin), Nov. 12.—This one-reel drama is a dream play, and the past and present are pleasantly blended in the story, which was written by Julian Louis Lemothe. The dream is made up of richly colored romance, noble lords and ladies moving grandly through it. Helen Eddy, Jay Morley, L. C. Shumway and Adda Gleason have the leading roles.

ROMANTIC REGGIE (Vitagraph), Nov. 12.—The humor of this one-reel comedy does not always hit the mark, in spite of the fact that it is directed by Sidney Drew. The part played by Mr. Drew offers but little change in expression, although the situations promise plenty of fun. Mrs. Drew makes all that is possible of her part. The finish is the best thing in the picture.

ROSA AND THE AUTHOR (Biograph), Nov. 11.—The leading role in this one-reel drama gives Augusta Anderson a chance to appear as an Italian girl—a novel character for her. The story is a soulful little romance, and is made convincing by the acting of Miss Anderson, W. J. Butler, Charles Perley, Laura LaVarnie and Hector V. Sarno.

A BROTH OF A BOY (Edison), Nov. 13.—Andrew J. Clark is the star of this one-reel comedy, and the author, Felicia Blake, has supplied him with a rattling good part. Andy fits the character perfectly, and the reel tells a simple and direct story that has many entertaining qualities. Mrs. G. Clark, Frank A. Lyon, Florence Stover and Olive Wright complete the cast.

THE GIRL AND THE SPECIAL (Episode No. 53 of the "Hazards of Helen" Railroad Series) (Kalem), Nov. 13.—A leap from a bridge to the top of a speeding train is one of the thrills of this one-reel sensational drama. Helen Gibson does other daring deeds during the action of the reel, and maintains the reputation of the series, with no apparent shock to her own nerves.

HIS THREE BRIDES (Lubin), Nov. 13.—Mark Swan wrote this one-reel comedy, and the star role has been intrusted to Billie Reeves. The photoplay is decidedly different from the ones in which Mr. Reeves has been seen lately, but it has merit and the fun is kept moving at a lively pace. Any one of the three brides is worth the winning.

THE WHITE LIGHT OF PUBLICITY (Selig), Nov. 13.—Edward Peil, Bessie Eyton and Cecil Holland are prominent in the telling of this one-reel drama, which concerns an actress, a newspaper woman and a clever advertising scheme. The plot is novel and the photoplay well acted.

General Film Company Specials.

TWICE INTO THE LIGHT (Essanay), Nov. 8.—The incidents and surroundings of this three-reel photoplay are distinctly out of the beaten track of screen drama. The plot has to do with modern life and, although melodramatic at times, is free from exaggeration. The locations are well chosen, and the acting of John Lorenz, Harriet Notter, Charles Racy and the other members of the cast is entirely satisfactory.

THE WOMAN FROM THE SEA (Kalem), Nov. 8.—This picture is exciting enough to hold interest well. What is more, the leading woman, Jackie Saunders, fills the heroine's role with personality and good acting. There are also many pretty sets and scenes. The other players are only so so, and except for its able handling, there is little to especially commend in the story. The picture was reviewed at length in Moving Picture World of Oct. 30a, on page 984.

THE COME BACK OF PERCY (No. 3 of "The Chronicles of Bloom Center"—Selig), Nov. 8.—The basic idea of this two-reel comedy is original and delightfully humorous. The situations, during which Percy returns to his home town and thrashes everyone against whom he has a grudge, are the essence of good fun. The handling of the material is very skilful and the cast, led by Wm. Scott, enter heartily into the humor of the photoplay.

WEAVER OF CLAYBANK (Biograph), Nov. 9.—This two-reel drama presents an interesting picture of lowly life. The characters are aptly drawn and the producer has been mindful of his local color. A quickening of the action would improve several portions of the play. Ivan Christy would have gained additional sympathy for the exhorter if he had endowed him with a little more backbone. Mary Malatesta, Joseph McDermott and Charles H. Mailes invested their respective roles with vitality.

WINE, WOMAN AND SONG (Essanay), Nov. 9.—In this two-reel drama G. M. Anderson illustrates, in a very realistic manner, the truth of the old adage, "A fool and his money is soon parted." As the hero of the play, Mr. Anderson is left a fortune and proceeds to waste it on the three expensive articles mentioned in the title. The production is thoroughly in keeping with the subject, and the acting well up to the mark.

FOR THE HONOR OF THE CREW (Vitagraph), Nov. 9.—A big regatta day at Poughkeepsie is reproduced in this three-reel drama without one detail lacking. W. P. S. Earle is the author and producer and his efforts are responsible for a very enjoyable photoplay. The cast, a well selected one, consists of James Morrison, William B. Davidson, Muriel Ostriche, Hattie De Lara, Edward Elkas and Charles Cook.

THE LAUREL OF TEARS (Biograph), Nov. 10.—Human appeal in story and acting is the distinguishing feature of this three-part Biograph picture, produced by J. Farrell Macdonald with Vera Sisson, Jose Ruben, Madge Kirby, Raymond Nye and Charles Mailes in the cast. It is a story of present-day commercial and artistic life very well handled in every respect. A stenographer with literary ambitions is told that she must live and suffer before she can hope to write convincing fiction. In these three reels she gains the experience that sooner or later, in one form or another, comes to every woman.

THE DREAM SEEKERS (Kalem), Nov. 10.—A two-part offering of exceptional interest as well as merit. It is the last picture that William Herman West, who recently died of heart disease, made, and it shows his fine power of human interpretation at its best. The humanity of the picture will make a strong appeal and it is one of those pictures that the reviewer can recommend to the exhibitor without reserve. The picture was reviewed at length in the issue of October 30, 1915, see page 809.

THE SECRET ROOM (Lubin), Nov. 10.—Julian Louis Lamothe has written a two-reel mystery drama that holds the interest to the end. The story is rather improbable, but its hold on the attention is a firm one, and it has been capably produced by Paul Powell. Melvin Mayo, L. C. Shumway, George Routh, Velma Whitman, Sidney Hayes and Robert Gray make the performance of decided merit.

THE GHOST OF THE TWISTED OAKS (Lubin), Nov. 11.—Valentine Grant is the star of this three-reel drama and Sidney Olcott the producer. It is a story of the South, and the ghost plays an important part in the action. An interesting picture. A review appeared in the issue of Nov. 13, page 1317.

THE TRUTH ABOUT HELEN (Edison), Nov. 12.—Grace Williams and Robert Conness are the stars of this four-reel drama, written by William Addison Lathrop. It deals with love and politics and has the benefit of a large and competent cast. A review of the picture appeared in the issue of Nov. 13, page 1322.

THE SECOND SON (Essanay), Nov. 13.—This three-act drama, written by Charles Bradley, is a story of English life, a proud old general and his two sons being the leading characters. One brother tries to ruin the other. The plot is dramatic and the character drawing skilfully done. Nell Craig is her thoroughly reliable self as the sweetheart of the hero, and Edmund F. Cobb, Cecil Yapp and Thomas Commerford are excellent as the three Trevors.

THE WOMAN'S SHARE (Vitagraph), Nov. 13.—A strong plot, with a timely thesis underlying it, and opportunities for varied and striking locations, and forceful acting, are found in this two-reel drama, written by Rev. C. J. Harris. Rollin S. Sturgeon has given it a careful production, and it is most ably played by George Holt, Anne Schaefer and George Kunkel.

Fox Film Corporation.

CARMEN, Nov. 1.—This film version of Carmen with Theda Bara in the leading part is a very strong production. The settings are exceptionally fine. The play has the true Spanish atmosphere and the errors of direction are greatly overshadowed by its merits. Theda Bara is in her favorite role as a home destroyer and does not show any new wrinkles. Her support is good and the realism of the play expressive. This subject was reviewed in last week's issue on page 1319.

THE BLINDNESS OF DEVOTION (Fox), Nov. 8.—Robert Mantell and Genevieve Hamper make their first photoplay appearance in this five-part Fox drama, a rather morbid, but strongly presented story of a wife's unfaithfulness. Mr. Mantell, in particular, gives an interesting performance.

Metro Pictures Corporation.

THE WOMAN PAYS (Rolfe), Nov. 15.—Produced by the Columbia Pictures Corporation under the direction of Edgar Jones, "The Woman Pays" is a convincing drama that holds the attention. Valli Valli, in the role of an extravagant woman who pays dearly for her folly, gives an able performance and is adequately supported by John E. Bowers, Edward Brennan and others. Several scenes have unusual dramatic power.

ONE MILLION DOLLARS (Rolfe-Metro), Nov. 22.—This five-part story features William Faversham in a fanciful melodrama the locale of which is India and New York. It is reviewed at length on another page in this issue.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 45, 1915, Nov. 11.—In addition to interesting war pictures, this issue contains views of the Harvard and Penn battle at Cambridge, Mass.; ruins of the school at Peabody, Mass, where 21 pupils were burned to death; Mrs. Tom Thumb unveils memorial tablet in honor of her ancestors at Middlesboro, Mass., and an enthusiastic welcome given to the Jackson Highway Pathfinders at Huntsville, Ala.

TO RENT, FURNISHED (American), Nov. 12.—This is an attractive and well-produced comedy with Vivian Rich in the feminine lead. The story is of the renting of a country bungalow to two different parties by mistake. Both of these parties are friends of the proprietors, and being former lovers who have only recently quarreled, the situation is especially funny. The young woman, reaching her destination first, has that night what she believes to be a terrible experience with burglars. The truth of the matter becoming known, the other tenant has been making desperate attempts to get to his room. A wedding ceremony next morning places a happy climax on what must be termed an excellent comedy offering.

BEAUTY IN DISTRESS (Casino), Nov. 14.—An eccentric comedy number, featuring Harry Vokes, Dorothy Powers and Bud Ross. Mrs. Devere sends for the beauty doctor, portrayed by Vokes. He arrives and the angry husband comes home and raises a rough house. The situations are largely of the knockabout order and contain considerable amusement.

JOHNNY, THE BARBER (Beauty), Nov. 16.—A comedy of rather ordinary merits. It is based on the old story of the young man trying to make good in order to prove himself worthy of his sweetheart's hand. Some amusing situations occur in the barber shop opened by Johnny, and his prospective father-in-law is treated to rough handling before his identity is discovered.

SEE AMERICA FIRST (Gaumont), Nov. 16.—The Mutual Traveler in this number visits Portland, Me., and vicinity. Waterfalls, woods, rocky seacoast and views in the city itself make this an interesting half reel.

KEEPING UP WITH THE JONESES (Gaumont), Nov. 16.—On same reel with above. Pa McGinis takes a flier in the stock market to procure funds for his extravagant family, with dire results. This is amusing.

A CUNNING CANAL BOAT CUPID (Falstaff), Nov. 18.—An amusing story in which the canal boat captain's daughter inherits a fortune if she marries her elderly cousin. The cook on the canal boat masquerades as the girl and gives the suitor such a series of unpleasant happenings that he gladly renounces the girl's hand. This has some good humor in it and is well presented.

THE FIGHTING FOUR (Cub), Nov. 19.—This is one of the best of the George Ovey comedies, and depicts two sides of a story very cleverly. The convict who tries to keep his sweetheart in ignorance of his whereabouts, and the innocent girl who believes firmly in the statements of her lover that he is a soldier at work in the trenches. The escape of the fighting four, and the theft of an automobile and costumes belonging to a moving picture company lead up to a thrillingly amusing climax.

BENEATH THE COAT OF A BUTLER (Thanhouser), Nov. 21.—This contains a good plot, in which a young college graduate learns that he is the son of a butler. He gives up his girl and remains true to his father; then the girl in turn renounces social position for him. The father later proves to be a millionaire instead of a butler. This is well constructed and enjoyable.

THE POSTMASTER OF PINEAPPLE PLAINS (Falstaff), Nov. 22.—A rural comedy in which the postmaster, bearded and gray, loves a young woman of the village with her father's approval. A younger lover wins the girl and elopes with her. Some of the comedy of the picture is gotten out of the postmaster's addiction to reading other people's mail.

Mutual Film Corporation Specials.

MAN TO MAN (Mustang), Nov. 12.—A commendable two-reel feature produced by Donald MacDonald, with Jack Richardson and Anna Little in the principal roles. The production is semi-western, and gives fine opportunity to Anna Little for displaying her charming personality in various garbs. Jack Richardson, contrary to the usual, has been given the role of the hero, which he plays with the daring spirit of the cattle man. The production pleases from start to finish.

THE CREST OF VON ENDHEIM (Reliance), Nov. 14.—A two-part story of the days of Maximilian in old Mexico. The picture is in many ways creditable. It is of course romantic in type, but suffers somewhat from over-sentimentalism where the shepherd hero, who afterward turns out to be the Count Von Endheim, persists in carrying a young lamb about with him on his worshipful visits to the grounds of the home of the Mexican maiden whom he loves. This is really the only severe point of criticism that could be offered.

CHAMPIONSHIP BASEBALL SERIES (Novelty), Nov. 15.—A two-reel number, giving some excellent flashes of the world's series games, the pictures being taken in both Philadelphia and Boston. Close-ups of the famous players are shown, views of President Wilson and Mrs. Galt, the league presidents and others of prominence. Scenes from all five games are shown. There is no continuity in the playing, but all sorts of snappy work is pictured from the various contests. The big crowds are also given good attention. The number is a very successful one of the kind, particularly as regards good photography.

A POLAR ROMANCE (Centaur), Nov. 18.—A two-reel production that is fashioned after the manner of an adventure. Some real polar bears cavort about in a few scenes of the picture, and some fairly thrilling atmosphere has been obtained. The production is not one of high standard, but will prove fairly entertaining to the average audience.

A ROMANCE OF THE ALPS (Reliance), Nov. 21.—An attractive two-reel offering, featuring Marguerite Marsh, Wm. Hinckley and Alfred Paget. The scenes are presumably in the Alpine country and some good settings do much to carry out the illusion. There are some good mountain climbing incidents and certain scenes are taken above the clouds. The young mountaineer and the visiting army man are rivals for the girl's hand. After many difficulties the former wins her. An exceptionally appealing out-door number.

THE VALKYRIE (Than-o-play), Nov. 27.—This three-reel production has many charming points, and is based on the belief of the peasantry of certain parts of Europe in the power of these fairy creatures. In the play a young woman who loves to desport on the green in the lightest of attire, becomes the terror of the peasants round about, who believe her to be a valkyrie girl. A love story is brought in, and a duel is fought between two rivals for the hand of the girl. The production is of medium quality.

North American Film Corporation

A DEAL WITH DESTINY (American), Nov. 15.—Chapter XXIX of "The Diamond from the Sky." This number is alive with developments. Blair marries Vivian and goes to England, where he lays claim to the earldom and the big estate. Arthur falls in an aeroplane and lands among Esther's gypsy friends. He is restored to health and later marries Esther. The gypsy wedding was decidedly picturesque and artistic. They agree to give up all thought of wealth and to enjoy life together, but Tom Blake is still working on the case, and it seems that they may yet find justice. The reel closes with a new theft of the diamond during the coronation ceremonies in England.

Paramount Pictures Corporation.

CARMEN (Lasky), Nov. 1.—This film version of Carmen is a production of unusual supplement and excels with Geraldine Farrar occupying the center of the stage as Carmen. She is well supported by a capable cast. The photography and settings are exceptionally fine. The realistic bull fight is one of the features of this production.

Pathe Exchange, Inc.

PATHE NEWS, NO. 89, 1915 (Pathe), Nov. 6.—Two of the most interesting items of this issue are views of a speed test trip made by the "Nevada," and scenes in an American munition factory, showing the testing out of big guns, etc.

OUR FEATHERED FRIENDS AT DINNER (Globe), Nov. 20.—An interesting series of illustrations of how and where our feathered friends such as the tomtit and the bullfinch feed, their choice variety of menu, etc.

BAMBOO AND ITS USES (Indio-China—Photocolor), Nov. 21.—This is an intensely interesting industrial subject, showing the methods of dealing with the bamboo from its cutting to its conversion into houses, water pipes, umbrellas, hats and other useful articles.

Pathe Exchange, Inc., Specials.

A BOLT FROM THE SKY (Balboa), Nov. 8.—This drama in three parts features Jackie Saunders. The story introduces a crooked gang who send one of their number to get acquainted with the daughter of a mining man who is a millionaire. The girl learning that her father is nearing bankruptcy accepts the young crook's offer of marriage and later makes her escape from his house with her maid, when she discovers what manner of man he is. The man, following her to her father's home, is shot and killed by her former lover, who is tried for the murder and acquitted on the ground that he has rid the country of a criminal. The inserts and sub-titles might be more carefully worded and placed, which would add a great deal to the enjoyment of the picture.

NEAL OF THE NAVY, NO. 11 (Panama Films), Nov. 11.—"The Dreadful Pit" proves quite as dreadful as its name implies, and turns out to be a panther trap, into which Ponto, the tool of Hernandez, falls and meets his death. This episode is a good one. Annette reaches the Californian mission just in time to hinder Hernandez and Inez from getting from the monks the grant for Lost Island. There are thrilling situations, and fine dramatic opportunities in this number. The brute man still holds the admiration of those who admire clever impersonations of unusual types.

NEDRA (Gold Rooster Play), Nov. 12.—An excellent five-reel adaptation of George Barr McCutcheon's novel, featuring George Probert and Fania Marinoff. Many of the scenes of this feature have been taken on the Bahama Islands, and introduce spectacularly hundreds of natives. A full review of the production will be found on another page of this issue.

A GENTLEMAN'S AGREEMENT (Balboa), Nov. 22—A three-part production with a rather unusual story which carries considerable interest. A man who has been saved from drowning by his chum promises above his own signature that he will give his chum anything that he possesses at any time he may ask it. An unusual sort of a love story follows in which the man gives up the woman he loves to the other man, finding that she loves the other man and not him. A criticism which may be trivial, but at the same time carries weight on the artistic side, calls attention to the makeup of the leading lady which destroys to a large extent the beauty of the upper part of her face, a narrowness between the eyebrows being unpleasantly accentuated.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 192 (Universal), Nov. 10.—A diversified number showing an airship christening, California water carnival, university football game, factory fire in Brooklyn and some good war scenes. Hy Mayer drawings conclude the number.

READY FOR RENO (L-KO), Nov. 21.—A lively burlesque number beginning with the usual park flirtations and winding up with a bed falling out of a house onto some telephone wires. The closing scenes are laughable and novel. Peggy Pearce, George Gebhardt, Fatty Voss and others participate.

WHEN FATHER WAS THE GOAT (Nestor), Nov. 22.—A comedy number featuring Neal Burns, Ray Gallagher, Billie Rhodes and Harry Rottenberry. Father is caught in a gambling raid and the son gets his honeymoon expenses in squaring things. This is well-pictured and quite amusing.

WHEN WILLIE WENT WILD (Imp), Nov. 23.—Once more the perennial story of an English gentleman and his valet in the West. The incidents are amusing throughout, and in spite of the trite subject matter, this will bring laughter. Victor Potel plays the valet.

THE TRAP THAT FAILED (Big U), Nov. 24.—An original story, by Ben Cohen, featuring Murdock MacQuarrie, Edna Payne, Duke Aldis and Arthur Moon. Some clubmen decide to test the honesty of the first man they meet on the street. One of them tries to frame up a theft for him to commit, with surprising results. This is a good number.

LADY BAFFLES AND DETECTIVE DUCK IN "KIDNAPPING THE KING'S KIDS" (Powers), Nov. 25.—Another amusing number of "Lady Baffles and Detective Duck" series. This is a costume burlesque, picturing the efforts of Black Rudolph to carry off a pair of royal children. Detective Duck substitutes a pair of goats. This is laughable and well presented.

SAVED BY A SKIRT (Nestor), Nov. 26.—A comedy number featuring Ray Gallagher, Neal Burns and Billie Rhodes. The plot, in which the brother represents his sister in a marriage ceremony, is preposterous, but has amusing features. This is fairly strong.

Triangle Film Corporation.

THE WINGED IDOL (Kay-Bee).—The story of a wealthy young drunkard who drifts into the influence of a fanatical woman who resolves to cure him, and she does—for the woman to whom he is married. A well-pictured story of unusual interest and rather abrupt conclusion.

A SUBMARINE PIRATE (Keystone).—In many respects the most remarkable Keystone ever shown on the screen, in which Syd Chaplin can be seen doing a lot of reckless as well as amusing acrobatic feats on an actual submarine, one having every appearance of belonging to the U. S. Navy.

JORDON IS A HARD ROAD (Fine Arts Film Co.).—A labored and loosely made adaptation from a novel, containing some bright spots and fair acting, but so badly put together that it drags along like a two-reel play stretched to five. The least interesting Triangle yet shown.

Universal Film Mfg. Company, Specials.

THE FRAME-UP (Broadway Universal Feature), Nov. 8.—A five-part subject written and directed by Otis Turner and featuring George Fawcett, supported by Maude George and Harry Carter. It is a good, strong picture. It was reviewed at length on page 1155 on November 6.

COLORADO (Broadway Universal Feature), Nov. 15.—Hobart Bosworth is featured in this good five-part adaptation of the melodrama by Augustus Thomas. The picture, which is of outdoors, has many moments that thrill. The subject was reviewed at length on page 1154 on November 6.

AN AMERICAN QUEEN (Universal Special Feature), Nov. 15.—This final instalment of "The Broken Coin" serial brings the story to a very interesting denouement. Kitty and Frederick put the coin together in the torture chamber of the palace and locate the missing treasure. Count Frederick is found to be the rightful king of Gretzhoffen and he dethrones the puppet king, Michael, in a dramatic way. He then lays claim to the throne and to Kitty's heart. The construction and action are good and some excellent night photography is shown.

THE MYSTERY OF THE LOCKED ROOM (Rex), Nov. 21.—A three-reel number, written by Wm. A. Lathrop, with Ben Wilson, Joseph Girard, Dorothy Phillips and Ned Reardon in the cast. This pictures a mysterious murder, the girl's father being killed in a darkened room while quarreling with the hero. Porch climbers, a crooked butler and a broker who owes him money complicate the situation. The mystery is practically cleared up at the close of the second reel, but the subsequent events are full of interest. This is well constructed and makes an entertaining offering as a whole.

THE NEW ADVENTURES OF TERENCE O'ROURKE, NO. 1, "The Palace of Dust" (Universal Special Feature),—Nov 22.—This two-reel number is the first of a new series of adventures of Terence O'Rourke. It features J. Warren Kerrigan as the bold young soldier of fortune, whose heart and sword are at the disposal of any just cause. In this particular number he is called on to perform distasteful service and escapes the clutches of his enemies in a dramatic way. This sort of role is particularly adapted to Mr. Kerrigan's personality and the new series promises to afford good entertainment. Carmen Phillips and George Periolat are in the supporting cast.

IN SEARCH OF A WIFE (Gold Seal), Nov. 23.—A two-reel number, by Robert F. McGowan, featuring Herbert Rawlinson, Agnes Vernon and others. This is a Thanksgiving story of a delicate, pleasing sort, not very strong in plot but quite entertaining. It tells of a young man who leaves home for the city, where he searches for a wife. Eventually he returns home and marries his father's ward, whose charms he has just learned to appreciate. The Thanksgiving dinner makes a timely touch.

STOLEN HEARTS AND NICKELS (L-KO), Nov. 24.—A two-reel low comedy, featuring Billy Ritchie, Louise Orth and Reggie Morris. Billy apepars as a street car conductor, who gains prosperity at the expense of his passengers. There are numerous flirtations, much of the action centering about a bracelet he purchases for his girl. The humor in this number seems forced in many instances and is never very strong. It is, however, free from any objectionable features.

MAN OR MONEY? (Imp), Nov. 26.—A three-reel number, featuring King Baggot, Edna Hunter and Ned Reardon. The story is very conventional and leaves little to the imagination. The young girl marries for money. Later she and her husband meet her first lover in the Canadian woods. There is a clash of interests between the men. Friendship is restored through the generosity of the hero, but later comes another fight in which the husband falls over a cliff and is killed. Some of the scenic effects are pleasing. A familiar plot, well handled but lacking novelty.

A DESPERATE LEAP (Bison), Nov. 27.—A two-reel number, featuring Helen Holmes, L. D. Maloney and G. F. Cummings. This is an extremely lively railroad yarn, picturing the manner in which some hoboes grab a mail sack from a moving freight train. The wife of the station agent catches them when they try to repeat the trick. They tie her in an attic, but she jumps from the roof to the freight train they are on and the thieves are rounded up with the help of the train crew. The story contains much exciting action and is a good offering of the type.

World Film Corporation.

HEARTS OF MEN (Harris), Nov. 8.—Produced by the Charles K. Harris Feature Film Company, under the direction of Perry N. Vekroff, this five-part picture tells an interesting story and gives a sympathetic interpretation of child life. It is altogether a wholesome and entertaining photoplay very well acted by Beulah Boynter, Arthur Donaldson and the juvenile players cast in important roles.

A DAUGHTER OF THE SEA (Equitable), Nov. 22.—This five-part subject is reviewed on another page in this issue.

Miscellaneous

THE GRANDEE'S RING (Interstate), November.—This five-part picture, produced by the Interstate Feature Film Company, is being handled on the state rights plan. The story is simple and clearly told with scenes about equally divided between the Mexican border and a New England college, where the hero of the tale is a student. Helene Wallace makes an attractive heroine.

THE CONCEALED TRUTH (Ivan Film Productions, Inc.), Nov. 10.—This five-part subject is reviewed at length on another page of this issue.

FLORENCE NIGHTINGALE—FOUNDER OF THE RED CROSS (Ideal Film Service).—The career of Florence Nightingale is accurately and thoroughly portrayed in this four-part picture produced in England. The life of the famous woman is shown from childhood to death. The audience sees how she came to found the Red Cross Society and something of the great work that she accomplished.

Two More Experts for Horsley

Ulysses Davis, Director, and Frank Crompton, Technical Director, are Signed to Contracts.

DAVID HORSLEY has added to his staff at the studio in Los Angeles two experts whose servies are sure to be favorably reflected in future Horsley releases. The two additions are in the persons of Ulysses Davis, director, and Frank Crompton, technical director, both prominent in their respective vocations.

Mr. Davis was born in South Amboy, N. J., in 1872. He was educated in the public schools of Chicago, to which city his family had moved, and later took up elocution. His first public appearance was in 1889 as a member of the Boston Concert company, with which he remained for several seasons touring mostly the middle west. His introduction to film work was made in 1909 at the Centaur studios in Bayonne, N. J. He played leads and heavies in the Centaur pictures for three months and was then made director. After nine months he left and since then has been associated with different producers as director, notably the Champion Film company, the Vitagraph company and Bosworth, Inc.

Mr. Davis is now at work on his first picture for Mr. Horsley. It is to be a two reel Centaur feature entitled "The Hindoo's Way," and was written by Miss Theodosia Harris, coauthor of "The Martyrs of the Alamo" and other successes, who is now a member of Mr. Horsley's scenario staff. The picture, which will be played by a large cast of principals and the Bostock animals, will be released in December.

Frank Crompton, Mr. Horsley's other acquisition, has for the past eight years been accepted as one of the best authorities on technical construction in the motion picture business. He will supervise the technical direction of all the Horsley productions made in Los Angeles.

Mr. Crompton was born in Manchester, England, in 1859. At the age of three his parents moved with him to Australia, where he was educated. After mastering the profession of architecture and upon acquiring a practical experience as a contractor he went to Africa. In 1906 he returned to London and three months later came to the United States. After traveling throughout the United States to perfect him for the course he had mapped out, he presented himself to the Edison company and was engaged. There he supervised the construction of sets for many pictures and when it was decided to produce in Cuba Mr. Crompton was sent along with the company. He made two trips to Cuba with Edison, and upon the return from the second he was approached by the Imp company with a most flattering offer which he accepted. For three years he remained with the Imp. In 1911 he was sent to the Universal plant in Los Angeles and remained there for some time, giving splendid service.

Mr. Crompton's first effort with Mr. Horsley is in the construction of sets used in "Could a Man Do More?" a three reel Centaur Star Feature, with Crane Wilbur, which is to be released November 24 on the Mutual program.

"See America Now" Lesson in Films

Arthur J. Aylesworth, Sporting Authority and Crack Shot, Takes Trip with Gun and Camera.

"SEE America First" is an admonition which, though dinned into our ears for some considerable time, has had little effect upon the chronic European traveler till recently, when two things conspired to keep him on this side of the water and to awaken his interest in the great country of his birth. They are: The greatest war of history and the greatest invention of the age—the motion picture. "See America Now" is the invitation held out by the Aylesworth Wild Animal Pictures, which are now being booked through the Paramount exchanges.

Arthur J. Aylesworth, the crack shot and sporting authority, secured animated photographs of every variety of North American big game in their native haunts, in order that the views might be presented to the patrons of moving picture theaters and preserved for the edification of posterity and the United States Government's records.

The pictures of the impressive big-horn mountain sheep are said by Mr. Aylesworth to be the only ones in existence. The camera man was "in at the death" of one of these remarkable creatures.

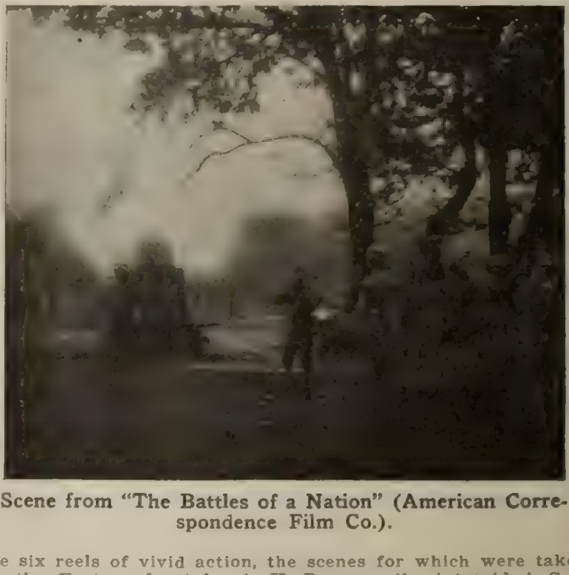
The sportsman, however, will find more than this one scene to appeal directly to him: The views of camp life, the dog sleds, trout fishing, the pictures of bears, deer, bison, and other animals in their homes will delight his soul as well as deeply interest the many who love the great outdoors.

From a purely scenic standpoint the films are remarkable. Jagged, snow-covered mountains, reminiscent of the Alps, greet the eye in the sheep country. Deep valleys, lakes, swiftly rushing torrents, broad plains and dark woods are brought from the little known country of the Far Northwest.

More War Pictures

"The Battles of a Nation" Offered by the American Correspondence Film Co.

WHAT is pronounced to be the most remarkable set of war pictures ever exhibited in this country will be shown at the Park theater, Columbus Circle, beginning Monday, Nov. 15. "The Battles of A Nation" is the title of the new production, and its sponsors are the American Correspondence Film Co. Tom Bret wrote the scenario. There are six reels of vivid action, the scenes for which were taken on the Eastern front by A. K. Dawson, the intrepid A C F correspondent, who has already gained a world-wide reputation for being one of the nerviest men who ever turned a camera crank.



Scene from "The Battles of a Nation" (American Correspondence Film Co.).

"The Battles of a Nation" depicts every phase of the great European struggle, from the amusing pranks of the soldiers during their "rest periods" to the awful misery and destruction caused by modern warfare on a tremendous scale. The new feature presents at close range the dominant figures who are shaping the national and military policies of Germany and Austria-Hungary, and affords a striking insight into that wonder of wonders, Teutonic efficiency and organization. The keynote of the entire production is action. Events which are so thrillingly interesting as to be almost incredible follow upon each other in bewildering succession.

Reviews of Current Productions

"Nedra"

Five-Part Gold Rooster Play Produced by Edward Jose, Features George Probert and Fania Marinoff.

Reviewed by Margaret I. MacDonald

GEORGE BARR McCUTCHEON'S novel has been converted into a most delightful comedy drama for the screen, and was released on the program of the Pathe Exchange, Inc., on Nov. 11th. To gain the atmosphere required for the latter half of the story, Edward Jose with his company of players, which included George Probert, the well-known Broadway star, Fania Marinoff and Margaret Greene, spent some time on the Bahama Islands. Needless to say, the scenes filmed on these islands are singularly attractive, and hundreds of natives have responded with remarkable intelligence to the disciplining of Director Jose. The successful attempt of Ridgeway, the "white god" of the natives, to train a picked army from among their midst, affords considerable room for spectacular results. The staging of these scenes has been done with an eye to the artistic, and it is distinctly impressive to view the apparently endless procession of armed blacks coming toward us from a deep vista that loses itself back in a hazy perspective.

But this is only a part of it all. The real comedy of the play occurs more largely in its earlier stages, when to escape the eager attentions of their friends the two young people decide to elope. Mistaken for burglars, they escape with difficulty the clutches of the police, and later are treated on a boat they have boarded to the startling news that they are on their way oceanward, headed for Manila. Neither is there a clergyman aboard the boat, hence an even more serious situation faces the unfortunate pair, and in presenting his fiancee as his sister, the plot thickens and Ridgeway discovers to his sorrow the limitations of a brother's influence.

The shipwreck, later, bares another difficult situation, for on the barren island to which he manages to swim with one who is supposedly his wife, he discovers that he has rescued the wife of another man. Reconciled to their fate, the two decide to make the best of it, and are believed by the natives to be white deities. Here again it is impossible to lose the comedy of the situation when the natives decide that to insure themselves against a future wherein their white deities may die and there shall be no more white gods, their god and goddess must marry. The wedding ceremony is interrupted by the arrival of an American vessel, and the pair live to find that they are really in love with one another. Ridgeway arrives at the home of his fiancee just in time to see her joined in holy matrimony to his old chum, after which he decides that his pride and not his heart has been hurt, and returns to the widow whom he has rescued and all goes humming.

Scene from "Nedra" (Pathe).

The Drews in "Is Xmas a Bore?"

Mr. and Mrs Sidney Drew, assisted by Mary Maurice, are busily engaged in the production of "Is Xmas a Bore?" the second story from the pen of James Montgomery Flagg to be produced by the Vitagraph Company.

"The Hungarian Nabob"

Biograph Players in Four-Part Adaptation of Novel—Griffith's "My Hero" Reissued.

Reviewed by Lynde Denig

THE illusion of reality is not an attribute of this four-part picturization of a novel by Marus Jokai. Evidently the author of the scenario was content to find material for an odd, romantic and somewhat old-fashioned story—the kind of a story that may entertain even if it taxes the credulity. It is a bit difficult to take the Hungarian Nabob and the other characters in this picture seriously; but one may accept the author's situations and enjoy them without inquiring too closely into their likelihood. The production is prettily mounted and acted in an appropriately romantic spirit.

Scene from "The Hungarian Nabob" (Biograph).

Charles H. Mailes plays the aged Nabob whose early death is eagerly waited by his nephew, a reckless young count whose fortune has been dissipated in riotous living. Franklin Ritchie acts the fastidious count and Louise Vale is the very correct young woman with whom he falls in love. Her name is Fanny and she is grievously tried by the indiscretions of her two high-spirited sisters. These sisters side with the count in his efforts to win Fanny, who springs a surprise by marrying the Nabob. When we last see the count he is penniless and well started on the road to ruin. The picture has a number of good points and should be well received.

"My Hero" is an early Griffith single-reel production of a quality hard to match in current releases. It presents a dramatic story laid in a western settlement menaced by unfriendly Indians. Admirers of Henry B. Walthall will find him in an unexpected role, that of Indian Charlie, a warrior who flinches under the first test of his physical courage and plans to redeem his reputation by leading a massacre of the whites. He ends by saving the lives and promoting the love affair of two very natural young people, played by Dorothy Gish and Bobby Harron.

"Hearts of Men"

The Harris Feature Film Company Produces an Excellent Picture for Release on World Film Program.

Reviewed by Lynde Denig.

THE first title selected for this five-part photoplay, directed by Perry N. Vehroff for the Charles K. Harris Feature Film Company, was "School Bells," suggested, no doubt, by Mr. Harris' popular song of that name. In changing to "Hearts of Men," the producers found a stronger title for advertising purposes, but not one that suggests the outstanding elements of this very attractive photoplay. "Hearts of Children" would come nearer to the mark in indicating the spirit, the appeal and the real charm of as wholesome and interesting a picture as the most exacting exhibitor need desire.

Without being a child's story, "Hearts of Men" is essentially a story of children. They figure prominently from first to last; in the second reel they have the screen practically to themselves and the solution of the plot is entrusted to the author's youthful hero and heroine. Quite unconsciously they become the reconciling influence which wipes out a grievance of years' standing between their elders. The story is logical and sympathetic without once verging on sentimentality. The treatment is original, even if the theme is not, and the acting of Beulah Poynter, Arthur Donaldson and the youngsters, so vital to the production, is in all respects adequate.

The plot development is to be commended for its clearness and its avoidance of the non-essential. In the first reel we see the treachery that led the inventor of a valuable perfume to harbor a bitter hatred for the man who proved false. The second reel introduces the second generation, presenting the son of the disappointed inventor as one of a large class of school children, among them the daughter of the man who made a fortune out of the perfume formula. Incidents in the school-room are humorous in the extreme without burlesque exaggerations, and the types of boys are finely contrasted.

Scene from "Hearts of Men" (Harris-World).

This tone of accuracy, of fidelity to the character and spirit of youth, is equally well maintained throughout the subsequent action that ends a feud of long standing. "Hearts of Men" proves that Mr. Harris can live up to his promise, that of producing clean, wholesome, entertaining photoplays.

"The Concealed Truth"

Gertrude Robinson and James Cooley Featured in a Five-Part Subject of Ivan Film Productions, Inc.

Reviewed by George Blaisdell.

IN "The Concealed Truth," a five-part drama issued by Ivan Film Productions, Inc., Ivan Abrahamson, its writer and producer, aims to show the misfortunes that fall to a whole household following a marriage that is based neither in love nor in reason. The picture is frankly revelatory of domestic skeletons and makes no attempt to call things by other than their right names. One brother marries the secretary of his father; the other brother is deeply in love with her, but has not declared his regard. The wife is lonesome and longs for children. The husband knows her wish is hopeless; he received first-hand information to that effect from a doctor before the marriage took place. He was told one other thing as a result of a bacteriological examination the nature of which will puzzle medical men as well as laymen. The subject is well staged and well photographed, but the situation just described may cause hesitation on the part of those managers who are considerate of their younger patrons.

Scene from "The Concealed Truth" (Ivan).

Gertrude Robinson has the role of the unhappy wife. Miss Robinson has had a wide experience in screen work and her performance is that of the player who knows her camera. She is the real center of interest in the story. James Cooley is the younger son, the one who fails to declare his love and loses out to his brother, or rather he does until after his brother is shot and killed by a deserted paramour. This killing, by the way, is an important factor in the story.

The shot is fired through a window, much like a well-remembered event on Long Island a year ago. Victor, accompanied by Robert's wife, has just come from a hospital, whither he had been taken suffering from starvation. As the crime is committed he is alone with Robert in the room. Victor goes to the window, picks up a pistol and is found with it in his hand when the household rushes in. He is condemned to die for murder. The governor, even, denies clemency, stating the evidence is overwhelming. No account is taken of the fact that no man will starve with a pistol in his pocket when pawnshops are doing business, not to mention the further fact that if Victor possessed a weapon the hospital would have a record of it.

Frank Whitson is Robert, the elder son. His work is good, barring a tendency at times to the melodramatic. Carrie Lee, as the adventuress, is excellent, and so is Frank De Vernon as the elder Gilmore. While the story is in color gray, undoubtedly it will have interest for many picture patrons. The denouement is satisfactory—the adventuress who committed the murder confessing her crime and saving the condemned man just as the march to the chair is begun. The end is the marriage of Victor and Dorothy, and of course there is a "later" scene that contains a baby.

"Buck Parvin and the Movies"

Third of the Series, "This Is the Life," Affords an Excellent Sample of Entertaining Multiple-Reel Comedy.

Reviewed by Margaret I. MacDonald.

THE time is ripe when a word of praise is due the three-reel comedies being made at the studios of the American Film Co. and released under the Mustang brand. The comedies referred to are adaptations of the Chas. E. Van Loan's "Buck Parvin and the Movies" stories, well known to readers of the Saturday Evening Post, and which are now being published in book form by the George H. Doran Co.

The first of the series "Man Afraid of His Wardrobe," was a side splitter, and the second, "Buck's Lady Friend," followed closely the lead of the first. The third stands well by comparison with the other two, and presents many truly amusing situations.

The Mustang comedies serve two purposes: they give an insight into the making of a moving picture, comic though the incidents portrayed may be, and they supply clean, wholesome comedy features. Arthur Acord as "Buck" is one of the finest as cowboy types go, and never fails to bring with him that breeze from the cattle country that fascinates the rest of us.

In "This is the Life," Buck's picture experience gains in variety, and he is out-distanced as a shining star by the new feminine lead, who happens to be a wife looking for a career, and whose moving picture career her husband has decided to cut short through a conspiracy with the director. The lady's trials are many and will find little sympathy and much laughter in the moving picture audience.

Scene from "This Is the Life" (Mustang).

Playing the feminine lead is Adele Farrington with John Gough as the conspiring husband. Others of the cast are Lawrence Peyton, who does duty as the over-wrought director, Sylvia Ashton, Harry Gibson, Joe Mackey, D. Stratton and others.

"The Ghost of the Twisted Oaks"

A Three-Reel Tale of the South, in Which the Supernatural Plays an Important Part—Produced by the Lubin Co.

Reviewed by Edward Weitzel

VOODOOISM and a real ghost which appears to several characters in the drama, have been employed to advantage by Pearl Gaddis in her three-reel play, "The Ghost of the Twisted Oaks." A profound respect for, if not an absolute belief in, the supernatural, is necessary to the full enjoyment of the story. The opening scenes are laid in the North. Mary Randall and her widowed mother are released from poverty by the death of the girl's uncle, who leaves her his plantation in Florida. Mary and her mother go to "Twisted Oaks," and, eventually the young girl becomes engaged to her neighbor, Jack Carlton.

Scene from "The Ghost of the Twisted Oaks" (Lubin).

The "Blue Gum" negroes who work in the turpentine forest of the plantation are controlled by a Voodoo priest. Mary has the man driven off the place, and he vows to get even with her. The "ghost" then appears to Mary and Jack, and the action cuts back to disclose the history of the perturbed spirit of "Twisted Oaks," an unfortunate young belle of antebellum days who was killed while trying to save her lover during a duel. After the action shifts back to the present, Mary stumbles upon the Voodoos at worship and the priest determines to use her as a blood sacrifice, but the ghost again appears to Jack and leads him to the rescue. The stories of Caroline Lee Hence, familiar to a past generation, were made up of the same admixture of the weird, the real and the supernatural.

Sidney Olcott is accountable for the production of this photoplay. He has shown excellent judgment in his choice of locations and reproduced the ensemble scenes of the Voodoo worship with uncanny effect. In achieving this result, he has received great assistance from the actor who plays the Voodoo priest and the ambitious and energetic rattlesnake who impersonates himself. The scenes where the priest captures the snake and where Mr. Rattle bites the hand that made him a prisoner are startling in their realism. Valentine Grant is winsome and capable as Mary Randall, and James Vincent makes a gallant Jack Carlton. The minor roles are satisfactorily played.

"The Blindness of Devotion"

Robert Mantell Makes First Photoplay Appearance in Intense Melodrama Produced by Fox.

Reviewed by Lynde Denig.

AUDIENCES that have become accustomed to associating Robert Mantell with Shakespearean drama may be a trifle surprised at the material selected by the Fox Company for his first screen performance. "The Blindness of Devotion" is modern melodrama, rather Frenchy in tone, and at times undeniably intense. It is an appropriate addition to the Fox program of sensational pictures, and interesting to followers of screen acting because of the performances given by Mr. Mantell and Genevieve Hamper.

The part of Count de Carnay, played by Mr. Mantell, frequently demands a display of strong emotion. The Count is a deceived husband, who, blinded by his devotion to his wife, is slow to recognize the liaison that is being carried on in his own house. Even after he has had visual proof of the faithlessness of his wife and the perfidy of the youth whom he adopted, de Carnay is ready to accept a rather weak explanation. Once more he sees Renee in the arms of her lover and this time there is no possibility of a reconciliation. Renee is tricked into drinking the poison she had prepared for her husband and the young army officer shoots hmself. The closing scene shows the two bodies stretched side by side on the floor.

Mr. Mantell acts the Count with sincerity and power; he rises to the big scenes of the picture in a masterly fashion and at no time is there any suggestion of a lack of familiarity with the requirements of photoplay expression. Miss Hamper photographs well and puts plenty of feeling into her interpretation of a seductive woman, whereas Stuart Holmes is well cast as the victim of her wiles. Director J. Gordon Edwards supplied an artistic production for an unpleasant story that is not without power.

"Florence Turner Impersonates Film Favorites"

A Single Reel MinA Offering—Miss Turner's Idea of Well Known Screen Players Makes Excruciatingly Funny Film.

Reviewed by Hanford C. Judson.

WHAT the more than leading lady, Florence Turner, being as she is the doyen of the film business, does in this single reel of remarkably funny film, is primarily for the amusement and pleasure of those who not only know her, but others, like Ford Sterling and Broncho Billy, whom she impersonates in it. Yet any one at all who sees it will have to laugh—it's a sure-fire laugh getter.

The curtain rises on her as a slavey in a kitchen. The slavey is film crazy and soon has a dream in which we see snatches, first of a scene in a French Pathe picture. This is followed by her idea of Ford Sterling, which made this reviewer ball right out with laughter, although it is not so compellingly funny as her idea of the early Biograph method; at this we had to wipe the tears from our cheeks. Her impersonation of Broncho Billy is also good and her Mabel Normand will more than pass muster. She closes the picture with the last scene in Sarah Bernhardt's "Queen Elizabeth," when she falls on some piled up cushions and bounces from them to a more comfortable position. Then she wakes up in the kitchen.

It is a picture that ought not to be missed. It is rich and the spectators will count it a privilege to see it. We have told the whole story, though it is worthy of a much more extended space than we give it.

"One Million Dollars"

William Faversham Is Starred in Finely Staged Rolfe-Metro Subject Containing Exciting Moments.

Reviewed by George Blaisdell.

METRO'S release for Nov. 22 is "One Million Dollars," a five-part subject from the studio of Rolfe Photoplays, Inc. William Faversham is starred in this picture, the action of which opens in mystic India and is very soon transferred to New York. Mr. Faversham has the role of a criminologist who through his chance prevention of a murder is rewarded by the narrowly escaping high priest with a wonderful crystal globe, which enables him to project his astral body unseen into places where his body in being would be extremely unwelcome.

So it is that "One Million Dollars" is a fanciful melodrama, and an exceedingly good one. John W. Noble, who directs the picture, has employed large and artistic settings. Those shown at the opening, of the Indian plaza, are impressive. Those of the interiors in New York are luxurious. Not many of the scenes are of outdoors, but such as there are are picturesque.

Scene from "One Million Dollars" (Metro).

Mr. Faversham gives a good impersonation of the unemotional, cold-blooded crime detector. His business is a serious one, and his portrayal of Richard Duvall contains no lighter touches, if we except that moment at the denouement when Duvall declares his love for the client to whom he has been instrumental in restoring a fortune. Carlotta De Felice has the role of the niece of Count D'Este. The count poisons his wife and forges a new will, which is in his favor and against the niece. Grace, suspicious, appeals to the chief of police, and this official calls in Duvall.

Exciting scenes ensue after Duvall begins work. In an ingenious way the crime is uncovered, an accomplice confesses, and the air is cleared. There is an excellent cast. Among the players are Henry Bergman, George Le Guere, Mayme Kelso, Camilla Dalberg, Arthur Morrison and Charles Graham.

"The Woman Pays"

Valli Valli Plays Leading Role in Strong Picture Produced by Columbia Corporation for Metro.

Reviewed by Lynde Denig.

ONCE more we have the story of the extravagant wife who pretty nearly becomes the ruination of her husband, but "The Woman Pays" is enough unlike other photoplays based on the same theme to escape being a mere repetition of something that has been done in the past. Edgar Jones directed a decidedly interesting picture in which there are many effective scenes, from a dramatic as well as a pictorial standpoint, and a picture in which Valli Valli shows herself to be an accomplished photoplay actress. In the character of Beth Coventry she acts with discrimination and feeling. Moreover, she is admirably supported by Edward Brennan, John E. Bowers and Marie Empress.

The opening of the picture immediately catches the interest. Beth is confronted by a problem, that of selecting a husband from three eligible suitors, one offering high social position, another wealth, and the third happiness, for Bettie is in love with Langton, a bank cashier of limited resources. After an elaborate wedding, beautifully staged, the coming of trouble is foreshadowed in a scene between a jealous woman, who wanted Langton for herself, and the wealthy Murdock, whom Beth had rejected. The plot is deftly developed to show how the bank cashier becomes more and more deeply involved in debt, how he ventures securities belonging to his wife's aunt and how he gradually becomes estranged from his extravagant wife.

Scene from "The Woman Pays" (Metro).

Probably the most impressive scenes in the production are those at a ball attended by Beth. While the festivities are at their height, a thunderstorm rages around the building; a bolt of lightning tears a limb from a tree and sends it crashing through the roof. Beth is caught under the falling timber and her face is badly cut. The scar disfigures her beauty and believing that her husband's interest in her is dead, she leaves to live in seclusion with her aunt. It takes about one more reel to settle misunderstandings and effect a permanent reconciliation. Finely staged, intelligently acted and reasonably developed, "The Woman Pays" is a very satisfactory offering.

"The Black Hole of Glenranald"

Third Number of Kalem's Series of Hornung's Australian Gentleman-Bandit Stories Will Interest and Amuse.

Reviewed by George Blaisdell.

THE third release of the Kalem Company's series of pictures adapted from E. W. Hornung's "Stingaree" stories will be "The Black Hole of Glenranald." As it was the first of these stories to be seen by this reviewer it gave him an opportunity to appraise the statement of the company that each "Stingaree" subject is of independent interest. He so found it.

Stingaree is played by True Boardman. Mr. Boardman fits easily and naturally into the part of the gentleman-bandit. He seems a master of that particular degree of insolence "which comes only from good breeding." Then, again, he possesses the physical qualifications and the horsemanship to make convincing and realistic his portrayal of the bandit. Paul C. Hurst, as Howie, Stingaree's "pardner," makes an interesting foil for his more polished confrere. Howie makes up for his lack of the graces of ultra-society by his direct methods of doing business—and one of the principal of these is his quickness in reaching for his light-triggered weapon.

"The Black Hole of Glenranald" contains more of the comedy element than that of the straight dramatic. It is this phase of the story that tends to obscure in the mind of the beholder the fact that Stingaree really is holding up a stage and robbing a bank. Somehow in smiling at the turning of the tables on the banker and his assistants, who get dumped into the very pit they had digged for Stingaree, we forget to commiserate with the men who have been held up and robbed. From another angle, it seems to be a fact that apparently it is less an offense to hold up a man if at the same time by utilizing and turning against him his own contrivance you also hold him up to obloquy.

Scene from "The Black Hole of Glenranald" (Kalem).

James W. Horne has given us a story of picturesque outdoors that will make two reels of entertainment.

"The Grandee's Ring"

Wholesome Picture of Romantic Tone Is Produced by the Interstate Feature Film Company.

Reviewed by Lynde Denig.

THE story in "The Grandee's Ring" is quite simple. There is no effort to expound a theme, nor is subtlety of characterization attempted, nevertheless the picture makes very fair entertainment, better entertainment, in fact, than many photoplays that aim higher and fall short of their mark. Produced by the Interstate Feature Film Company and handled on the state rights plan "The Grandee's Ring" should find a profitable market, especially among exhibitors in the smaller towns.

Scene from "The Grandee's Ring" (Inter-State).

If one enjoys the thrills of cowboy life, just across the Mexican border, the taste is gratified in the early scenes of the picture. Ranch life is given a convincing enough depiction and there is plenty of excitement in the escape of Carlos from

Mexican bandits and his subsequent rescue of the eastern girl who is looking for thrilling experiences. She almost finds more than she bargained for.

Contrasting with the western scenes and equally interesting in their way are those at a New England college where Carlos acquires an education. Of course, he falls in love with the girl he saved from the bandits and, as not infrequently happens, he is seriously troubled by a rival suitor. When his rival bats out the winning run in an important baseball game his case looks quite hopeless; but in the end one is not surprised to find that the girl decides in Carlos' favor.

Especially noteworthy are the scenes of college life on a picturesque campus with the college buildings for a background, and those on a baseball field during a critical game. One sees genuinely enthusiastic students in the cheering sections and is made to feel something of the spirit of college rivalry. Helene Wallace makes a very attractive heroine, whereas Carlos is forcefully portrayed by Kenneth MacDougall.

"A Daughter of the Sea"

Equitable Five-Part Subject Contains Picturesque Backgrounds of Village and Ocean, But Lacks Dramatic Quality.

Reviewed by George Blaisdell.

THE Equitable Company will release on November 22 "A Daughter of the Sea," written by Frances Marion, adapted by Russell Smith and produced by Charles Seay. The subject is in five parts. The story, as its title indicates, is of the sea and shore—of a motherless girl brought up by her father in his fisherman's hut. Muriel Ostriche has the part of Margot, the maid, who, through reading magazines, becomes excited over the limelighted doings of persons of means and who later is given an opportunity to live with and to try to be of them. Miss Ostriche's part is of the ingenue sort. The little player tries hard to make an impression, but it must be said she is unsuccessful. She is handicapped on one side by a story that lacks depth—that fails to stir.

The cast is a good one. William H. Tooker has the role of the father. He makes much of the part. Catherine Calhoun is Mrs. Rutland, a society woman, who, when Margot saves her life, in gratitude carries her home with her that the girl may have an education. Clara Whipple is the daughter of the young matron: it is her infatuation for Gibson, a married man, that impels her, when thrown over, to kill him. Clifford Gray is young Rutland, against the wishes of his mother in love with Marget. Roy Applegate is Gibson. The work of these players goes far to vitalize the story.

Scene from "A Daughter of the Sea" (Equitable).

"The Palace of Dust"

First of a New Series of Adventures, Featuring J. Warren Kerrigan as an Intrepid Soldier of Fortune.

Reviewed by Robert C. McElravy.

THERE is always a wide public for the romantic type of story in which the hero is a gentleman of parts, ready to serve any form of human need. Louis Joseph Vance has created such a character in the role of Terence O'Rourke, already featured in one series by the Universal Company, with J. Warren Kerrigan in the leads.

Mr. Kerrigan is particularly fitted for the part of a soldier of fortune, both in appearance and style of acting. He has the requisite dash for such a character, and when the redoubtable Terence declares "My sword may be for hire, but I have yet to draw it in an evil cause," the words carry conviction.

The new series, like the former one, is to picture certain detached episodes in the life of Terence, each complete in itself. There will be three altogether of two reels each. The first number, under the above title, has its scene laid in Egypt, where Terence is approached by the friends of Princess Constantine, in an effort to get him to lead the Egyptian army against the English. He refuses to do this, and it is decreed that for this refusal his life must be forfeited. Princess Constantine is a party to the original agreement, but when the time comes for Terence to die, her love for him leads her to shield him from death. His escape, with the would-be murderers at his heels, is a dramatic one.

Scene from "The Palace of Dust" (Universal).

The settings are adequate in this and the atmosphere pleasing. Carmen Phillips and George Periolat also have leading parts.

"The Raven"

Poe's Immortal Poem Finely Filmed in Six Reels by Essanay, with a Remarkable Characterization of the Poet by Henry B. Walthall.

Reviewed by James S. McQuade.

THE filming of "The Raven" is a most exacting task for the most talented producer, one that might well cause the fittest to fear and hesitate before undertaking it; but Charles J. Brabin was strengthened in his purpose and work by the knowledge that he had in Henry B. Walthall an ideal personality for the impersonation of America's gifted erratic genius, if not her greatest poet.

Director Brabin wrote the photodramatic adaptation himself, and he has my sincere congratulations for the delicacy and nice discrimination shown in his treatment of the subject. He has not harrowed our feelings by holding up in lurid hues the deplorable moral failing of the great poet and short-story writer; but he has accomplished his aim just as significantly, and infinitely more artistically, by lifting the veil only at times so that we can view the tragic weakness of the author of "The Raven."

One of these occasions is a scene showing Poe, after a night of revelry with some fellow students at the University of Virginia, in his room next morning. He is sitting at a table asleep, with his face buried in his hands. He has a dream in which he sees the figure of himself, playing cards with his friends, in the act of cheating. Immediately he challenges his dream self to a duel and, in the vision, kills him. Then one is nervously affected by the sleeping man's fearful tremors as he slowly awakes, with a look of horror on his face. In his trembling hand he unconsciously grasps tightly a glass half full of ale. He stares fearfully at the empty chairs around the table, and staggers to his feet. His clenched hand shakes so vibrantly that the ale in the glass splashes over, and the cold sensation causes him to look at the glass. The sight brings memory back, and we shudder at the smile on his face as he clutches the glass with both hands, raises it to his lips with palzied effort, and drains it to the last drop.

Surely this is sufficient indication of Poe's besetting sin, and Mr. Walthall's realistic acting—realistic to the point of dread in the spectator's mind—makes one remember it all through the six reels, and for a long time afterward.

I must compliment Mr. Brabin on another nice point in his adaptation of the Hazelton book and play. It will be a gentle reminder to the good people, who refused the immortal Poe a niche in the Hall of Fame, that with his great fault he was a man in whose heart the good strove against the evil, and sometimes prevailed!

This scene occurs in the fifth thousand feet—I do not say reel, for the filmed story is not divided into parts, but is given continuously, thus preventing gaps that would distract the attention—where Poe in fancy sees the spirit of the lost Leonore beckoning him up to the height on which she stands. He is seen climbing one almost insurmountable peak, on which there suddenly flashes, in letters of fire, the word, "Wine." Poe is at the door of his room, in answer to the "tapping," and, in the words of the poem:

——long I stood there, wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before.

He stops peering into the darkness, closes the door, and rushes wild-eyed to a chair, into which he sinks distraught. Then he fills a glass to the brim and is about to drink when a death's head appears behind it, and he crashes it to the floor.

I could fill many times the space at my disposal in writing about this story and its talented production, so I shall dismiss further reference to the narrative by stating that it opens with a prologue in which the ancestors of Poe are seen landing in Virginia, in 1745. As the reader will recall, Poe was a descendant of the famous De la Poer family, of Ireland. We are introduced to David Poe, a revoluntionary patriot and grandfather of the poet; also to his father, David Poe, Jr., and his mother, who were actors, and next to the poet himself. Here a photograph of Poe is flashed on the screen and, as it fades out, that of Mr. Walthall takes it place. The spectator will be impressed by the singular likeness of the pictures. Poe's nose is more aquiline than that of Walthall; but the eyes, the forehead and the hair are counterparts.

The death of Poe's mother, his adoption by John Allan and his wife, his student life and the debts contracted, his lovemaking to sweet Virginia Clemm, his expulsion from his foster father's home, accompanied by Virginia and a devoted negro servant, the life of Virginia and himself in the Fordham cottage, near New York City, and her untimely death, take up about 4,000 feet of film. The remaining 2,000 feet are devoted to "The Raven," in which Mr. Walthall gives us the impersonation of Poe that always will be considered a classic—in my opinion. In these two reels he sounds the depths of terrible mental anguish, of despair, of disordered fancy, and of all the ills that a brilliant mind distraught is heir to. As we look, we pity, we sympathize, and at times are strangely moved.

Scene from "The Raven" (Essanay).

The realism of the scenes which occur in his lonely home, in the Fordham cottage, cast a spell on the spectator. Not least is the uncanniness created by the use of a real, live raven, which takes its part in the action, all through the poem. It flies in through the window, when he opens it, and perches on the bust of Pallas, just as naturally as one had outlined in imagination.

And it stays there until the end, in true conformance with the lines:

And the Raven, never flitting, still is sitting,
On the pallid bust of Pallas, just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamplight o'er him streaming throws his shadow on the floor.

The death scene will be remembered long by all who see it, as his soul is lifted "from out that shadow that lies floating on the floor."

Mr. Walthall totters to the chair in his lonely room, now and then casting a sorrowful look at the raven, always perched on the bust, peering and croaking. His face gradually assumes a look of peace and his head lies far backward. Behind his chair the figure of Death appears. At the right an angel comes into vision. He touches the reclining body with his sword and, by the magic of double exposure, we see the spirit depart from it. The spirit casts a lingering look at its late habitation, then passes out with the angel. Our eyes, still fixed on Poe's dead body, see it relaxing and finally roll to the floor, where the shadow of the Raven falls upon it.

The acting of the people in the cast throughout is worthy of unstinted praise. Miss Warda Howard appears as Virginia Clemm, Helen Whitman, the Lost Leonore and a Spirit. In the first-mentioned character she is given a good opportunity and takes full advantage of it. In the fine character part afforded by John Allan, Ernest Maupain, as is his wont, is thoroughly at home, and Harry Dunkinson is equally happy in the part of "Tony," Poe's chum while in Virginia. A commendable characteristic of the acting is that every small character part is well sustained. Among these may be mentioned old Billy Robinson as Joseph Reed, Burt Weston as the negro, purchased by Poe with an I. O. U., and Grant Foreman as John Allan's secretary. It must not be overlooked that Misses Eleanor Thompson and Marion Skinner give becoming characterizations of Mrs. John Allan and Mrs. Clemm.

"The Heights of Hazards"

A Vitagraph Blue Ribbon in Which Charles Richman Is Featured.

Reviewed by W. Stephen Bush.

THE theme of this feature is not strikingly new. It is a clever variation of the winning of a woman by masculine mastery. Charles Richman is in his element as the masterful man. He is in turn bold and chivalrous, domineering and tender, daring and timid. He commands and entreats, but whether commanding or entreating he makes it plain to the object of his devotion that love for her is the motive and mainspring of all his actions. His acting throughout is of the highest quality. Equal praise is due to Eleanor Woodruff. To make an old theme like this acceptable to audiences nothing less was required than such a perfect couple, giving their best artistic skill.

Scene from "The Heights of Hazards" (Vitagraph)

It will readily be seen that a story like this required little more than one reel. Indeed the real story does not take much more than one reel, the rest is filled up with episodes, which are quite diverting and are all in good Vitagraph style, but not one of the episodes has any but the most remote bearing on or connection with the main theme. The audience is kept guessing and wondering too long before the story proper begins to unfold itself. There are prolonged social festivities which retard rather than advance the development of the plot. It is needless to lay stress on the photographic excellence, on the choice of the settings, on the thrilling and impressive realism and on the superb acting of every man and woman in the cast. The Vitagraph trade mark guarantees all that.

"The Winged Idol"

Five-Reel Triangle-Kay-Bee Featuring Katharine Kaelred With House Peters.

Reviewed by Louis Reeves Harrison.

IT IS no easy matter to find a suitable medium for stars who have lost youth in gaining reputation on the stage, though voices help there, whereas the screen is merciless, but "The Winged Idol" does very well. It affords Katharine Kaelred all the opportunity her heart could desire, but it unconsciously sends the gentleman she is with, the versatile House Peters, very much to the front. His, the characterization of deep significance, on which all interest centers, and his performance contributes materially to the enforcement of a fine theme, the idea that a man can only release the finest capabilities of his soul when untrammelled by the emotional, even including sex impulses. He must dominate all feeling, keeping it well in hand, if he would give the best that is in him adequate expression.

A great deal of this splendid purpose is submerged to give the star's role prominence by stretching the time accorded to the scenes in which she appeared. The psychology of the part given Peters, that of a man in desperate self-struggle, now failing miserably, now mastering his weaknesses contains what grips and holds attention. The subtitles are also a strong contributing factor in "The Winged Idol," lending it dignity and dramatic value. The story holds well, but there is a lack of finish at the abrupt conclusion that is possibly the fault of bad editing. That the man who has been struggling upward achieves nothing to win sympathy is an artistic error and affords the audience no satisfaction.

"Florence Nightingale"

Sincere Portrayal of the Career of the Founder of the Red Cross Is Offered by Ideal Film Service.

Reviewed by Lynde Denig.

PRODUCED in England with Elisabeth Risdon, a capable actress, portraying Florence Nightingale from childhood to death, this four-part picture is of particular interest in that it shows the inspiration and early days of the Red Cross Society—the society which is working so heroically to alleviate the suffering in Europe today. The photoplay serves a double purpose, it entertains and it must give to many a more personal interest in the life of a self-sacrificing, noble woman, the one English woman to be awarded the Order of Merit by the King.

It may be superfluous to note that the picture is biographical, rather than dramatic. It opens with the birth of Florence Nightingale in Florence in 1820, gives a few scenes of early childhood and shows by means of several spontaneously charitable acts the development of a strong, unselfish nature that almost from the first finds its natural expression in helping others. The audience sees how the beautiful young woman—a social favorite—overcomes all opposition to her becoming a nurse, an unheard of thing for a lady in those days, and even convinces the secretary of state that she is needed at the front in the Crimean war.

FLORENCE NIGHTINGALE
FOUNDER OF THE RED CROSS

Scene from "Florence Nightingale" (Ideal).

The most effective contrasts in the picture show conditions in the Scutari hospital before Florence Nightingale took charge and after she had inaugurated a regime of system and cleanliness. Obvious care has been exercised in making the production historically accurate. Sub-titles are sufficiently explicit and Miss Risdon displays a knowledge of the art of make-up in changing from a radiant girl to a venerable woman. Some of the settings will appear rather artificial to audiences accustomed to American methods of production; but technical shortcomings are overbalanced by the educational value of the subject.

"The Forbidden Adventure"

Five-Reel Mutual Masterpicture, Featuring Louise Glaum and Charles Ray.

Reviewed by Louis Reeves Harrison.

HIDDEN away in one of the Arabian deserts are communities so intent on preserving their integrity that outsiders are forbidden to intrude, and one of these excites the adventurous spirit of a young American, Cicil Weatherby, roaming at large with a boon companion and an extensive suite of native servants and guards. Cecil visits the forbidden city alone and out of sheer perversity, no other reason being shown, though he might have in mind the fact there is at least one pretty girl in every self-respecting town on earth. She is there, cooped up in Oriental fashion, nothing to vary the monotony of existence except an occasional dance with others of her order—she is a priestess—in the temple, for she can not speak to a man under penalty of the "Living Death."

She takes a chance when the young American invades the city and both are condemned to die the living death. They are conducted with due formality across a rope bridge to the edge of an inactive crater, tied back to back, let down into the pit and the rope thrown after them. Now begins a real struggle that must have caused fascinating Louise Glaum to long for minor roles. The young American refuses to die. Inch by inch he cuts his way up the precipitous sides of the crater, hauling the girl after him. At the edge of liberty there is a villain waiting to cast him back, but he and the lovely creature he has rescued from eternal boredom kill the villain, reach the desert just as his boon companion and the servants happen to pass that way, and all ends well.

Scene from "The Forbidden Adventure" (Mutual).

"Keep Moving"

A Five-Part Comedy Produced by George Kleine Featuring Bickel and Watson.

Reviewed by W. Stephen Bush.

THERE is very little to review. The production is very fitly characterized on the program, which tells us that "it is adapted from nothing, founded on fancy, produced with one ambition only—to make you smile."

If the response of Sunday night's specially invited audience in the Candler theater is any criterion the ambition announced by the producer has attained its object. Harry Watson is very funny as a tramp and he is responsible for a good many of the laughs. Bickel has many funny scenes likewise. Some of the things, notably the happenings in the cheap lodging house, will always be sure of a laugh. The "humor" of the production is frankly on the slap-stick order and folly is enthroned. The team work of Watson and Bickel is excellent, the dream of Watson is an honest provocation to laughter.

Scene from "Keep Moving" (Kleine).

A five reel slap-stick comedy presents, of course, considerable daring on the part of the director and producer. Not all the parts are of equal merit. To concentrate the fun a little cutting here and there might not be amiss.

"The Danger Signal"

A George Kleine Production in Which Arthur Hoops Represents Two Different Characters.

Reviewed by W. Stephen Bush.

THIS production consisting of five reels is a film adaptation of a Saturday Evening Post story entitled "Canavan, the Man Who Had His Way." The story is by Rupert Hughes. The theme of the story consists of "The Life, the Fortunes and Adventures of Danny Canavan" woven into light dramatic form. Danny Canavan is a wretched poltroon when the story opens. Though of the best Irish stock and the son of a sturdy blacksmith Danny is afraid of everybody and of everything. His own father, Dennis Canavan, also portrayed by Mr. Hoops, is heartily ashamed of him. Poor Danny is even afraid of his wife. Kicks and cuffs are his daily portion. There seems no hope for Danny until a political boss, answering his wife's request, gives him a job on the subway. Danny is intrusted with a red flag to warn the traffic and the passengers against imminent blasts. The possession and the use of this flag works a profound and marvelous change in Danny's character. He knows that all must respect his flag and presently the authority of the flag is embodied in its wielder. The consciousness of power grows in Danny. His political boss takes an interest in him. Step by step he advances in social and in political life until all his ambitions are gratified. Canavan's luck is the strongest dramatc element in the play. Much of the merit in the play is due to the acting of Hoops and in an even greater degree to the splendid work of Ruby Hoffman.

Scene from "The Danger Signal" (Kleine-Edison).

There are fine spectacular features, there is an English Derby, a polo match, a political riot, there are most realistic and finely chosen scenes along the subway. The details in the blacksmith's shop were particularly fine.

The opening and the closing were the strongest parts of the feature. "The Man Who Had His Way" is there at the rising of the curtain holding a flag of genuine red in his hand. He is quickly followed by Hoops in his other part Dennis Canavan, the father. The opening scenes and indeed the whole first reel promised well. The finish was strong as logical climaxes always are.

There is no doubt that a little cutting will improve the film. There are digressions and prolongations which have a tendency to weaken rather than to strengthen the dramatic character of the play. There is an underlying current of humor throughout the play cleverly sustained through almost every situation.

"The Mummy and the Humming Bird"

Charles Cherry and Lillian Tucker Have the Leads in a Finely Acted Famous Players Subject.

Reviewed by George Blaisdell.

GOOD drama and strong is "The Mummy and the Humming Bird," the five-part subject released by the Famous Players, November 11. The picture marks the screen debut of Charles Cherry. Beyond question Mr. Cherry's welcome will be hearty. His performance is marked by a spontaneity, a wholesomeness, and above all by a naturalness that will insure it. His is a "speaking" portrayal, the winning quality that is the product of a blending of personality and art.

Lillian Tucker has the role of the wife who accepts attention from Signor D'Orelli when she feels her husband is neglecting her for his inventions. Miss Tucker makes a splendid coworker for Mr. Cherry. She, too, creates a character that portrays a woman of rare dignity, of impressive appearance, a high mark indeed for the aim of a man like D'Orelli.

Arthur Hoops is D'Orelli, who in Italy breaks up the home of a peasant and later in England continues the practice of the gentle arts of the humming bird. Mr. Hoops gives to his interpretation an admirable and a self-sacrificing touch of the unspeakable and the repugnant. William Sorelle is Giuseppi, the man who follows D'Orelli to England in pursuit of the vendetta he has declared. Mr. Sorelle completes the fine quartet of principals.

James Durkin is the director. He has done good work. The picture is staged in a manner commensurate with the acting and the story. There are dramatic situations and they are treated with skill. One of the strongest of these is the visit of Lady Lumley to the home of D'Orelli and the call of her husband following the revelations of the watchful Giuseppi. There are big moments before the Lumleys are out of the house and Giuseppi has immediately afterward executed his vengeance.

There is a happy denouement—one, by the way, in this instance characteristic of the stage play. So far as the action shows Lumley was the last person seen by the butler with D'Orelli before the Italian was found dead on the floor. The butler, too, knew of the presence in the house of a woman he had a right to assume was Lady Lumley. Yet nothing happens after the murder to disturb the happiness of the Lumleys. For the disregard of the probabilities we may blame the license that is given to the stage and which we are more and more inclined to deny to the screen.

Scene from "The Mummy and the Humming Bird" (Famous Players).

Aside from the immediate foregoing "The Mummy and the Humming Bird" is a well-told story and well sub-titled—a good all-around picture.

"Bella Donna"

Pauline Frederick in Big Famous Players Subject Equals Her Work in "Zaza."

Reviewed by George Blaisdell.

STRONGLY dramatic is "Bella Donna," the five-part Famous Players production released November 15. The name role is carried by Pauline Frederick, and carried in a manner worthy of the best traditions. She is given skilled support, as witness: Thomas Holding, Julian L'Estrange, Eugene Ormonde, George Majeroni, Edmund Shalet.

Scene from "Bella Donna" (Famous Players).

There was pronounced applause from a great house at the Strand Monday afternoon at the conclusion of "Bella Donna"—by no means an every-day occurrence. Three thousand persons by their deep silence had attested the dramatic quality of the

Hichens-Fagan story. There is in "Bella Donna" little pathos; there is no comedy. It is a straight tale of a woman who sees only herself, who has eyes for no one who stands in the way of her ambition, who hesitates not to sacrifice her best friend, her husband, when she thinks her fortunes will be furthered by attaching herself to the Egyptian Baroudi.

It is a stern role that falls to Miss Frederick in this subject and a difficult one. To portray a woman lacking apparently a redeeming trait, a cold-blooded courtesan, and yet retain in a measureable degree the sympathy of her house, is a real achievement.

Mr. Holding as Nigel Armine, the Englishman, who marries Bella Donna in spite of the warnings of his friend Dr. Isaacson, with the doctor divides the sympathies. Mr. Ormonde has the role of the authority on poisons, the friend who brings back to health the husband who is dying by inches of the poison administered by his wife. The friendship of the two men is one of the bright sides of the story. Mr. L'Estrange is Baroudi, the Egyptian, one of whose chief fascinations for women is said to be his direct, brusque, even brutal manner of manifesting his attentions. Baroudi and Bella Donna have the same code of morals, using the expression advisedly and for want of a more apt term.

The interest is steady and cumulative, from the opening where Bella Donna meets Armine at the hotel at Nice to the end in the desert, where the raging, disappointed woman throws herself into the sand to die. The picture is staged in the manner of Messrs. Porter and Ford. The exteriors are of the far south, with a hotel surrounded with tropical luxuriance; with a great houseboat; a river running between banks of sand, the lone palms standing like sentinels; and the desert. One of the most striking scenes of the latter is at night, Armine by his campfire, a number of Egyptians at another a dozen paces away, and the black night in the background.

Of tense situations, especially in the last third of the story, there are many. "Bella Donna" is a subject of unusual power.

Thrills in Centaur Features

Bostock Animals Take Part in Unusual Scenes Before Camera in the Stanley Series.

AN INSTANCE of the thrills provided in the Centaur Features, which are animal subjects in an advanced form, is shown from the following reproduction of a scene from "Stanley Among the Voo Doo Worshippers," the sixth episode of the "Stanley in Africa" series, which is founded on the Stanley expedition sent into Africa by the New York Herald to recover Livingston, the lost missionary, and which is to be released December 2 on the Mutual program.

The story, in brief, concerns the efforts of the Stanley party to rescue Ada, the sweetheart of Wilson, the reporter, who is a member of the expedition, from the Slave Traders into whose hands she has fallen. A guide attempts to effect Ada's escape, but is caught by the King of the Traders, who condemns him to die. A particularly savage elephant is brought forward and, encircling the man's body with his trunk, throws him into a tree. Stunned and weakened the man falls to the ground and as he lies prostrate the elephant walks over his form as if to crush him.

Scene from "Stanley Among the Voo Doo Worshippers" (Centaur).

Later in the story Jack causes Ada's release. With Ada and her companions he makes into the jungle, which offers a degree of safety against discovery. Jack goes in search of food and during his absence a lion appears over a rocky ledge immediately in back of Ada. Before she has a chance to heed the warning cry of her companions the lion springs upon her, bearing her heavily to the ground.

While the scenes are staged, the effect is made realistic through the excellent training of the Bostock animals, which assist in playing these scenes under the direction of Captain Jack Bonavita.

Mark Twain on Screen for First Time

Marguerite Clark Starred by Famous Players in Humorist's Beloved "Prince and Pauper."

FOR the first time in its history the motion picture screen is to reflect the humor and pathos of the incomparable Mark Twain, when the Famous Players Film Company stars Marguerite Clark in its superb adaptation of "The Prince and the Pauper," through the Paramount Pcitures Corporation, on November 29th.

Though "The Prince and the Pauper" has frequently been seen on the stage and in this form of public presentation has been extremely successful, the limitations of the theater made it always necessary to so construct the story that only each of the characters—either the prince or the pauper—should appear on the scene at one time, as both roles were invariably played by the same person, due to the necessity for the resemblance between the two characters, so vital to the story.

Scene from "The Prince and the Pauper" (Famous Players).

In the film version this difficulty is entirely obviated by the use of the double exposure, Miss Clark appearing on the screen in both characters simultaneously. Realizing that the double exposure, merely for its own sake, has long since ceased to interest the public, Edwin S. Porter and Hugh Ford, who collaborated in the screen production, have introduced the trick camera work only where Mark Twain's story makes it absolutely essential. In these instances, however, it has been used with rare effect and has given Miss Clark one of the best opportunities she has ever had of displaying her remarkable versatility under the most exacting conditions.

The production is conceived and executed in the same spirit that so distinguished Mark Twain's tale, the delicious descriptive qualities of which have been adhered to as accurately as human ingenuity renders possible. It is sumptuously exquisite and yet rarely simple, playing over the lights and shades with the master's touch.

In support of Miss Clark there appear Robert Broderick, William Sorelle, William Burrows, William Frederick and other well-known players.

Col. Draper, Famous Type, Is Dead.

Old Colonel Draper has heard for the last time the studio call of "Lights!" The most famous "Type" actor of the pictures, after a brief illness, departed to the great beyond on November 8, and his many friends of the screen were shocked by the news.

Colonel T. Waln-Morgan Draper was an American by birth, but received his education abroad, being a graduate of the Royal Polytechnicum in Munich, Bavaria, and the Royal School of Mines, Frieberg, Saxony, from where he graduated in 1875. He fought in the Franco-Prussian War as a volunteer, and returned here in 1876. He was in charge of the Mineralogical Collection at the Centennial Exposition and then went to Colorado and the Western States, where he made exhaustive studies of the Toqui and Zuni Indians, in addition to taking charge of a number of mines and engineering tasks. In 1882 he returned here and practiced his profession; but a few years ago he happened to be visiting the Thanhouser studio and while there was invited to appear behind a desk in a scene. Other producers seeing the picture, inquired as to the identity of the distinguished-looking six-footer, with the result that within a short while the Colonel found a great demand for his services in pictures. At first it was merely a lark, but when he saw that he was able to draw very satisfactory compensation, he took up the work in earnest. In the past two years every fan in the United States has come to know the Colonel, but it has been mostly in Thanhouser pictures that his services were utilized; in fact his last picture was at the New Rochelle studios under Director George Foster Platt, in which he played with Gladys Hulette, Arthur Bauer, Bert Delaney and Morgan Jones.

Manufacturers' Advance Notes

"A ROMANCE OF THE ALPS" (Reliance).

"A Romance of the Alps," Reliance feature, is a charming blend of love and adventure, with some exquisite mountain scenery as a background.

As befits such a photoplay, the cast is a strong one. Marguerite Marsh and William Hinckley head it, while the principal roles other than the two "leads" are taken by Carl Formes, Jr., Charles Gill, Alfred Paget and Kate Toncray.

The romance lies between Wally (Marguerite Marsh), a young girl of the Tyrol and Andreas, a chamois hunter. The young people are bound together by more than ties of love. A strong psychic unity enables one to know when harm threatens the other. Each is able to call the other at will, though they may be miles apart.

Scene from "A Romance of the Alps" (Reliance).

Though Wally is betrothed to Andreas, she is annoyed by Captain Vollenberg, who forces his attentions upon her and follows her to the shrine in the mountains at a great height, where she usually meets Andreas. When Captain Vollenberg tries to take the girl into his arms she summons Andreas by means of her psychic force. He arrives. In a struggle between the Captain and the chamois hunter, the former falls over the ledge and hangs in mid-air, clinging to scanty vegetation which threatens to give way at any moment. Andreas rescues him at Wally's urging.

Shortly afterwards Andreas is drawn for military service. He deserts when Wally, from her old trysting place summons him.

He is about to be shot for his military offense when Wally goes to General Count Vollenberg, father of the captain. On the Captain's appearance in his father's quarters, she makes him tell of his rescue by Andreas at the risk of life. For this service to his family the General pardons Andreas.

The photoplay ends with a beautiful series of pictures of the lovers once more at their mountain trysting place.

V-L-S-E BRANCH HAS REMARKABLE COLLECTION RECORD.

What is probably one of the most efficient reports ever made by a branch office to the home organization, has just been submitted to the Big Four by C. W. Sawin, manager of the Minneapolis branch office of that organization. This report shows that that office has not a single dollar outstanding, and that it has not charged off a single account as uncollectable.

Mr. Sawin has been able to make such a showing by reason of his frank, open avowal as to why he will not extend credit. He takes the position that the exhibitor who is lax in his payments, injures all his fellow exhibitors, because he increases the exchange's cost of doing business, and thereby forces the exchange to increase their prices to prompt-paying exhibitors.

ROSENTHAL WITH ALL FEATURE.

After seven years of activity in the motion picture affairs of Chicago, Al Rosenthal has yielded to the call of Broadway and joined the forces of the All Feature Booking Agency at 71 West 23rd street.

Starting with the Virginia Amusement Company of Chicago in 1908, Mr. Rosenthal was connected with the successful establishment of the Jefferson, Arch and Virginia theaters, later managing the Apollo theater for the Louise Amusement Company. When Warner's Features came into being, he joined forces with the Chicago branch of that organization, being one of the first feature road men to cover the territory of the Middle West. From the Warner Exchange Al Rosenthal moved to the World Film, later becoming identified with Metro. He is now receiving a royal welcome from his many friends in New York and meeting for the first time scores of business associates with whom he has had a phone, wire and mail acquaintance for many years.

"RIGHT OFF THE BAT" INTRODUCED BY PERCENTAGE BOOKINGS.

The practice of introducing a feature picture by booking theaters on a percentage basis throughout the territory controlled seems to be rapidly gaining in favor. Several productions recently launched by independent manufacturers have been handled in this manner with marked success, and have created a demand for themselves by proving their box office value beyond question to the theater managers in the sections of the country played. Mike Donlin in "Right Off the Bat," which is now being sold to the state rights' buyers by the All Feature Booking Agency, was launched in New York and New England by only booking certain theaters and playing them on a percentage basis.

The All Feature Booking Agency is preparing to launch five new features in the same way. Pawnee Bill in "The White Chief," Pawnee Bill in "The Frontier Detective," Pawnee Bill in "The Buffalo Hunters," May Lillie in "Queen of the Buffalo Ranch," and "The Fire King." Each of these productions is in five reels and will eventually be sold to state rights' buyers and booked to theaters on a straight rental basis.

"THE LOSING GAME" (Essanay).

This is a strong photoplay, full of action and thrills. Darwin Karr takes the leading part and portrays the character he represents with a skill that clearly brings out all the fine shades of emotion. He is the favored son of a rich father, but his rascally brother prejudices the father against him by stealing from him and placing the blame at his brother's door. The supposed thief is cut off in his father's will, but he does not betray his brother because of his mother's love for him. He fights manfully but rather unsuccessfully to make his own way in the world as the stigma of thief creeps up constantly to balk his efforts. Years later the father discovers who the real thief is and cuts off the rascally brother in his will. When the father dies the son creeps into the house with the intention of destroying the will. The two brothers meet and there is a battle for the will that makes an intense scene. The hero triumphs, however, and not only secures the estate, but wins the hand of the girl he has loved since his early boyhood.

Scene from "The Losing Game" (Essanay).

EDITH STOREY IN "A PRICE FOR FOLLY."

In "A Price for Folly," a powerful five-part dramatic screen story, announced as the first Vitagraph Blue Ribbon Feature release for December, Edith Storey plays the part of a ballet dancer. As is usual when this Vitagraph star is to appear in an unusual and novel dress, she designs the costume to the worn, and in this instance exercised more than usual care in drawing designs for the creation of the ballet costume and in selecting material for the making. It not infrequently happens that Miss Storey turns her home into a dressmaking establishment, and not only supervises every detail but does the actual work. The ballet costume in which she is seen in "A Price for Folly" is a creation from a composite design elaborated from more than a hundred costumes collected and tabulated by her from those worn by celebrated ballet dancers of the principal musical centers of the world.

Scene from "A Price for Folly" (Vitagraph).

In "A Price for Folly" Miss Storey, Antonio Moreno and Harry Morey play the leading roles in a list of characters enacted by such prominent players as Louise Beaudet, Charles Kent, Ethel Corcoran and Arthur Cozine. The scenes of the story are laid in France and admit of exterior and interior backgrounds that are exceptional in beauty and artistic completeness.

"THE ALTERNATIVE" (Clipper.)

The "business-man" husband and the society wife are offered in a remarkable story, "The Alternative," an American-Clipper feature released Nov. 20. Constance Crawley and Arthur Maude assume the leads and present virile interpretations. Miss Crawley as the wife who spends all the income her husband is enabled to rake together, gives a deft dramatic performance, and in the moment she realizes her husband has given his all to her and is on the verge of ruin, the real womanhood in her asserts itself and the superficial society cloak is cast aside.

Scene from "The Alternative" (American-Clipper).

The husband, Mr. Maude, for the first time realizes it was not his lavish display of wealth that made him dear to his wife, but that she loved him for the manhood which was his. Both Miss Crawley and Mr. Maude develop to the fullest the tense situations carrying the drama of the story.

"The Alternative" is in three reels.

"ROSEMARY" (Metro).

"Rosemary, That's For Remembrance" has as its co-stars Marguerite Snow and Paul Gilmore, and was made in California at the studios of the Quality Pictures Corporation, and will be released on the Metro Program about the first of the year. The cast includes Virginia Kraft, William Clifford, George F. Hernandez, Frank Bacon and Maurice Cytron, and William Bowman directed the taking of the picture.

Scene from "Rosemary" (Metro).

"THE REFORM CANDIDATE" (Pallas).

Closely following its initial release on the Paramount Program, "The Gentleman From Indiana," by Booth Tarkington, starring Dustin Farnum, Pallas Pictures announces as its second release, "The Reform Candidate," written by Maclyn Arbuckle and Edgar A. Guest, and starring the former.

"The Reform Candidate" is a screen version of Mr. Arbuckle's former stage success of the same name and presents a sparkling comedy of human interest such as the popular Maclyn has made famous on both the stage and screen. Outside of its humorous theme, the play carries a dramatic touch that makes it of more than ordinary interest and tells a story of home and politics.

Supporting the star in this play are such popular film and stage players as Myrtle Stedman, Forrest Stanley, Charles Ruggles, Howard Davies and others of equal ability. Under the direction of Frank Lloyd, the play has been given effective backgrounds and judging from this producer's work in "The Gentleman From Indiana," a realistically staged film may be expected. The camera work has been entrusted to the expert care of Fred Dobson, who has taken over 50,000 feet of film up to date for Pallas Pictures without a single re-take. Mr. Arbuckle's characterization in "It's No Laughing Matter" has made many new friends for him among the motion picture public and even greater success is predicted for him in "The Reform Candidate" than was accorded him in his last film subject. December 16th is the date set for the release of his new photoplay on the Paramount Program.

Scene from "The Reform Candidate" (Pallas).

"MARY'S LAMB" WITH RICHARD CARLE.

Pathe will release on Nov. 26 Richard Carle's well known play "Mary's Lamb," which Donald Mackenzie has produced for the Gold Rooster program with Mr. Carle himself in the lead. That Mr. Mackenzie can make first class comedies is attested by the success of "The Galloper." In "Mary's Lamb" he has turned out a picture which is full of laughs and furnishes amusement out of the ordinary. Jessie Ralph, a comedienne of the first rank, does some excellent work in the picture, and with Mr. Carle dominates the entire play.

Scene from "Mary's Lamb" (Pathe).

"Mary's Lamb" is sure to meet with a hearty reception from all lovers of pure comedy. It is pleasingly free from slapstick and the sub-titles, which are well chosen, help to bring out the comedy.

VICTOR MOORE IN "CHIMMIE FADDEN OUT WEST."

Victor Moore's third Paramount photoplay, produced by the Jesse L. Lasky Feature Play Company, and his second appearance as the Bowery boy, "Chimmie Fadden," will be shown Nov. 22, when Mr. Moore will be seen in "Chimmie Fadden Out West." Pursuant to announcement made some months ago, Mr. Moore will do series of Chimmie Fadden photoplays following his enormous success in his first experience in the role.

Cecil B. DeMille and Jennie MacPherson wrote the comedy and Mr. DeMille personally directed it. The Lasky Company was fortunate in being able to retain for the principal roles all the players who took part in the original "Chimmie Fadden," which was released on the Paramount program last July. In the cast are Miss Camille Astor, Mrs. Lewis McCord, as Chimmie's mother; Raymond Hatton, as the brother; Ernest Joy, Tom Forman, Harry Hadfield and Miss Florence Dagmar.

Scene from "Chimmie Fadden Out West" (Lasky Paramount)

For this comedy they have taken Chimmie Fadden far from his old haunts on the Bowery and placed him in a western environment. Chimmie leaves New York for the gold mining district of Nevada for the purpose of making an announcement that he has found gold and starting an advertising propaganda for the railroad which runs through the territory. All this he manages to do, but not without difficulty. It happens, however, that his employers, seeing the opportunity to capitalize on Chimmie's publicity, issue stock for the fictitious mine. Chimmie turns on them in time to save hundreds of persons from financial ruin.

"Chimmie Fadden Out West" is Victor Moore at his best.

V-L-S-E ADOPTS UNIT SYSTEM FOR PAPER.

The latest innovation in the general movement for better posters is the division of twenty-four sheets into units, so that any part or the whole of the sheet may be used by the exhibitor as he chooses.

This new idea was conceived by Albert E. Smith, treasurer and general manager of the Vitagraph Company, for the Blue Ribbon Features released through the V-L-S-E.

Commencing with "The Cave Man," which is scheduled for release on the 29th of the month, this company will put out a twenty-four sheet made up of three separate eight-sheets, and lithographed in such a way that the exhibitor can utilize any one of the three by simply pasting a strip across the top or the bottom. For instance, on "A Price for Folly," which will be released on December 13th, the twenty-four sheet is arranged in such a way that there are two three's and six-sheet available for separate use. This gives the exhibitor three three's, two six's, a one, half and twenty-four sheet on the same release.

"THE WARNING" (Equitable).

For the production of "The Warning" in which Triumph Film Corporation will offer Henry Kolker on the Equitable program, Director Edmund Lawrence and a company of sixteen players journeyed to The Mammoth Caves of Kentucky and while there staged a number of scenes representing the experience of the victim in Hades.

Stalactites, stalagmites, grotesque land gyrations and the myriad queer freaks of underground tunnel and grottoes, all lend their enchanting atmospherical detail to a series of weird and startling climaxes and dramatic situations which more than accomplish the unusual.

Scene from "The Warning" (Equitable).

"The Warning," delivering a powerful moral, yet none of the preachy type, represents the best work of the young director, Edmund Lawrence. The story, in itself a powerful affair, from the pen of Julius Steger, who protrayed the principal role on the speaking stage for several years, winds itself about the lives of a man, his wife, a siren and a steadfast boy.

Four hundred grotesquely costumed players were used in a number of the big scenes. Henry Kolker, the star of the piece, creates a vogue in that he insisted on short, terse scenes, and proved by his work that sufficient lucidity and understanding could be conveyed in short scenes to carry out the story without protracting and elongating.

"The Warning" will be released December 6 through the World Film Corporation, on the regular Equitable program. It is in five acts, three hundred and seventeen scenes, and required nine weeks to complete.

SLIDES FIFTY YEARS AGO.

An interesting Exhibition of Lantern Slides used about half a century ago will soon be opened in New York City. One of the foremost pioneers in the business in those days was Emanuel L. S. Hart, whose office was then in a small building on the site of what is now known as the Flatiron building.

Mr. Hart was famous as an inventor and was granted several patents for stereopticons by the U. S. Patent Office. He also gave church and other entertainments illustrated with lantern slides. These are the slides that the Novelty Slides Company have obtained possession of. They consist of lectures, travelogues, astronomical subjects, etc.

The entire collection will be arranged, catalogued and indexed, and put on exhibition at the Novelty Slide Company's offices early in November.

UNIVERSAL PLAYERS AT BEAR LAKE.

The Bear Lake Region, seven thousand feet above sea level, is where William Worthington went with his company of Universal players to produce the exterior scenes in the production of Walter Woods' three-reel story of the northwest, "Bloodhounds of the North." Herbert Rawlinson is featured in the production, with Agnes Vernon playing opposite him.

An interesting feature of the company's stay in the mountains is the narrowness of their escape from being snowed in and forced to remain away from the studio for a week or more after they had finished their production.

William Worthington Company at Bear Lake.

"JANE" NEXT OLIVER MOROSCO RELEASE.

As its next release on the Paramount Program, the Oliver Morosco Photoplay Company announces a screen adaptation of Charles Frohman's greatest comedy success, "Jane," in which Charlotte Greenwood and Sydney Grant share the stellar honors. Charlotte Greenwood portrays in the film, the ludicrous character of "Jane" orginally created by Miss Johnstone Bennett, the first of the hundreds of "Janes" that played the part in this country for five seasons.

Charlotte Greenwood and her comical little partner, Sydney Grant, have established an enviable reputation among patrons of the big-time vaudeville and musical comedy theaters throughout the country and make their first motion picture appearance in this film.

Replete with comical situations and a mass of laughable complications, "Jane" is most effectively turned into a model film comedy at which advocates of the non-slapstick photoplay may point with pride. In the title part of the maid, Miss Greenwood displays her side-splitting antics with remarkable result and is ably supported by her partner, who presents an excellent foil for her comedy. A splendid supporting cast includes Forrest Stanley, Myrtle Stedman, Howard Davies, Herbert Standing, Syd de Grey and Lydia Yeamans Titus. The play has been staged under the direction of Frank Lloyd, and will be released on the Paramount Program December 6.

Scene from "Jane" (Morosco).

An original one reel comedy now being released by the Imp-Universal is "Vanity's Cure," written and produced by Matt Moore.

"THE TAINT" (Lubin).

In "The Taint," the Lubin release of December 1, Pearl Gaddis, the little lady of the south who is fast jumping into the first rank of scenario writers, has written a three part subject of considerably more than the ordinary type and style, and Director Sidney Olcott once more accredits himself with glory in its production.

Scene from "The Taint" (Lubin).

Dealing with the tremendously dramatic subject of a girl accused unjustly by an insistent lover of being of colored blood, the writer has handled the theme in a manner inoffensive to any race or color and yet forcefully telling her story in a way which grips the interest through every foot of the film's unwinding.

Valentine Grant, the dainty ingenue and leading lady who has been appearing in this series of three reel subjects produced by Sidney Olcott, is again seen in the leading role and in her support are Roy Sheldon, P. H. O'Malley and James Vincent.

NAVY MEN SEE "THE NATION'S PERIL."

Lieut. Commander Frank Taylor Evans of the Newport, R. I., Naval Training Station, was the guest of Director Terwilliger last week at a private showing of Terwilliger's latest feature, "The Nation's Peril." With him came a number of his fellow-members of the Training School, all of whom made the trip from Newport especially to view the picture, being interested both in the subject matter of the picture, depicting as it does the U. S. Atlantic Fleet in action, the men of the Training School and the War College at Newport, and also the personal appearance of most of the audience which assembled at Mr. Terwilliger's invitation.

The officers were especially impressed with the marvelous record of gunnery of the fleet demonstrated in the sinking of the ship which the Lubin Company bought for the purpose of being sunk by the fire of the battleships, and also by the innovations shown in night photography in the burning of "Lubin Village" after the artillery bombardment.

Commander Evans and his colleagues were enthusiastic in their praise of the bearing and portrayal of the young naval lieutenant as portrayed by Earl Metcalfe, who is featured in the play.

HARMO ORGAN AT BIG HOUSE.

The use of pipe organs for "playing the pictures" is growing in popularity with up-to-date exhibitors and theatrical managers. This is evidenced by the increased demand for instruments of that nature and for that purpose, not only in the city proper, but also in the adjoining territory and throughout the country. These facts are highly appreciated by the many patrons of the photoplay houses, and deservedly so, for a good pipe organ played by an intelligent musician, lends itself admirably to the depiction of the silent drama. The management of the Broadway Photoplay Theater at 103rd street and Broadway, this city, has recently installed one of the Harmo pipe organs, much to the pleasure and satisfaction of themselves and their patrons.

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Trade News of the Week

Gathered by Our Own Correspondents

Boston Fire Rule Case

New England Universal Exchange Takes Its Test Case to the Superior Court—Was Arraigned by Fire Commission—Fined $50 on Each of Four Counts—Manager Eslow Making Fight for All Exchanges.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

IN a test case the New England Universal Film Exchange, with offices on Boylston street, Boston, was fined in the Roxbury district court $50 each on four counts of violating the fire prevention rules, as laid down by Fire Prevention Commissioner O'Keefe. The decision was appealed and will be heard in the Superior Court.

The company was charged with having a door "not sufficiently closed," in a room where combustible and inflammable materials were stored; with having combustible materials in a room where films were stored, and on two counts of keeping films exposed without metal containers.

The principal witness at the hearing was Walter L. Wedger, chemist for the state police.

Following the reading of the complaint and the testimony the attorney for the film concern presented to the court a motion that the case be quashed, alleging that the commissioner had no legal right to make rules and regulations regarding the storing, keeping and handling of moving picture films.

When this case is heard in the Superior Court, every film exchange man in the state should assist Mr. J. Arthur Eslow, manager of the Universal, in his efforts to overrule the decision of the lower court. If this decision is upheld it means that stricter rules and regulations will be enacted by the fire prevention commissioner against every film exchange.

Of course there is a great doubt regarding the legality of the right of Commissioner O'Keefe to enforce the regulations of his office. These regulations have never been enacted into the statutes of the city or state, therefore there ought to be a very good chance of reversing the decision on this contention. The commissioner is appointed to office by the governor and legally ought to have no right to enforce regulations of his own making.

Film Men Should Fight This Together.

If the film men do not band together in a fight against such treatment they will only suffer more as the result of these rules.

It has been rumored that a representative of the fire prevention office has been calling on every exchange manager lately and ordering them to use a certain type of can for their film. These cans cost 30 cents each. The cans that they are using at the present time meet every requirement of the law, and it appears as though the film men are in for some persecution at the hands of this office.

"THE MELTING POT" CONTEST.

In an effort to prevent the exhibition of the moving picture "The Melting Pot," at the Royal theater, Worcester, William C. Mellish, as coulsel for E. W. Lynch, of Worcester, appeared in the jury waiver session of the Superior Court and asked for a restraining order. An order of notice was issued by Judge McLaughlin. Mr. Lynch contends that he holds an option for the purchase of the New England rights of the picture and that the showing of it in another house would work an irreparable injury to him. It is believed that the case may be later tried on its merits.

Manager Vine Back from Chicago.

Manager Frank H. Vine of the New England office of the World Film Corporation, is back at his desk after a week's absence, during which time he was attending the World's managers' convention in Chicago. Mr. Vine reports that the Equitable features are proving most popular in this territory. "Trilby," featuring Clara Kimball Young and Wilton Lackaye, played to capacity during the past week at Loew's St. James theater, Boston.

New England Business Notes.

Manager Harry F. Campbell of the Boston office of the World Film Corporation is elated over the success of the Fox feature, "Carmen," during its recent Boston run. Mr. Campbell reports that "A Fool There Was" is still playing to capacity houses throughout this territory. This film has been exhibited over six hundred times in the city of Boston alone. He claims that this is a record for the exhibition of any one photoplay in the city.

The Eastern Consolidated Amusement company, of Springfield, was incorporated during the past week with a capitalization of $125,000. The incorporators are Harry W. Stacy, Harry C. Shaw, Herbert G. Farquhar and Burdette M. Bancroft.

Manager Samuel Bernfield of the Pathe Exchange reports that the Gold Rooster features are meeting with tremendous success in this territory. The Boston theater (a Keith playhouse) is running one of them three days each week.

New Strand at Steelton, Pa., Opens

Under the Management of Harry L. Sellers, Who Is No Newcomer in the Craft of Exhibiting Pictures—A Fine New Theater Opens Hospitable Doors.

Special to Moving Picture World from Philadelphia News Service.

THE new Strand, located at Front and Pine streets, Steelton, Pa., opened its doors to the public on Monday, Nov. 8, under the management of Harry L. Sellers, who also manages the Standard, in Steelton. This new home of first class moving picture films occupies the first floor of a brand new structure erected for Robert M. Frey, a retired business man of that locality. It is a handsome structure, absolutely fireproof in construction and occupying a plot of gound 45 by 100 feet in dimension.

Mr. Sellers announces that only first-class pictures will be exhibited and that the program will be changed daily. Five hundred and eighty-one seats have been put in, and each chair has been placed so as to afford the most comfort possible and allow an unobstructed view of the screen. The ventilation system is the most modern obtainable, consisting of the admittance of fresh air by means of a suction fan and the expulsion of air that has circulated through the theater by means of an exhaust fan. Two of the latest model Simplex machines have been installed. The house will be thoroughly illuminated with three dome electric lights of 200 candle power each and eight side lights, also electric, of smaller candle power. Gas fixtures have been installed to be used in cases of emergency.

Mr. Sellers' first venture in the show business took place nine years ago, when he, in partnership with Samuel Couffer, Sr., purchased the Standard theater from the Orner Brothers, of Altoona. Later on he purchased the Couffer interests and is now the sole proprietor of the theater, which has been greatly enlarged over its former capacity.

THEATER EMPLOYEES' BALL.

More than 1,500 employees of the various theaters scattered throughout this city attended the theatrical employees' ball, recently held at the Eagles' hall, Broad and Spring Garden streets. The program for the evening was opened with several vaudeville turns which brought forth much applause. Following this came a cabaret which was of a most pleasing nature. Everyone then repaired to the dance floor, where the festivities commenced in earnest.

Music for the occasion was furnished by two orchestras, one of these being a real innovation in this section in that it was composed of four real old darkies, all of whom call Memphis their home. The dancing continued until the wee small hours of the morning and a remarkable fact was that almost everybody present stuck until the finsh. The affair was unanimously voted a huge success, both socially and financially.

VANOSCOPE COMPANY INCORPORATES IN DELAWARE.

The Vanoscope Manufacturing Company was recently incorporated under the laws of the state of Delaware for the purpose of engaging in the manufacture and sale of mechanical devices to be used in connection with the moving picture industry. The new company has a capital stock of $3,500,000, William J. Robinson, Robert C. Mayer and Thomas C. Meadows, all of New York City, being the principal incorporators.

METROPOLITAN BOOKING MOVES

The Metropolitan Booking Office has moved from 1316 Vine street to new headquarters in the Kriterion building, 1309 Vine street. Harry Bryan, manager of the local branch, reports business as being of a most satisfactory nature and declares that they were forced to seek larger headquarters in order to acquire better facilities for the further continuance of business.

A SUCCESSFUL SUPPLY MAN.

Lewis M. Swaab, proprietor of the Swaab Film Service, 1327 Vine street, Philadelphia, Pa., represents one of the most successful motion picture men in the east, having been engaged in the business longer than the owner of any other supply house in this section of the country. Mr. Swaab was one of the first to recognize the wide field offered by the moving picture industry and immediately prepared to take advantage of the opening offered by opening an establishment in a private house, at 338 Spruce street, which was subsequently altered into a store front.

L. M. Swaab.

Business increased and it became necessary to seek larger headquarters. A site was selected at 129 North Eighth street, at the time the center of the moving picture industry in this city. As the tide of business began to move in a northwesterly direction toward Thirteenth and Vine and Race streets, Mr. Swaab again searched for other quarters.

The establishment was moved to 1327 Vine street, where it has remained ever since. Business-like methods and honest trading have been good for business until it now represents a most lucrative and praiseworthy establishment. Mr. Swaab has represented the Nicholas Power Company for the past twelve or fourteen years, having started with their No. 1 machine, a model that is by no means familiar to the operator of today, and a model that has never been seen by two-thirds of modern supply houses.

The Swaab Film Service are now jobbers in Power, Simplex and Baird machines, Kleegl spotlights, Caille Brothers ticket choppers and the Minusa Gold Fibre screens. Lenses of every foci are carried in stock, as well as rheostats for any voltage, pianos, organs, Columbia graphophones and thousands of parts for every type of machine used in the moving picture business. Mr. Swaab is now treasurer of the Interstate Film Company, distributors of the Universal program.

In speaking of the success of the Swaab establishment, mention must be made of Mark L. Swaab, son of the proprietor. The younger Mr. Swaab, who was recently married, has been very industrious in his endeavors to insure the success of his father's enterprise and has spent practically all of his time in this field.

Triangle Films at the Belmont.

The Belmont theater, Fifty-second above Market street, West Philadelphia, formerly operated by Mr. Wheeler, recently opened its doors to the public with an exhibition of Triangle pictures. The first week was reported as entirely successful and an effort will be made to keep the citizens of that locality interested in the theater by the extra fine quality of the pictures exhibited.

The Grand Has Grown Grandly.

It is remarkable when one remembers the initial appearance of a moving picture theater in the vicinity of Fifty-second and Market street. The first theater in that neighborhood was known as the Grand and occupied a small store. Mr. Brown, proprietor of the Overbrook theater, now owns the Grand and has converted this house into one of the most beautiful in West Philadelphia. The theater has been greatly enlarged and enjoys the patronage of many people.

Philadelphia Business Notes.

For the second time in less than two months D. W. Griffith's magnificent historical spectacle, "The Birth of a Nation," will be offered at the Trent theater, Trenton, N. J., beginning with the week of November 15.

Mr. Swaab, proprietor of the Swaab Film Service, 1327 Vine street, announces the sale of several Newman ticket choppers to the Strand theater, Norfolk, Virginia. He reports having experienced a large demand for this machine during the past several weeks and is of the opinion that every exhibition should become acquainted with the benefits to be obtained from the use of this labor saver.

It is reported at the home of the Calehuff Supply Company, 1301 Race street, that they have recently sold much new equipment to Higgins & Son, proprietors of the Majestic theater, Pottsville, Pa., and the New Majestic theater, Shamokin, Pa. It is the intention of Mr. Higgins to make their establishments absolutely modern and first class throughout and to invite the patronage of many folks by the excellent service and quality of all pictures shown.

The Superior Theaters Corporation has recently been incorporated under the laws of Delaware for the purpose of conducting places of amusement. The new concern has been capitalized at $10,000, Artemus Smith, Martin E. Smith and T. Morley Smith, all of Wilmington, Del., being the principal incorporators.

J. Hendrickson, proprietor of a moving picture theater in Allentown, N. J., has recently mades everal important changes in his house, including the installation of much new equipment. Mr. Hendrickson is a thoroughly up-to-date exhibitor and insists upon keeping his theater in a most modern condition. He is well supported by the folks of that vicinity, who enjoy visiting his establishment on account of the excellent quality of the shows.

Writing Censor Bill

District of Columbia Local Censorship Bill Being Prepared for Presentation to Congress—Censors May Have Absolute Authority to Ban Films—Local Organizations That Will Push Along the Measure.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

IT is pretty generally believed in Washington that a bill providing for the establishment of a motion picture censorship for the District of Columbia is now in the process of preparation and will be presented at an early date in the coming session of Congress. This bill is to be framed so that the board of censors will have absolute authority to bar the exhibition of not only immoral, suggestive and sacrilegious films but those which would be particularly offensive to any race or creed. It is understood that the outlines of the bill have already been prepared by a high official in the Anti-Defamation League of America, a national organization of leading Hebrews. A number of organizations of Washington have already indorsed the plan for a motion picture censorship law for the city, among these being the Young Men's Christian Association, the Washington Truth Society, and the International Reform Bureau of which Dr. Wilbur Crafts is the head. It is believed that many of these have already appointed committees to urge the adoption of this legislation.

LIEUT. JIM P. ANDERSON GOES TO NEW YORK.

It was with no little regret that the members of the motion picture industry in this territory received the announcement that Lieut. Jim P. Anderson, manager of the local office for the Fox Film Corporation, has been assigned to special work in New York under the direction of General Manager W. R. Sheehan. When seen by the correspondent of the Moving Picture World, Lieut. Anderson stated that he was unable at this time to say definitely what his future work will be. Nevertheless, his new duties are in the nature of a promotion. He has gone to New York to consult with the firm.

Succeeding Mr. Anderson is Carl F. Senning, who has been traveling through this section as a representative of the Fox Film Corporation since the opening of the local office with the exception of the short time he spent attached to the Atlanta office. Mr. Senning is a man who is pretty generally well liked by all with whom he has come in contact and he is being congratulated on his promotion.

This story would in no wise be complete without a word or two about Miss Mary Jeffries, who has been given entire charge of the booking and bookkeeping work of the office. This also comes as a promotion, for with the added responsibilities comes added remuneration, it is said. Miss Jeffreis is one of the best known film executives in the city. She is extremely popular and holds the confidence of her employers and all others with whom she comes in contact. During the three years she has been in the film business she has established a record for efficiency that would do credit to the most experienced man. Although very young, she has had thrust upon her a very large amount of responsibility. This has given her a good opportunity to display her capabilities, and all those who knew her are of the opinion that the promotion is one well deserved.

ADVOCATES A LAW AGAINST FALSE ADVERTISING.

In light of some little advertising in the local newspapers which has been more or less open to criticism, the motion picture exhibitors of Washington are greatly interested in the plans of the local commercial organizations to investigate the question of "false" advertising. The Retail Merchants' Association has recently appointed a very active committee, which will endeavor to devise a plan for discouraging the making of misleading or false statements in advertising, and will report to a special meeting of the association to be held the latter part of the month. It is expected to recommend a suitable measure to be introduced in Congress at the coming session to make those who persist in such a practice amenable to law.

Many extravagant statements have appeared in the press, and at times there have been announcements that have been decidedly misleading and subject to comment. A "false" advertising law would apply to the theaters as well as to the stores of Washington and the more conservative of the exhibitors feel that such a law would be very desirable.

"I am for such a law from start to finish," said President Harry M. Crandall of the Motion Picture Exhibitors' League of the District of Columbia, "and I am sure it will be generally favored by the members of the craft here. I will certainly do all that I can to aid the different committees in their work looking to secure the passage of the law."

M. J. Sonneborn Has Headquarters Here.

M. J. Sonneborn, of the Kriterion Film Service, of Baltimore, Md., is making his headquarters in this city in the Film Exchange building, on E street, near Ninth street, Northwest. In this building is also located Sidney B. Lust, who some time ago purchased the business in this city of the United Film Service.

Capital City May Have Big New Hall

Immense Building to Seat 15,000 Persons May Be Erected with Stage for All Kinds of Entertainments—Primarily an Auditorium.

ANOTHER proposition is under consideration in Washington which may bring an additional motion picture theater into the local field. For many years past it has been the ambition of the National Capital to have a convention hall of sufficient size to accommodate a large number of people. Plans have been drawn for a building to cost $400,000 which is to be located on M street, between Third and Fourth streets, Northeast, near the Union Station. The property is said to have been purchased at a cost of an additional $150,000. The building will be of brick, with Indiana limestone trimmings, and one-story high with the exception of the front, which will be three stories so as to provide for committee rooms, cloak rooms, lobbies, lavatories and quarters for the officials. The wings will contain sixteen stores. The building is to have a seating capacity of 15,000. The stage will permit the largest known amusements and allow for a large number of dressing rooms on both sides. Primarily a convention hall, this huge building will be suitable for the staging of all sorts of amusements.

IMPORTS OF UNEXPOSED AND OF RAW FILM.

American importations of sensitized but unexposed films for the month of August, representing the latest statistics just issued by the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, show an increase of almost one and a half million feet over the same month of 1914, when there was brought into the United States 3,141,304 lineal feet to the value of $78,081. According to the figures given the price of raw stock has declined considerably, for the 4,607,220 lineal feet imported in August, 1915, is listed as of a value of $57,885. Our total imports for the year ending with August (eight months) show that in 1914 we purchased from Europe 38,708,695 lineal feet of a value of $735,963, while in 1915 we bought 31,239,446 lineal feet of a value of $409,364.

Less Exposed Film Imported.

In the tabulation furnished by the bureau is evidence that the growth of production and the popularity of American films, as well as the difficulties experienced by the foreign manufacturers in producing by reason of the European war. In August, 1914, we brought from the other side 1,101,488 lineal feet of positive film, valued at $50,549, and negatives to the value of $21,957, while in that month this year the figures are for positive films, 435,884 lineal feet, valued at $11,019, and 79,641 lineal feet of negatives valued at $12,368. In preceding years the figures for the eight months ending with August for positive films were, 1913, 8,809,579 lineal feet, valued at $483,029; 1914, 14,657,952 lineal feet, valued at $716,718, and 1915, 6,020,693 lineal feet, valued at $193,919. The values of the negative films imported during the years named were $350,134, $311,076 and $133,113 respectively.

Exported Raw Film Successes.

Our exportation of raw stock during August, on the other hand, shows a very marked decrease over the same month of 1914. This year we sold to other countries 496,100 lineal feet, of a value of $30,962, while last year there were 2,420,390 lineal feet, valued at $92,444. The figures for the eight months ending with August during preceding years were as follows: 1913, 53,610,277 lineal feet, valued at $1,509,165; 1914, 87,403,734 lineal feet, valued at $2,532,987, and 1915, 105,565,571 lineal feet, valued at $2,517,850.

Big Jump in Exposed Film Exports.

Our exports of exposed film for the eight months ending with August, 1915, almost exceeded in quantity the entire export in value of the same commodity during the preceding two years, the figures being as follows: 1913, 21,034,877 lineal feet, valued at $1,486,369; 1914, 20,307,482 lineal feet, valued at $1,490,884, and 1915, 43,976,253, valued at $2,378.368. The figures for the month of August were: 1914, 1,872,180 lineal feet, valued at $137,297, and 1915, 4,616,358 lineal feet, valued at $322,723.

Abe Dresner Stops Over.

The first thing that Abe Dresner, the genial manager of the Kriterion Film Service of Indianapolis, Ind., did when he dropped off the train from New York at the Union Station, was to heave a sigh of regret that he was no longer a resident of The City Beautiful. Mr. Dresner had been in New York for the purpose of arranging to increase the activities of his exchange and passing through stopped over in this city to renew his acquaintance with the local exhibitors. Mr. Dresner was formerly the manager of the Universal Film Exchange here and also president of the Screen Club. A popular vote would have awarded him the prize as one of the most popular exchange managers the city has ever had. Washington is still hopeful that he will return and sort of wake things up, for he is a live wire of a type it is desired to keep within city limits.

Films to Show Wool Industry.

W. S. Cline, of the motion picture laboratory of the United States Department of Agriculture, has been detailed to the bureau of animal industry, and has gone to Fort Collins, Colo., and other points in the West to make motion pictures of the wool industry for the Government.

BALTIMORE NOTES.

Rush to See Popular Players.

THERE was a hot old time at the New theater, on Lexington street, last week, when crowds of men and women assaulted that house in the effort to get a glimpse of Francis X. Bushman, Beverly Bayne and Lester Cuneo, who were the guests of the management. The women were apparently worse than the men. Several panes of glass were broken and the ticket booth with the girl cashier still inside, was pushed back a distance of ten feet. The selling of tickets had to be discontinued for an hour and a half, and for half an hour the crowds were so great as to tie up the Lexington street cars. The management of the theater were forced to send the S. O. S. signal to the Western district police station, and Captain Cole and a valiant company of seven policemen answered the cry. They had about all they could do to keep the mob from pushing in the front of the theater.

Inside the house the three popular moving picture stars viewed themselves on the screen in "Pennington's Choice," in which they appeared. After the show each made a short talk to the audience.

New North Avenue House.

Plans were recently filed in the office of the building inspection for the construction of a motion picture theater to be erected at North avenue and Rosedale street, Baltimore. The building is to be 50 feet wide and about 120 feet in depth, and it is estimated that the cost of the structure will be about $18,000. The plans were filed by Harrison L. Stiles. J. E. Laferty is the architect.

Maryland Movie Club.

The Maryland Movie Club held a banquet recently in celebration of the opening of its new meeting place at 912 North Howard street. A large number of members were present. The club is making arrangements for its coming ball, which is to be held some time in February. The room was decorated with palms, flowers and photographs of motion picture stars.

Auditorium to Show Films.

The Auditorium Players of Baltimore passed out of existence November 6, and the following Monday that theater was turned over to motion pictures. Frederick C. Schanberfer, president of the J. L. Kernan company, which has been operating the stock company and which owns the Auditorium, made this announcement which came as a complete and general surprise in local motion picture circles.

A New Theater.

J. E. Laferty, architect, is preparing plans for a one-story motion picture theater to be erected at North avenue and Ninth street for the Walbrook Amusement company. The building is to be 50 feet in width and about 150 feet in depth. It is expected that the plans will be completed and ready for the inviting of proposals for the construction of the theater within a week or ten days.

NORTH CAROLINA NEWS.

R. V. Anderson Goes to Universal F. & S. Company.

MANAGER R. V. ANDERSON, of Atlanta, Ga., formerly of the General Film company, but more recently connected with the Mutual Film corporation, has taken charge of the business of the Universal Film and Supply company, in Charlotte, N. C., succeeding to that position on the resignation of E. F. Dardine.

PITTSBURGH NEWS LETTER.

Special to Moving Picture World from Pittsburgh News Service.

Triangle Comes to Grand Opera House.

THERE has been widespread speculation as to where the Triangle films will be shown in Pittsburgh and who will control the rights for their exhibition. It was announced last week that Harry Davis and John P. Harris closed a long-time contract with the Triangle for the exclusive use of its production in the Grand Opera house, and that this contract was put into effect last Monday with the presentation of Douglas Fairbanks in "The Lamb," and Raymond Hitchcock in "My Valet."

Big Films at Johnstown's Cambria.

Last week was the last for traveling attractions at the Cambria theater, in Johnstown, Pa., as on Nov. 8, 9 and 10 the Cambria theater was given over to "The Birth of a Nation," and on Nov. 15 the great Triangle film service was inaugurated at the Main street playhouse.

The Cambria theater was dark Nov. 11, 12 and 13, as it took those three days to make the changes necessary in the playhouse for the inauguration of the Triangle film service. A special stage setting has been provided.

Skirboll Needs More Room.

The Metro Pictures Service, at 212 Fourth avenue, Pittsburgh, Pa., with Joseph S. Skirboll as general manager, has grown so rapidly since its invasion in this city that they have finally been compelled to broaden out in order to take care of its ever increasing patronage. The fact that Mr. Skirboll has devised numerous clever and effective devices in the way of advertising for the exhibitors, this branch has earned the reputation of being the best exchange in the country in the way of supplying advertising helps for the exhibitor. This part of the business has also grown so rapidly that more room is needed to carry it on properly, and in accordance the second floor of the Metro building will be used in the future for this part of the business. In the future it is the intention of the advertising department to further increase its efficiency and many novel advertising stunts will be devised from time to time.

Manager Skirboll is planning advertising campaigns in magazines and newspapers and he will also take advantage of bill board space.

Strand at Erie Opens.

The new Strand, on State street, between Ninth and Tenth streets, Erie, Pa., was opened this week to the public, and has been playing ever since to record-breaking crowds. The entire cost of the new building is close to $100,000. Decorations and furnishings of the structure will cost more than $20,000. The theater will seat approximately fifteen hundred persons. It is constructed throughout of steel and concrete and is fireproof.

Lande Reports a Rush.

H. A. Lande, who is at the head of the consolidation of the United Film Service and the Quality Film Company of Pittsburgh, announces that as soon as the announcement had been spread broadcast that the United Film Service and the Quality Film Company had joined forces there was an immediate rush of new business that has been keeping the force working overtime ever since. The stock now carried is undoubtedly the largest carried by a single exchange.

Rosenthal Buys Two Theaters.

George Rosenthal is the new owner of the Variety and Comique theaters, on Beaver avenue, Pittsburgh. He recently purchased these houses from Charles Freeman and took possession Oct. 26. J. L. Evans is temporarily acting as manager of both houses.

The Weilands' Stork Was Generous.

A. A. Wieland, of the Wieland Film Exchange, of Pittsburgh, became daddy to a pair of twin boys Thursday, Nov. 4. Mr. Wieland says that this is more than he bargained for, but nevertheless they can stay. A New York friend heard of the arrival and sent the following telegram: "I thought Wall street was in New York, but am now convinced that it is in McKinley avenue, Pittsburgh. Congratulations."

George Gray on Hudson Staff.

The latest addition to the road staff of the Hudson Feature Film Company, of Pittsburgh, is George Gray, who is working the city trade at present. Great things are expected from George as he has already shown up very good and has hosts of friends among the exhibitors.

Panoplas Gets Triangle for McKeesport.

Frank Panoplas, manager of the Lyric, in McKeesport, near Pittsburgh, Pa., announces that he has secured the Triangle service for that town and will start showing the pictures Nov. 15. The Lyric is owned by Messrs. Panoplas and Lambru and is one of the most up-to-date houses in this section. The building and equipment represents an investment of $50,000.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

Picture Shows Help Iron Company.

THE Low Moor Iron Company, of Low Moor, Va., have adopted motion picture exhibitions as a means of keeping their men contented and to do away with the constant changing of employees. This concern operates a very large place and have a thousand or more workmen constantly employed. It found that it would have to do something to keep efficient employees constantly on the job and has found that motion pictures are a tremendous factor in welfare work. It has taken a house that had previously been used for school purposes and has moved it to a new location, put in a concrete flooring, erected a small stage that may be used for lectures, and has made other improvements that has turned the building into quite a motion picture theater. A band has been organized and this plays during the exhibitions which are given every other night. The company maintains plants in two other cities and contracts for its pictures on the basis of three shows weekly. In the summer time an airdome is maintained at each place.

A nominal admission charge is made and the box office receipts are devoted to the renting of films and similar expenses. No charge is made for rent nor for electricity. That the employees of the company have welcomed this form of diversion for entertainment in the town is something of a novelty.

Fine New House in Elkins, W. Va.

R. H. Talbott, Elkins, West Va., is building a new theater, to play high-class photoplays exclusively. The building completed will cost $30,000. It is of white sandstone, handsomely finished both inside and out. A big attractive lobby is one of its features, and a balcony seating 300, the seating capacity for the house will be 1,120. The interior decoration is now nearing completion, and is very handsome. G. B. Harvey is the contractor, and the house is to be opened Nov. 10 next. The house is named the Hippodrome.

New House at Marion, Va.

A new theater is now under construction at Marion, Va., which, when completed, will be leased and operated by J. B. Eccles. The city of Marion can boast of but slightly more than two thousand inhabitants, but it will have a theater as modern, well-equipped and up-to-date as any of those of the larger cities in this section.

"The Marion," as it is to be known, will have a seating capacity of about 350. Of this number fifty seats will be contained in the balcony, arranged to accommodate the colored inhabitants. To this there is to be a separate entrance from the main lobby.

Arrangements have been made for the installation of a Mirrow screen, Power's 6B projecting machines and a compensarc. The present plans are for the opening of the Marion on Thanksgiving Day. A four-reel daily program is contemplated. The Marion is the second place of amusement for the city, for D. Hutton has operated the Pastime here for many years. Both he and Mr. Eccles are well known in this section, both having been in the field for a considerable period of time.

LYNCHBURG NOTES.

By Julian T. Baber, Lynchburg Correspondent of Moving Picture World.

Sunday Shows in Lynchburg.

MOTION picture enthusiasts had the opportunity November 7 to attend the first Sunday performance given in a Lynchburg theater by the manager of the house. Manager Guy Barrett offered Pathe's "The Life of Our Savior," and the mere announcement in Saturday's papers that he would offer two free shows on Sunday resulted in a deluge on the Belvedere theater shortly before the hour for the first performance.

Belvedere Gets Paramount Service.

The Trenton theater has relinquished the Paramount picture franchise in order to take on musical tab shows during the winter, and the Paramount Program has been secured by Manager Barrett of the Belvedere, to fill in with Metro and V-L-S-E.

A. N. Waters Comes to Manage the Universal Theater.

Another change has been made in the management of the Universal theater, which is operated by the Piedmont Amusement Company, A. N. Waters, of Washington, D. C., having been appointed to succeed J. Bryan Craver. Since the Universal was opened more than two years ago the house has had no less than six or seven managers.

Films of Virginia Schools.

A Roanoke film concern is about to produce a series of educational pictures featuring the various colleges and schools in Virginia.

TENNESSEE NEWS LETTER.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

Chattanooga's New Strand.

THE Strand, South Chattanooga's new 5-cent motion picture theater, was thrown open to the public on Friday, Nov. 5, with the William Fox production, "A Celebrated Scandal," for the opening exhibit. Arrangements have been made to show Fox, Kleine, Edison and Pathe Gold Rooster films at the new theater.

A. J. Alper and A. Solomon, two well known young South Side business men, have charge of the theater, which they built under a partnership agreement. Two Powers 6A machines have been installed in a fireproof operators' room, and a $3,500 photo-play orchestra has been installed. The concern gave considerable attention to building a perfect ventilating system, and the house is heated by means of a gas furnace.

The bills will be changed daily. The South Side of Chattanooga has been in need of just such a theater for some time, and the new house should prove a successful venture. On the opening day at the theater free toy balloons were given to every woman and child who attended. J. P. Wilhoite, a local contractor, built the theater. The building is handsomely decorated inside and out and has a large seating capacity.

Theater Bills and Programs.

The Theato theater, of Chattanooga, recently exhibited the five-reel Tennessee production, "The Life of Sam Davis," a civil war story which was filmed at Nashville, Tenn., a few months ago.

The Alcazar, of Chattanooga, has been exhibiting some of the most successful photoplays ever seen in the city. Starting Monday, Nov. 8, Hazel Dawn, in the Famous Players' production, "The Masqueraders," was shown, and during the last half of the week Miss Geraldine Farrar appeared in the Lasky production of "Carmen." At the Picto theater Olga Petrova appeared in the Metro production "My Madonna." Several other big photoplays were on the screens in the theaters during the week and the moving picture lovers had plenty of places to go.

The Elite theater, of Clarksville, Tenn., has booked the famous production "Hypocrites," for Thursday, Nov. 18, and is expecting a big run on the picture, which went extremely well in the larger cities of the state.

Tennessee Business Notes.

William Emery, of Pikeville, Tenn., has purchased a gas outfit and black top tent with which he will handle a road show through Tennessee and the South.

The Palace theater, of Jellico, Tenn., is another one of the Tennessee country theaters which is showing a number of Biblical pictures. Arrangements have been made to show the following: Helen Gardner in "There Was Light," "Life of Christ," "Jerusalem," "Pilgrim's Progress" and the "Passion Play."

New Electric Bulb as Bright as an Arc Light

National Electric Light Association Has an Incandescent Bulb to Serve in Picture Projectors—Tested in Cleveland.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

A POWERFUL incandescent lamp, invented by the National Electric Lamp Association, East Cleveland, O., promises a revolution in the projection of motion pictures upon its further development. The lamp has been tested in several Cleveland picture theaters and declared an unqualified success, eliminating the use of a carbon light and eliminating the hazard of film fires.

The discovery and invention of this lamp undoubtedly means much to the progress of motion pictures. Nela Park laboratories have been at work on its development for several years and have perfected what the experts of the plant believe a positively safe equipment for projecting machines. It is necessary to use a specially designed lamp house which is large enough to hold two bulbs. When one burns out a switch is thrown and the other bulb sends its glare through the shutter.

A three-day test was made at the Home theater, Cleveland. The lamp was 300 candle-power, with the special lamp-house and reflector. The amperage was reduced to 15, alternating current, giving the same light as previously used with the arc light at 42 amperes. The new light, it is understood, will throw the picture at varying distances successfully, but with best effect in the Home theater at 65 feet. It eliminated the flicker on the screen and, according to officials of the National Electric Lamp Association, reduces the expense of projecting pictures more than half.

CLEVELAND'S TWO FINE NEW THEATERS OPEN.

Two new photoplay houses were opened in Cleveland—the Strand, an unusually pretty downtown house at Prospect avenue and East Ninth street, and the Y theater at West Thirty-fifth street and Pearl road.

The Strand is owned and operated by Friedberg & Adler. It seats 600 people and its picturesque decorations make it a veritable palace of entertainment. An extremely high ceiling is cut off with a false ceiling of lattice work and provides advantageous air space, auxiliary to the ventilating system. The lattice work extends along the walls and around some panel painting. Japanese lanterns hang from the ceiling. The stage is set off with a flower garden effect, back of which the curtain stands.

The Y theater is owned and operated by C. G. Thompson and Max Schactel, of the Victor Film service, and is in direct charge of Fred E. Johnson, former manager of the Metropolitan theater. It promises to be one of the most popular photoplay houses in Cleveland and is filling a need in a new and growing neighborhood.

TRIANGLE IN CLEVELAND.

Triangle pictures were presented to Cleveland for the first time a week ago when the Liberty and Gordon Square theaters produced the program which was shown in New York at $2 prices. The two Cleveland theaters established prices ranging from 15 cents to 50 cents. The Liberty's first offering was "The Lamb" and "My Valet," while the Gordon Square presented "The Iron Strain" and "A Game Old Knight." Each theater has only one show each night, with four matinees during the week. An augmented orchestra at each house lifts the show to the dignity of the so-called legitimate theater. Seats are all reserved.

The Wind-a-meer to Open.

Arnold Goodman will open his new theater, the Wind-a-meer, at Euclid avenue and Lakefront avenue, in the new Babin block, East Cleveland, within a short time.

STANDARD FILM'S NEW OFFICES.

The new headquarters of the Standard Film Company, Cleveland, occupying a large suite of rooms on the seventh floor of the Columbia building, is a model set of offices. General Manager Charnas and most of his force feel that the Exchange is almost like home.

"We certainly do feel at home here," said M. A. Lebensburger, treasurer and Cleveland branch manager. "We are working very hard for the success of our company and likewise for the exhibitors. We are doing everything possible to see that our patrons get satisfaction and service, and, of course, our exchange must have the latest of everything pertaining to the film business."

J. L. Evans with Michaels & Freeman.

J. L. Evans, formerly road man for the Fox Film Corporation, Pittsburgh office, and for the past four months manager of the Steuben theater, Steubenville, Ohio, is now connected with the Michaels & Freeman film exchange, Pittsburgh.

James Mooney Weds.

James Mooney, assistant manager of the Standard, Cleveland, recently was married to Mrs. Rowena Neville McGruder. Jim's friends are still handing him the usual congratulations.

Burton Garrett Buys Exchange.

Announcement is made that Burton Garrett, general manager of the Apex Feature Service, Cleveland, has purchased the company's office here. He has concluded arrangements with the Amer-Ross Film Company, Columbus, to handle the latter's productions in northern Ohio.

W. Smith Goes to the Funland.

William Smith, former manager of the Madison theater, is now managing the Funland, St. Clair avenue, Cleveland. Sid Bartlett, the owner, has other business interests which take up much of his time.

Ohio Briefs.

Architect Fred E. Elliott of Columbus is drawing plans for a theater addition to be erected for L. L. Dennison at Delaware, O., to cost $10,000.

The Liberty theater, Cleveland, has as a part of its equipment an arc controller, installed by the Speed Controller Company.

F. P. Woda has leased the Orpheum theater, East Ninth street, Cleveland, from S. Havelec.

Early Morning Shows in Louisville Paying

Five-Cent Houses Get Profitable Business Before Ten in Morning—An Experiment That Panned Out Well.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

WHILE Louisville has always been considered a poor town for showing pictures before noon, the 5-cent houses are now reaping a nice harvest on early morning business. The Star, one of the Kinney-Dittmar theaters, has been handling such a nice ante meridian business that the opening hour of the theater has been changed from 10.30 o'clock to 9.30, with the exception of Saturdays and Sundays, when the theater opens at 9 o'clock.

Morning business is picking up steadily, and has helped the box office receipts considerably, as the house has a rather small seating capacity, and even when playing to full houses in the evenings was unable to handle as much business as should be handled by a downtown theater. Interesting comedy material has aided considerably in building up the business of the Star.

POSSIBILITIES TALKED OF FOR MASONIC THEATER.

One of the most interesting prospective developments in moving picture circles in Louisville is that the big Masonic theater, at Fourth and Chestnut streets, may shortly be turned into a moving picture house. For some months the theater has been operating a film now and then, and a few big legitimate shows have also used the house.

Harry A. Bilger, formerly manager of Hopkins theater, a moving picture house at Second and Market streets, which burned about a year ago, and Prof. Ernest Natiello, leader of one of the leading concert bands, have a deal on to take over the house. Prof. Natiello confirmed the report, and stated that Mr. Bilger had taken an option on it. Mr. Bilger is visiting New York, Chicago and several other places where he is trying to obtain some high-class film service to offer.

If the proper arrangements can be made with film producing concerns, the deal will probably go over. It is understood that the theater will use a thirty-piece concert orchestra, which will be headed by Prof. Natiello. The musicians will come in on a co-operative basis, it is further understood. Since the moving picture theaters quit employing them there have been scanty pickings for local musicians. The Natiello orchestra has been heard several seasons at Fontaine Ferry Park, which has been under the management of Harry Bilger.

The park has been a losing proposition of late, it is said, and a deal is pending whereby it may be purchased as a public park by the city. The Park Circuit Realty Company, composed of A. C. Stuever and other St. Louis capitalists, purchased the park in 1903 from Tony Landenwich for $85,000, and spent several thousand dollars in installing amusement devices. Last season moving pictures were exhibited in connection with the open-air band concerts.

Back to Nature Films at Masonic.

Leslie Thurman, who succeeded E. H. Galligan as manager of the Masonic theater, of Louisville, has resigned his position, and G. E. Gaines, the treasurer of the theater, is temporarily in charge. The theater recently showed the Ruskin animated back-to-nature pictures. Prices were 10 cents for children at all performances. Matinees were 25 cents and evening performances were 25 and 50 cents. All seats were reserved. This is the first time on local records that seats have been reserved for moving picture exhibits. Dr. John Ruskin described the pictures.

Col. John T. Macauley Dies.

Col. John T. Macauley, proprietor of Macauley's theater, of Louisville, one of the oldest legitimate theaters in the South, died at his home in Louisville on Wednesday, Nov. 3, following an illness of several months. Col. Macauley was one of the best known theatrical men in the country and numbered his friends and acquaintances in the theatrical world by the thousands. The theater has on several occasions been used for moving pictures, but has stuck rather closely to legitimate productions. A. A. Bigelow, son-in-law of Col. Macauley, has been appointed administrator of the estate.

G. C. Reid, of the Singing Pictures Visits.

G. C. Reid, a representative of the Renfax Film company, of New York, manufacturers of singing motion picture films and devices, was recently in Louisville from the company's offices at Columbus, O. Mr. Reid travels Ohio, Kentucky, Virginia and West Virginia out of the Columbus office. He reports that business is opening up nicely over his entire territory just now.

New Picture Houses.

L. H. Davis, of the mercantile firm of Davis & Asher, at Livingston, Ky., has just opened a new theater with a seating capacity of 250 people. Mr. Davis purchased an old Edison machine for which a number of new parts were obtained from Louisville.

Haydon Causey, of Bowling Green, Ky., has purchased a machine and six reels of film for a road show which will be operated in Kentucky and Tennessee.

William Zerr, of Cannelton, Ind., was recently in Louisville, where he purchased a complete outfit with which to establish a new picture theater that will have a seating capacity of 250.

Bradbury Brothers, of Louisville, who have established a number of moving picture theaters in Kentucky and adjoining states, have just purchased a piano and complete electrical outfit and will equip a picture house at Vevay, Ind., which will have a seating capacity of 275 people.

C. A. Wheldon, of Broadhead, Ky., is arranging to start out shortly with a traveling show which will travel Kentucky and adjoining states. An Edison machine and gas outfit has been purchased.

J. H. Keinner, of Webbville, Ky., is starting a small theater which will be operated by one of the old-style gas outfits. The town has no electric plant, but Mr. Keinner is contemplating installation of a small private plant a little later on.

A. G. Butler, of Gainesville, Ky., was recently in Louisville, where he purchased an engine, dynamo and machine and other equipment with which to start a new theater. A complete electrical plant will be installed, and power will be supplied to other concerns in the vicinity of the theater.

Council Snubs Musicians

Cincinnati Central Labor Council Refuses to Indorse Demands of the Musicians on Picture Theaters—Called Unreasonable and Discreditable to Organized Labor —Operators Will Not Strike.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE second chapter of the diplomatic negotiations between Cincinnati exhibitors and members of the Cincinnati Musicians' Protective Association, which came out last week, was even more thrilling than the first, because it marked, in effect, a decided victory for the exhibitors. The demand of the musicians' union for the employment of a greater number of men in the moving picture houses, whether needed or not, was firmly turned down by the exhibitors, as already reported. Following this, however, a number of union musicians employed at various houses quit work, and the slogan "Unfair to organized labor" was hurled at a number of houses, by the usual means of a parading union man carrying a large, conspicuous banner.

The fact that the unfairness lay the other way around, however, was clearly brought out at a meeting of the Central Labor Council of Cincinnati last Tuesday evening, in which the representatives of the operators' organization took a hand. They declared that the musicians had violated their pledge to take no action looking toward a strike without the previous consent of the operators, and it was further emphasized that the demands of the musicians were unreasonable, and discreditable to organized labor. A representative of the musicians' union made an effort to stave off action by the central labor body, by referring to the fact that the exhibitors and the union have agreed to a week's truce, during which it is believed the present difficulty between them will be adjusted.

In spite of this, however, the Council went on record, by practically a unanimous vote, as refusing to indorse the action taken by the musicians. The Cincinnati Central Labor Council has in several cases shown itself to be a body of unusual business sense and reasonableness, and its action, while not unexpected for this reason, was highly gratifying to the exhibitors. Incidentally, it makes it virtually certain that the musicians, in case the strike on account of the present controversy over their demands, cannot count upon a sympathetic strike on the part of the operators.

TRIANGLE'S CINCINNATI PLANS.

It is the intention of the Triangle Film Corporation, according to the local office, to arrange for the lease of a theater in the downtown section, if possible, in accordance with the company's policy in other cities. Downtown houses are scarce, and while it is understood the deal is already in sight of completion, those not "in the know" are wondering which house will be secured. A special exhibition of Triangle features, on Thursday afternoon of last week, illustrated, in a way, the difficulty of getting exhibiting facilities downtown, as well as the need for a home theater by the Triangle.

Under the auspices of Manager C. C. Hite, a private showing to exhibitors and special guests of two of the latest releases of the company was arranged, and it was originally understood that it would be held at the Grand. This house proved not to be available, however, and the exhibition was held instead at the Orpheum, in Walnut Hills. A considerable gathering of those invited attended, and thoroughly enjoyed the privilege of seeing in advance what promises to be one of the most successful productions under the young but famous Triangle brand. This was "The Coward," featuring Frank Keenan, and there was also shown a three-reel Keystone, "My Valet,"

COLONIAL'S NEW POLICY.

The Colonial theater, which has for several years been one of the most popular of the downtown houses in Cincinnati, has changed its policy, according to Messrs. Thomas A. Reilly and E. P. Bernardi, who have charge of the theater. For some time the house has been showing the popular serials, with one and two-reel pictures, and only an occasional lengthy feature. Hereafter, however, the same policy as most of the larger houses will be followed, and only multi-reel features will be shown, with two changes a week. So far the new plan has met with pronounced success, some excellent pictures having been shown to introduce the Colonial patrons to the progressive policy, and it is believed that there will be no reason to regret the change.

Theda Bara, a Cincinnati Girl.

While Geraldine Farrar, in the Paramount production of "Carmen," preceded the Fox production, featuring Theda Bara, to Cincinnati, by about a week, the return engagement of the Farrar film at the Strand the latter part of last week brought the two "Carmens" to the city together, as the Fox production held the boards at the Walnut at the same time. This coincidence, which has occurred in other cities, much to the benefit of both productions, caused quite as much discussion in Cincinnati as elsewhere, if not more so, by reason of the fact that Theda Bara is a Queen City girl, despite the creepy-crawly stories about her mysterious birth in the far Sahara, etc.

R. S. Shrader Visits Indianapolis.

Manager R. S. Shrader, the Cincinnati V-L-S-E manager, who is now well settled in his new quarters on West Seventh street, was in Indianapolis last week arranging for the installation of the Big Four program of features in the former Keith theater in that city, which has joined the vast and growing ranks of the houses turned over to the pictured drama.

Schaengold and McMahan Make Notable Advance

Will Build a Theater on Fifth, Near Race, Street—Also Have Taken Over the Forest Theater—Leading Factors in Local Filmdom.

CHARLES SCHAENGOLD and I. M. McMahan, prominent in moving picture business in and around Cincinnati, have been unusually active lately, with the result that they loom up as even more conspicuous figures in this vicinity. The proposal to construct a handsome photoplay house on the north side of Fifth street, between Race and Elm, which was reported some time since, took more definite form last week, when Mr. Schaengold and his associates in this enterprise placed on record a lease of the property intended for this purpose, measuring 30 feet front, 72 feet west of Race street, in the block containing the Lubin, the Alhambra, the Colonial and the Avenue. The lease is for 20 years, with a rental of $1,875 a quarter, and the privilege of purchase at $130,000.

A deal quite as interesting, however, and much less expected, involving the acquisition by Messrs. Schaengold and McMahan of the control of the Forest theater, followed this one. This property, which is one of the handsomest moving picture houses in the city, is owned by the Forest Auditorium Co., and has been leased by the gentlemen named for an extended period, at $5,000 a year. It was for some time known that Mr. Lee Ach, president of the company, found the call upon his time made by the theater very heavy, although the success of the house was such that a sale or lease was not thought probable by outsiders. With this house and the proposed downtown theater, Messrs. Schaengold and McMahan will be leading factors in the local moving picture field, even without reference to their other interests in the business, which are extensive.

Two Fire Law Arrests

Michigan Managers Arraigned by Fire Marshal's Deputies for Having Loose Chairs in Theaters—Stambaugh Exhibitor Pleads Guilty and Pays $10 Fine—Onaway Man Gets Suspended Sentence.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

FOR not obeying an order issued by the state fire marshal of Michigan to comply with the law, the manager of a moving picture theater at Stambaugh was arraigned and pleaded guilty to a charge of allowing loose chairs to be used in his theater. He paid a fine of $10 and costs. The owner of a theater at Onoway was allowed his freedom on suspended sentence upon pleading guilty to a violation of the law and upon paying court costs. As we told exhibitors some months ago, the state fire marshal has given rigid instructions to his deputies that the moving picture law in its entirety must be complied with by exhibitors, in order to prevent so far as possible fires and loss of life and property.

JEAN DE CAUSSIN'S NOTABLE STAGE-SET WORK.

Jean De Caussin, stage manager of the Majestic theater, is given the credit for the handsome new stage setting recently installed at that playhouse. He designed, built and painted it, had the fountains made to his own drawings and specifications and installed eight sets of lights and individual motors, which provide a kaleidoscopic color scheme that embraces all the colors of the rainbow.

It is the largest stage setting in Detroit and one of the most beautiful. With its pergolas, giving an Italian garden effect, its electric fountains and a beautiful stained glass window with Tiffany mountings, visitors from other cities declare it to be the finest in America.

Mr. de Caussin is also responsible for other stage work that has been seen and favorably commented on in Detroit. He paints and arranges the posters which appear in front of the Majestic and which have received much favorable comment from local artists because of their daring and originality.

Detroit's New Theaters.

Answering the letter of M. T. R., of New York City, would say that the new theaters to be opened before the first of the year are: Drury Lane, Woodward avenue near John R. street, seating 600, owned by Frank Drew, lessee of the Avenue theater; Stratford theater, Dix and Ferdinand, seating 1,200, owned by Dix Avenue Amusement company; Duplex theater, owned by Grand Boulevard Theater Company, located on East Grand Boulevard near Woodward avenue, seating 750 people in each auditorium, or a total of 1,500, the most novel theater of its kind in the United States, Earl N. Henessy, manager, and Regent theater, Woodward avenue, near the East Grand Boulevard, seating 2,000, owned by William F. Klatt.

The Norwood Sold.

Charles F. Rall, owner of the Norwood theater, Woodward avenue near the Grand Boulevard, has disposed of the theater and the entire block. It is not definitely decided whether or not the new owners will continue the playhouse. Their intention is to ultimately tear out the theater part and make stores out of the front. The Norwood was opened only a few months ago and is one of the prettiest photoplay houses in Detroit. The new owners feel that with the Duplex and the Regent theaters as competitors within the same block, one of them is bound to get bumped, and they prefer to be on the safe side by making stores out of the front before the other houses are opened. However, as above stated, no definite action will be taken for a few weeks at least. Mr. Rall sold out at a handsome profit.

What John H. Kunsky People are Doing.

George W. Trendle, of the John H. Kunsky enterprises, was in Chicago and Milwaukee last week. It is understood that Mr. Trendle practically completed a deal for a new program for the Casino Feature Film Company, of which Mr. Kunsky is owner, and that he will shortly have an announcement to make of a sensational character.

Jack Loranger, manager of the Casino Feature Film Company, reports a big business on all feature films.

Arthur Hoganson, manager of the Strand theater for John H. Kunsky, has resigned.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

W. G. Kaliska Goes to Grand Rapids.

W. G. Kaliska, former manager and part owner of the Palace theater, 14th and McGraw streets, and at one time manager of the Royal theater, has gone to Grand Rapids to manage one of the A. J. Gillingham theaters.

Victor M. Shapiro With V-L-S-E.

Victor M. Shapiro, formerly assistant publicity and promotion manager of Hearst's magazine, is now associated with J. D. Duncan in the Detroit office of the V-L-S-E affiliation in the Peter Smith building.

Harry Lorch to Direct Butterfield Publicity.

Harry Lorch, for the past four years manager of the Bijou theater, in Battle Creek, has been transferred to Chicago, where his new duties will be director of publicity for the Butterfield circuit of theaters operated in Michigan by Col. W. S. Butterfield, who now makes his headquarters in Battle Creek. Ernest Latimore succeeds him as manager of the Bijou.

Detroit Notes.

Architect C. Howard Crane, Dime Bank building, is taking figures on the interior construction of a theater building—the Drury Lane—being erected on Woodward avenue.

The Forest theater recently installed a $15,000 organ. F. E. Hook is the new proprietor of the Forest, under whose efficient management it is meeting with big success.

The Rae is the latest photoplay theater in Ann Arbor. It is using Universal service. Mr. Stanchfield is the manager.

Kline & Schram have taken over the old Bijou theater on Monroe avenue, and expect to have it ready about the first of the year. Mr. Schram states that it is to be first-class in every respect. New screen, projection machines and other equipment will be installed. The house will seat about 350. It was formerly operated by William F. Klatt. It was the second photoplay house in Detroit.

A. W. Markson has purchased the Garden theater, at Cadillac, Mich. He formerly operated the Grand theater in Big Rapids.

The Grand theater, on Grand River avenue, which was closed for a few months, has reopened under the management of Lichty & Bell. It seats 250 people.

The Washington Strand, at Lansing, is under the management of B. F. Hull. It opened the middle of October.

The Colonial is the latest theater in Owosso, Mich. He is also putting up a house at Ovid and plans theaters in other small neighboring towns.

Are Features or Short Films Wanted?

Detroit Exchange Man Supplements Recent Discussion as to What Is the Popular Kind of Picture Show—Gives His Experiences.

THE Detroit office of the MOVING PICTURE WORLD, Free Press Building, was visited this week by the manager of one of the leading film exchanges, who said to our representative: "I noted with considerable interest what some of the prominent men of Detroit had to say about the film business, particularly relative to the features and the shorter reels. In this connection I want to say that nowhere in the country will you find the larger theaters playing anything but features, which shows conclusively that the big features are what the people want. For a small neighborhood house, short-reel films might be all right, but I have talked with small and large exhibitors in cities of all sizes, both in the downtown sections and the outskirts and I have found that all of them will frankly admit that their patrons want features and that their business is best when they have features to offer. Exhibitors have educated their patrons to big features and they will not go back to the shorter stuff. It may be all right to give a one of two-reel comedy in connection with the feature, but to go back to the early days of handing out a program consisting of short films would be a fatal blow to the moving picture industry. Let any of the theaters seating 1,000 or over that have been giving big features try a week of the shorter films and see how long they will last.

"Another thing. My experience with exhibitors shows that the female screen stars pay the best, and that with a few exceptions people prefer the screen stars to the stage stars."

WE WANT TO BE OF USE IN EVERY WAY.

To all Michigan Exhibitors: Make the Detroit office of the MOVING PICTURE WORLD, 503 Free Press building, your headquarters when you are in the city. Back numbers of the magazine always on file; telephone, stenographer always at your free disposal. Also mail or bring in news items of your theaters, such as changes, improvements, additional equipment, expansions and news of any kind that would be interesting. It is always welcome and will be greatly appreciated. The WORLD is your magazine and is devoted to your interests. Why not co-operate and help the good work along? Get acquainted with our representative in Detroit, Jacob Smith. He'll be pleased to assist you in any way he can.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Delft Theaters Company Gets Another House.

THE Peter White Land Company has purchased a half interest in the opera house block at Marquette and has leased the opera house for a term of years to the Delft Theaters Company, which will operate it as a moving picture theater. Ray Zerbel, who has been manager for the last year, will remain. This gives the Delft Company four houses, the Delft theaters in Marquette, Escanaba and Munising.

Two Serials the Same Night.

Running two serials on the same night is the innovation offered by the Grand at Escanaba, which will start "The Goddess" and "The Diamond from the Sky" together.

Michigan Showmanship.

The Vaudette at St. Johns profitably used local pictures. The Elite at Kalamazoo will give special shows every Saturday morning for children. "Your Girl and Mine," the suffrage film, was shown by the Delft at Marquette for the Woman's Welfare Club. The Mecca at Saginaw played a return date of Geraldine Farrar in "Carmen." For a Sunday night show, the Bijou at Eaton Rapids got together all the local pictures that had been made. "The Billionaire Lord," a local photoplay, was shown for three nights at the Auditorium in Saginaw.

Michigan Changes.

The Bellamy opera house at Boyne City is undergoing extensive improvements. Photoplays will be used when there are no dramatic attractions.

Dr. George M. Smith has sold the Lyric theater at Mt. Clemens to August Kliest of Pontiac, who operates the Eagle and the Haviland in Pontiac. An orchestra has been installed under the new management.

Joseph Friedman, formerly connected with the Fox Film Corporation at Detroit, succeeds Harold Weiss as manager of the Garden theater at Flint. A continuous picture policy has been started by the new manager.

Manager Pierce sold the Colonial theater at Paw Paw to Mr. and Mrs. Craig.

The Pastime theater at Onatonagon has been closed, but may be reopened.

Mrs. Mary Robbins will erect a new moving picture theater seating 800 at Main and Bank streets in Ishpeming. It is said J. C. Woodworth, proprietor of the Lyric, will operate the house.

Charles Montague of Caro has begun the erection of an opera house seating 750 in that city which is designed to be used principally for moving pictures.

The People's theater at Calumet, closed for remodeling, opens Nov. 22 as a feature picture house.

NEW ILLINOIS THEATERS.

W. T. Snyder of Wheaton contemplates the erection of a moving picture theater on East Wilson street in Batavia.

H. H. Palmer has opened a new show at Hillsdale.

A new moving picture theater, 30x125, will be erected at Hamilton.

Mrs. T. L. Van Preter has been preparing to open a new moving picture theater at East Alton.

Bliss & Van Sickle have opened a new moving picture theater at Durand.

C. L. Bishop of LeRoy has opened a moving picture theater in the Rhoades building on Washington street in Monticello.

A moving picture theater, 40x130, seating 800, will be erected on Fourth avenue, between First and Second streets in Moline. It will be leased by George E. Deihl, proprietor of the Mirror theater.

Warns Local Censors

Evanston Alderman Warns Municipalities League Convention of Dangers in Small City Censoring—Legitimate Businesses Are Hurt—People Are Not Pleased—Dangerous Situation Arises.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

MUNICIPAL officials lift the lid of a Pandora's box when they touch the question of local boards of moving picture censorship. This was the warning given to the delegates to the Illinois Municipalities League in convention at Champaign.

It was Alderman W. F. Burns of Evanston, who came direct from a struggle over a just and fair method of regulating films, and sounded this warning to the assembled mayors and aldermen. He particularly warned against too ready acquiescence in movements of women's clubs for censorship.

Alderman Burns is not an advocate of unrestricted pictures. But he comes from a community which has taken up the censorship matter, and after starting with this task it has realized that it has attempted something too important for the ordinary routine of municipal government. It is now apparent to the Evanston officials that not only are legitimate businesses of the city affected, but that the people themselves are not all inclined to arbitrary elimination of certain classes of pictures.

Local censorship ideas almost invariably originate with well meaning women's clubs. Most of these clubs have records for doing constructive work in their communities. In this work in the past they have sought and have readily been given the aid of city officials. When the censorship matter is agitated, there is a tendency upon the part of unsuspecting city councils to view the whole thing as merely another worthy move to which it needs only lend its official sanction. Then too late it finds it is dealing with a matter which affects the rights of the majority of citizens. It is this walking blindly into a dangerous situation, against which Alderman Burns would warn.

CENSORING IDEA IN MAYWOOD.

In starting a movement for wholesome moving pictures, the Maywood Moving Picture Improvement Association announces to the public:

"One of the managers says he gives the people what they want. We want to prove to the managers of the picture houses that the Maywood public wants good, clean, wholesome pictures. If at any time in any theater you find you are not getting it, or you see anything objectionable, will you kindly call the attention of this organization to it?

"The organization consists of the pastors of the various churches, the presidents of all organizations, women's clubs, aid societies, parent-teacher associations—hence it is a thoroughly representative body of people and in no way wishes to condemn the places of amusement in question but realizes that the lessons taken in by the eye are more potent for good or evil than perhaps any other method."

ACTIVITIES OF CENSOR BOARD AT QUINCY.

Mayor Abbott of Quincy, upon whom has been bestowed the title of "moderator and advisory assistant" to the local board of censorship, would ban films of football games, holding they are more brutal than prizefights.

This opinion was made at a board meeting after Mrs. John T. Ingraham, a member, had outlined the following tentative policy for the board:

"It is the policy of the motion picture theater inspectors to be broadminded and liberal and to use suggestive guidance rather than coercion. The board will challenge all subjects that are immoral, indecent or innately criminal; the exploitation of unworthy reputations; the presentation of insane characters in an unwholesome or gruesome manner; the profaning of religious subjects; prolonged passionate love scenes; costuming in which convention is disregarded; underworld scenes produced for entertainment, not moral effect; vampire or 'wanton heroine' pictures; prize fights, and all that tend to offend public opinion."

This meeting, virtually a reorganization, developed that the board will follow closely Chicago and New York ideas. It admits the fallacy of censoring all pictures so children can see them and contemplates the "adult only" permits. It also wants to take up fire danger and health conditions in Quincy picture houses, although duties of board are not so defined by ordinance.

Illinois Changes.

Mark Engel has sold the Star at Marseilles to Benjamin Myers of Joliet.

M. Fahy and John McCrea have purchased the Majestic theater at Toluca from Harry Ward.

Neil Baxter sold Dreamland theater at Farmington to Jesse Chance, Jr., who operates the Lyric theater there. He will operate both houses, giving three reels for ten cents at Dreamland.

Wayne Kelly and Mr. Raub will conduct the moving picture show in the opera house at Dana this winter.

H. Tollion has sold his moving picture show in the opera house at Fulton to W. H. Nutchell and Louis Cossman.

Mackiney, Ranzmani & Cattaneo have sold the Family theater at LaSalle to John Koletis, who operates houses in Rock Island and other cities. He plans to spend several thousand dollars in improving the new house.

The Cort theater at Monmouth has gone out of business.

The opera house at Rushville was destroyed by fire.

Business Notes—Personals.

An Illinois charter to the Midwest Amusement Company of Chicago with $1,500 capital stock. The incorporators are I. Charles Jacobs, Aaron F. White and F. A. McGuire.

The Illinois Central Railroad made moving pictures of river conditions at Cairo. These will be presented to Congress with a plea for better levee conditions.

The Star theater at Elgin has booked the Paramount service. Hereafter the Park theater at Champaign will run all Paramount pictures for two days.

"The Birth of a Nation" is booked for the Gayety theater at Ottawa for Feb. 3, 4 and 5; the Illinois theater at Champaign, Jan. 13, 14 and 15, and the Illinois theater at Rock Island for the week of Dec. 13.

Mother's clubs in Decatur will take turns in holding Saturday morning moving picture shows for children in the high school auditorium. The Select Service of Chicago which supplies the Strand in that city will furnish the programs.

The Methodist Episcopal church at Sandwich has purchased a machine and will use pictures.

Steve Bennis is running the serial, "Neal of the Navy," in his candy kitchen in Lincoln.

The board of education at Champaign has voted to buy a moving picture machine for the schools of that city.

J. J. Reilly has taken another ten-year lease on the Princess theater at Alton.

New Union Agreement

Indianapolis Picture Operators' Union Signs New Working Contract with Exhibitors—Will Last Till August, 1917—Some of the Leading Points and the New Wage Scale—Provides for Arbitration.

Special to Moving Picture World from Indiana Trade News Service.

REPRESENTATIVES of the local moving picture operators' union under the jurisdiction of the National Alliance of Theatrical Stage Employees have just signed a new agreement with the Indianapolis Motion picture Exhibitors' Association. The new contract is effective until August, 1917.

Under the heading of house working rules "all operators are compelled to keep the operating room free from all accumulations of combustibles as far as possible, and the operator must clean the booth once a day." Smoking is positively prohibited in the booth, "and any operator having a fire while operating shall be suspended until a thorough investigation has been made by the board of arbitration and another competent operator shall be furnished in his place."

The new contract calls for increase of one dollar a day in the wage scale for night work and from $1.50 to $2 a day for day work, depending upon the hours and conditions of employment.

Under the terms of the contract, the operators working from 10 a. m. till 11 p. m. shall receive $23 a week and those operating from noon till 11 p. m. shall receive $21 a week. Operators working in vaudeville houses shall receive $21 a week. In houses open only during the evening the operators shall receive $13 a week, the same scale to be paid in airdomes.

The agreement contained a non-strike clause, providing for arbitration of any differences which may arise between members of the two organizations working under the contract. The agreement provides for a board of arbitration to be made up of two representatives from each organization with a fifth and neutral member to be chosen by the other four. The decisions of the board shall be final and binding on both parties to the contract.

TROUBLE BETWEEN UNIONS.

Trouble between the moving picture operators' union and the electrical workers' union has developed in Indianapolis over an alleged attempt of the electrical workers' union to infringe upon the jurisdiction of the operators' union. It is charged by the operators that the electrical workers' union had agreed to sign a contract with the exhibitors and to take the places of the operators in event of a strike. Henry Courtot, business agent of the electrical workers, said that he was acting under orders from the international headquarters and did not think such steps as he had taken to carry them into effect had been illegal. The operators recently signed a new working agreement, effective until 1917.

NEW REGENT TO OPEN THANKSGIVING DAY.

The New Regent theater, Indianapolis, which is to be managed by Bingham, Crose & Cohen, is to run high class photoplays exclusively, and announces that it will open Thanksgiving Day with "Damaged Goods," with Richard Bennet and the original cast as released through the Mutual Film Corporation.

The theater will be one of the most up-to-date theaters in Indiana. The interior will be decorated in old rose and two tones of gray. It will be of brick, steel and reinforced concrete, thoroughly modern and fireproof. The program will be changed three times a week and continuous shows will be run from 10 a. m. to 11 p. m. The price will be ten cents, afternoon and night, seven days a week. The prices for "Damaged Goods," however, will be twenty-five cents. The Bingham, Crose & Cohen Company also manages the Colonial, running photoplays exclusively, and has contracts with the Metro, Kleine-Edison, V-L-S-E companies and the Pathe Gold Rooster companies.

NEW OFFICES FOR WORLD FILM.

The World Film Corporation office in Indianapolis is being remodeled, redecorated and new furniture set in. The company has leased the entire third floor of the building. The announcement follows the visit of Lewis J. Selznick, general manager of the World Film Corporation, who was in Chicago to attend a meeting of branch managers and stopped off in the Indianapolis office for a conference with W. A. Ratz, the manager. The new exchange office will be one of the best to be found anywhere.

ROY BAIR BUYS THE LINCOLN.

Roy Bair, proprietor of the Bair and the Fountain Eagle, both in Fountain Square, Indianapolis, has bought the Lincoln theater, South East and Lincoln streets, from Joe Gavin. Gavin is one of the oldest exhibitors in Indianapolis, who is now retiring because of poor health.

J. F. MACKENZIE TO MANAGE STRAND.

J. F. Mackenzie, formerly manager of the "It Pays to Advertise" company, has joined the executive staff of the Strand Theater Company of Chicago, and will manage the Indianapolis Strand when it is opened. Mr. Mackenzie is well known from his nine-year connection with the George M. Cohan Chicago organization. Eugene Quigley, formerly of the Chicago Grand Opera House, also has joined the Strand company staff.

Arrested for Employing Boys.

Oscar E. Wobrock, George Killen, Herman C. Hisler and J. B. Mallett were cited to appear in the city court, Fort Wayne, Indiana, on a charge of employing children under age. Affidavits were filed against these men by Nelson A. Kyser, a state factory inspector. All of the men named are moving picture exhibitors. All of the picture exhibitors claim that the boys represented that they were of legal age.

Sent Up Melons on Opening Day.

Manager Harry V. Blaundin of the Twentieth Century theater, Gary, Indiana, sprung a sensation with the reopening of his pretty playhouse as a five-act vaudeville and feature photoplay house. Blaudin sent up fifty balloons from the roof of a Gary hotel. Each balloon had the appearance of a nice big watermelon. Mr. Blaudin notified the people of the city that he would divide fifty melons with his patrons. Each melon carried a pass, some of these passes were for single admission tickets and a number were season passes. The stunt attracted a great deal of attention, and practically every "melon" was the center of a big scramble.

No Sunday Shows.

Through the efforts of the Rev. Washburn, Methodist minister of Terre Haute, Indiana, the moving picture houses of Shelburn, Indiana, have been ordered closed on Sunday until further notice.

Mayor Braun of Connersville has decided that there will be no moving pictures on Sundays. Mayor believes the pictures would do good, but hundreds of church workers opposed him so bitterly that he has advised the moving picture managers not to open.

Lerner Assumes Active Management of the Bucklen.

Harry E. Lerner, formerly manager of the La Salle theate at South Bend, closed a deal for the controlling interest in the Popular Amusement Company, and on Sunday assumed active management of the Bucklen theater at Elkhart, Indiana. Mr. Lerner bought the stock held by Fred Palmer, who has had the control of the theater for the last fifteen months.

New Company to Build Theater in Indianapolis

Monument Place to Be Adorned by Magnificent New Picture House—Those Who Are Interested in Project—To Be Ready by May.

THE Monument Realty Company, composed of well known Indianapolis business men, has incorporated for the erection of a new photoplay theater in Monument Place. The new company is capitalized at $210,000, of which $110,000 is six per cent. preferred stock and the remaining amount common stock.

The house will be built on standard lines. It will have a stage, but will be devoted to pictures of the highest order as no other sort of entertainment is contemplated as a regular thing. The incorporators are Robert Lieber, of H. Lieber & Company; M. Efroymson, of Efroymson & Wolf, department store owners; A. L. Block, the leading clothing merchant; Ralph Norwood, Isidore Feibleman of Indianapolis, and M. Cohn of Denver, who is the owner of two large stores in Denver.

The officers of the company are A. L. Block, president; Robert Lieber, vice-president; Ralph Norwood, secretary, and M. Efroymson, treasurer.

Rubush & Hunter, architects, are completing plans. The present buildings will be razed by January 1. It is expected to have the new theater open not later than May 15. The directors of the company have made several trips east to inspect other houses in Rochester, Syracuse, Buffalo and New York City, also a house in Detroit, and plans for the new house will be based on the best of what they saw. The lease on the site is for ninety-nine years and the holders believe it is unusually favorable.

The Apollo Sold.

E. M. Houser has sold the Apollo theater, South East and McCarty streets, Indianapolis, to E. W. Howard.

Live Advertising With a Bite.

William Huddy, Evansville, used a monkey in front of his house on Main street to attract the crowd. The animal bit a 16-year-old messenger boy and Huddy decided to get rid of the monkey.

Hollered Fire.

Two boys started a panic in the Auditorium theater, South Bend, Indiana, by crying fire. In the alarm which followed one woman fainted. There was no fire and the boys "just hollered" for fun.

ST. LOUIS CLUB CELEBRATES "NATION" FILM'S LONG RUN.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ON Monday night, November 15th, the Million Population Club of St. Louis will celebrate the 150th consecutive presentation of the Griffith feature, "The Birth of a Nation." The club will have as guests Gov. Major of Missouri, Mayor Kiel of St. Louis, Postmaster Selph of St. Louis, and many other prominent men of the city. The Garrick, where the feature is running, will be elaborately decorated in honor of the occasion, and after the performance a supper will be given at the Hotel Jefferson.

"The Birth of a Nation" has had an unusual run in St. Louis, which is known generally as a one-week show city, and this departure from the old rule has caused much interest among business men. The attraction is known and talked about in all the outlying towns within a hundred miles or more of St. Louis.

COLUMBIA HOUSE REOPENS.

Mr. and Mrs. W. R. Karsteter of St. Louis have made arrangements to open the Columbia theater at Columbia, Mo., as an all-picture house this week. The Columbia was built for a legitimate theater several years ago, but the house has been dark with the exception of a few nights a month, when a big production in the two dollar class would come to the town. The Karsteters intend to make a high class feature house of the Columbia, with an admission price of ten and twenty cents. Mrs. Karsteter is the daughter of Mm. Sievers, of the New Grand Central theater of St. Louis, and has had considerable experience in helping her father with the management of that house, and Mr. Karsteter as traveling representative of the Alco, gained much useful knowledge of the business, and there is no doubt that the two partners will make a success of the Columbia.

Dustin Back from Convention.

E. W. Dustin, manager of the World Film exchange in St. Louis, attended a meeting of World exchange managers from all over the country, that was held in Chicago on November 2.

Tally Takes a New Field.

L. E. Tally, with the General Film for the past five years, during which time he has held nearly every position in the local office, has gone to the World Film offices, where he is in charge of the "development" of the business district—where he will do intensive cultivation of the crop of bookings in the field already tilled, as well as new fields. Mr. Tally was once a farmer in Southern Alabama, and he will apply the methods learned in dry farming to the distributions of films.

The American Begins Triangle.

The American, at Sixth and Market streets, opened on Sunday, November 7th, as one of the Triangle theaters in St. Louis, with a large and enthusiastic audience. The program consisted of "The Iron Strain," "My Valet," and "The Lamb," and all three features made a genuine hit with St. Louis audiences. The American charges 25 and 50 cents admission, and after a week's showing of the program, it will be moved to the King's at Delmar and Kingshighway, where the same scale of prices will prevail.

German War Pictures in Demand.

The Shubert theater, which ran the pictures of "The Battle and Fall of Przemysl," during the week of November 1st on account of a cancelled dramatic engagement, were requested to continue the pictures, which they showed on four afternoons the following week, on the days that there was no matinee of the regular dramatic production showing at the house.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Statewide Theater Inspection.

STATEWIDE inspection of moving picture theaters in Wisconsin has been begun by the Wisconsin Industrial Commission. The work is done in co-operation with local fire prevention officials. Green Bay was one of the first cities visited.

Manager Wawrzyniakowski Puts in Ventilating System.

Alleging insufficient ventilation in the Paris moving picture theater at 2202 Center street in Milwaukee, health officials caused the arrest of Martin Wawrzyniakowski, proprietor. He agreed to install a new system and trial of the case was delayed a month.

"The Christian" Lasted a Week in Superior.

Two-day engagements are the rule in Superior. The Lyric ventured four days dates with "The Christian" and before the crowds were accommodated this had stretched to a full week.

Roscoe Goes Back to Essanay.

Albert Roscoe, who has been playing with the Shubert Stock Company in Milwaukee has rejoined the Essanay Company.

University May Make Films.

The Visual Instruction Department of the Extension Bureau of the University of Wisconsin which supplies film and slides to schools and others in Wisconsin, hopes this year to start making its own films.

Milwaukee May Have Blue Law Spasm.

A Sunday closing fight in Milwaukee started by the Retail Clerks' Union may result in a "blue law" spasm which will close moving picture houses.

"Nation" Film in Kenosha.

"The Birth of a Nation" has been booked by the Rhode theater at Kenosha for the week beginning Jan. 2.

Wisconsin Showmanship.

The Woman's Relief Corps sponsored the showing of "Damon and Pythias" at the opera house in Antigo.

One of the "pointers," continually suggested by the Grand at Green Bay, is that its hard finished concrete floor absorbs no germs.

The Casino at La Crosse repeated "The Right of Way."

For its Sunday show, the Unique at Luxemburg used several reels of films made in the home county of Kewaunee.

The Bijou at Racine thought "Graustark" strong enough for a two-day booking.

The Gem at Omro and the Wagner at Hartford showed "Alice in Wonderland" for the benefit of the Children's Home Society of Wisconsin.

There are many Danish people in Neenah and Menasha, and the Doty made a special appeal to them with Betty Nansen in "The Celebrated Scandal."

"Cabiria" played its second engagement in Milwaukee, coming the last time to the recently opened Toy theater.

The Unique at Tomah was generous to the Civic Club, the feature for their benefit being "The Spoilers."

The films made near Merrill on a canoe trip by the Crossette Film Company of Milwaukee were shown for two days at the Badger in Merrill.

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Letter.

Rothapfel Banquet in Omaha.

THE Mutual Exchange in Omaha issued 300 invitations to the banquet November 15 at the Henshaw rathskeller for S. L. Rothapfel.

Lady Gregory on Effect of Films.

"Expensive scenery is a mistake," Lady Gregory, Irish dramatist, told members of the Drama League, at Omaha, "because you can't keep up with moving pictures. Here is where the moving pictures will benefit the theater in the end. They will distinguish between the audience that wishes to hear and the audience that wishes to see."

Nebraska Showmanship.

Wonderland at Hastings is now giving a four-reel feature every Monday night. This house had a local photoplay, "Lew Dobbins from Ayr Junction," for two days at 15 and 25 cents. Ushers of the Strand at Omaa were dressed as Spanish maidens and the stage had a Spanish setting when William Fox's "Carmen" was shown. The Pickford family was so popular in "Fanchon, the Cricket," that the Magnet at Lincoln brought the film back for two days. The Gem at Hastings is cooperating with local business men to give away a pony in a voting contest.

Nebraska Changes.

A stock company with forty subscribers has re-opened the Garnet theater at Blair.

The Crystal theater at Madison has been sold to Otto W. Wolf.

Fred Young has been making arrangements to open a moving picture theater in the Land building at Superior.

IN THE DAKOTAS.

Suit to Test a Refused License Case.

Ray Foust of Devils Lake, N. D., has been preparing to test, in the supreme court of North Dakota, the right of a city to arbitrarily refuse to grant a license to a moving picture theater if the house complies with all the regulations.

Foust went to Devils Lake this fall from Sioux Falls, S. D. Without making application for a license, a building was remodeled, new floor installed, opera seats purchased and machine ordered. Then the city commission turned him down. The procedure planned in his interest was to apply for an injunction to prohibit the city from causing his arrest, thus laying the foundation for testing the city ordinance and statute.

Dakota Changes.

Phil W. Myers opened the new Arcade theater at Minot, N. D., November 10. Oscar W. Grosskopr of Minneapolis is in charge of the theater and also is featured as soloist at the new $4,000 pipe organ. The Arcade seats 400 and has a beautiful white marble front.

Robert Harper has again assumed control of the Grand theater at Enderlin, N. D.

Judge Robertson has leased the Amusu theater at Geddes, S. D.

A moving picture show has been opened in the opera house at Elk Point, S. D.

W. H. Bronson of Minneapolis has been contemplating opening a moving picture theater at Mayville, N. D.

Lien & Heen have opened the De Luxe theater at Grafton, N. D., with P. Baer as manager. Theatrical and vaudeville attractions as well as moving pictures will be used.

E. V. Danielson's new Grand theater at Wilton, N. D., is nearing completion.

"Nation" Film Stops for Day of A. Judah's Funeral

J. P. Daly Closes Grand Theater While Showing the Griffith Spectacle Out of Respect to the Dead Owner of the House.

Special to Moving Picture World from Kansas City Film Service.

THE death of A. Judah, owner of the Grand, occurred while "The Birth of a Nation" was being shown, and plans were made to close the house during his funeral. Ordinarily the owner of the attraction would be compensated for the loss, but in this case J. J. McCarthy, general manager of the company, when notified of the closing by J. P. Daly, who has charge of the master film, sent the following telegram:

"Kindly express my regrets to Mr. Judah's family, and notify them that it is agreeable to me to close the theater Friday. But under no circumstances accept any compensation for the closing of the house."

This very courteous and thoughtful compliment to the memory of Mr. Judah was widely commented upon in theatrical circles.

Attempts had been made to enlist the support of Mayor Jost in a project to prevent the showing of the picture. It was alleged that it promoted race hatred. After an inspection, however, the welfare board refused to interfere, though some minor eliminations were suggested and made. It broke all records as an attraction both for length of run and for attendance. Prices were 25 cents to $2.

KANSAS CITY WILLING TO PAY FOR GOOD PICTURES.

The Jesse L. Lasky production of "Carmen," with Geraldine Farrar, has demonstrated the attitude of Kansas citizens towards the highest class pictures—and the prices that can be charged for them. The people are eager to pay the price to see the pictures. "Carmen" was a pre-release at the Warwick theater, running a week, at 25 and 50 cents, and out of the thousands who paid the admission where 10 cents has been the conventional charge, not more than one or two even mentioned the advance.

KANSAS CITY'S NEW EMPRESS UNDER NEW MANAGEMENT.

The Empress theater property which was recently sold at auction in Kansas City is another step in the final dissolution of the Sullivan & Considine holdings which were extensive a few years ago. Martin & Estes coincidentally lost control of the theater, they having been lessees from the receiver, and rather unexpectedly found themselves "out in the cold." Not so very cold, either, as their features are going strong in the large territory they control.

The theater has been leased to a new concern in Kansas City, a partnership consisting of W. Ledoux and A. Le Marquend, gentlemen who have made a large success of the Empress theater in Omaha, which they control there as a corporation of Nebraska. The same partnership has leased the Empress theater at Denver, also recently sold under the same circumstances as the Kansas City house, and also a former Sullivan & Considine house.

Ledoux & LeMarquend are remodeling and redecorating the Empress theaters at both Denver and Kansas City, and putting in everything new, from carpets to booths and projecting equipment. The Kansas City New Empress was opened Nov. 14, and the Denver house will be open on Nov. 28. The policy at both houses will be the same as that at the Omaha Empress —four acts of vaudeville, five reels of pictures, "10 cents any time," continuous from 11 to 11. The seating capacity of the houses is: Kansas City, 1,600; Denver, 1,700; Omaha, 1,400.

New House Named "The Classic."

The new moving picture theater at 1119 Grand avenue, Kansas City, Mo., has been named "The Classic." Mrs. George Rose was awarded the prize of $25 for the suggestion of this name.

Will Build in Topeka.

C. A. McGuigan, proprietor of the "Gem" theater in Topeka, has made a contract with A. Jacobson for the erection of a new moving picture theater to cost $9,000 at 508 Kansas avenue. It is said that the theater will be completed next month. It will have a seating capacity of 600 without a balcony. The theater probably will be opened about the first of the year.

Ellsworth House to Open.

C. C. McCollister, proprietor of the Star theater at Ellsworth, Kan., will open this new $15,000 show house Dec. 1. An interesting feature of his equipment is a style O Wurlitzer moving picture orchestra valued at $2,000.

New House at Hays, Kansas.

L. Fredoruviez is completing his $12,000 picture house in Hays, Kan., which will open Nov. 20. Mr. Fredoruviez now has a picture show running at Hays and he probably will continue the old one at least temporarily. The new house has in it a $2,000 Wurlitzer moving picture orchestra, style O.

A Portable Show.

Walter Morgan, with a portable moving picture outfit, has arranged a route for three small towns near Junction City, Kan. He will show at Milford, Ogden and Industry two nights each week.

Topeka House Changes Name.

The Electric theater at Topeka, Kan., will in the future, be known as the "Orpheum," the name it went under previous to its purchase by Grubel Brothers. The theater will be managed under a policy similar to that of the Grubel Brothers in their other places in Missouri and Kansas, showing five reels of pictures and two acts of vaudeville, the admission being 10 cents.

Reinke's Neat and Effective Advertising.

Manager Reinke of the Orpheum theater, St. Joseph, Mo., is an energetic exhibitor, and a very successful advertiser. An example of his methods was recently revealed when he bought several sepia colored pictures of Geraldine Farrar at $1 apiece and the next week took a set of six pictures of different subjects at $9 the set. He explained that this was his best form of advertising. He said he had each of the pictures nicely framed, and had no trouble at all in securing positions for them in hotel lobbies and in prominent windows, particularly ticket office windows. A neat card bearing the date of the attraction and the location of his house was attached, and after the film had been shown he had attractive decorations for his establishment. But whether the pictures were to be useful again or not he found them big pullers for his show.

JULIAN V. LOPAZE DEAD.

Julian Lopaze.

Julian V. Lopaze, a Kansas City operator, died in Trinidad, Colo., on the third of November. He was an old operator of both Kansas City and Trinidad, having worked for the old Yale Amusement Company of Kansas City in 1905. In the year of 1907 he came to Trinidad to work for the Arcade Amusement Company till 1912, when he moved back to Kansas City.

He was born in Trinidad and was 33 years old and is survived by a wife and one child, living at 1231½ McGee street, Kansas City, Mo.

The funeral services were held in Trinidad from his sister's home. Only two operators were present, who acted as pallbearers. They were C. J. Kaho and Mr. Leo Vigil. He belonged to Local 170 of the I. A. T. S. E.

Cozy to Open in Bolivar, Mo.

The Cozy will be the name of a new moving picture theater to be opened soon at Bolivar, Mo. The building is now being decorated and equipped for the purpose on North Main street. Harry McCaslain, proprietor of moving picture houses at Flemington and Weaubleau, is the proprietor.

W. O. Edmunds Comes to Kansas City.

William O. Edmunds, for several years with George Kleine, has taken charge of the Kansas City branch of that company, following the resignations of John Hardin. Mr. Edmunds comes immediately from Los Angeles. He seems tickled with Kansas City and the territory, and waxes enthusiastic in speaking of the apparent opportunity for the moving picture industry in Kansas and Missouri. His territory here includes all of Missouri except St. Louis, Kansas, Nebraska, Northern Oklahoma and Arkansas. He is an experienced theatrical and film man—and he is hitting it off pretty well with the big ones of the film business in this district.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Triangle Premier a Big Success.

A NUMBER of local newspaper men were the guests of Evins Brothers Saturday night at the Vaudette theater, the proprietors of the amusement house inviting them to witness Douglas Fairbanks in "The Lamb" and Raymond Hitchcock in "My Valet." The Vaudette recently has been redecorated and presents a pleasing appearance.

The first Triangle night, Monday, at the Vaudette theater, was a tremendous success. Automobiles lined Whitehall street on either side of the street, and the crowds on foot wating to get in blocked traffic. Judging from the attendance Monday and the class of people who made up the spectators, Atlanta's appreciation of these two dollar Triangle plays at 20 cents admission was justified.

New Tar Heel Theater.

A new moving picture theater is to be opened December 1 in Chapel Hill, N. C., to be known as the "Tar Heel." It is to be one of the most modern and thoroughly equipped in the state. The new theater will seat 450, and will have two Simplex machines and all the improvements. The Tar Heel will be managed by Hyman Battles, formerly of the Grand theater, Rocky Mount, N. C.

Prizes at the Georgian.

The Georgian theater has begun its profit-sharing contest, the capital prize being a Maxwell touring car, followed with $200 in gold and lesser prizes. The contest closes December 14th. Candidates are selling $1.10 worth of tickets for $1.00. Votes are given on each sale and on paid admission tickets to the theater. The contest starts with about one hundred candidates, running from 5 to 200 votes to their credit.

United Announces Weekly News Film.

The United Film Service, in the Rhodes building, announce their handling the famous Chicago Tribune Weekly, consisting of current events and Old Doc Yak cartoons.

Lyric, at Waycross, Reopens.

The Lyric theater, Waycross, Ga., strictly a moving picture theater, has reopened under the management of H. G. Cassidy, formerly of the Grand theater in Atlanta. The Lyric has been entirely renovated and is now one of the most thoroughly equipped theaters in South Georgia.

Savoy Under New Management.

The Savoy theater opened Monday under new management. The Samuels Bros. purchased the Savoy last week from the Howard Amusement Company. Douglas Danford, manager of the Alamo theater will manage the Savoy under the new ownership, and direct all its policies. The Savoy is the oldest moving picture theater in Atlanta, and has, from location and management, been one of the best paying houses in the city.

F. V. Young Handling "Diamond" North American Serial.

F. V. Young has been appointed manager of the North American Film Co., succeeding R. V. Anderson, who recently went with the Universal, as their Charlotte, N. C., manager. Mr. Young will have charge of the "Diamond from the Sky" in this territory, and is a worthy successor of Mr. Anderson.

The New Mutual Office.

Manager Keesnack, of the Mutual Film Corporation, has announced the leasing by his company of the second floor at 148 Marietta street, and will move into the new quarters soon. The building is absolutely fireproof, and is just out the fire limits. The space leased calls for 7,500 feet, and will give the Mutual not only the largest but one of the best arranged and equipped exchanges in the South.

Miss Bak at Head of Apex Exchange.

Atlanta enjoys the distiction of being the only city in the South having a lady exchange manager. The Apex Feature Service's manager in the South is Miss B. T. Bak. Miss Bak has been the Apex manager for ten months, and her management has been successful.

COMMITTEE APPOINTED TO CONFER ON CENSORSHIP.

A Minneapolis committee of which Karl De Laittre, formerly president of the city council and well known business man, is chairman, has been appointed to confer with Mayor W. G. Nye in considering motion pictures in advance of their showing in cases where there is reason to anticipate a doubt as to the nature of the exhibition.

This committee is the result of mass meetings of various civic and commercial organizations and it is planned to create a permanent board to cooperate with the Mayor in all matters pertaining to questionable motion pictures.

Right to Revoke License

Minneapolis Stirred by Legal Contest Over Showing There of the "Nation" Film—District Court Decides That Mayor Has Right, Under City's Charter, to Revoke a City License on Showing Cause.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

THE film, "The Birth of a Nation," which has caused talk of race riots and insurrection in more than one city, has set official and judicial Minneapolis by the ears and courts are busy and lawyers are waxing opulent in an effort to decide whether or not the Mayor is within his legal rights in revoking the license of the theater where it was shown here.

The district court says he has that right provided he shows cause for his action. The court in rendering the decision a few days ago granted a short stay of execution to permit the filing of an appeal to the state supreme court, meantime the picture has been withdrawn from exhibition.

Judge Steele's decision has a wider bearing, however, than the mere fortunes of the film which is now on trial. It affects future shows both of moving pictures and the so-called "legitimate" drama. The Minneapolis city charter vests in the Mayor the right to revoke licenses of all sorts and those who uphold Mayor W. G. Nye in his present stand say that the whole police power of the city is virtually at stake, since saloon, cafe and all other licenses are involved and that from that standpoint the situation is a serious one.

Meanwhile the picture is being shown under the authority of a temporary injunction, forbidding the mayor to interfere and the matter is before the courts with no final decision in sight.

The big film is booked for eight weeks, beginning October 31, and marks a record for Minneapolis and the Northwest in that the prices run to $2.00 for the best seats, a price never even heretofore approached by the photoplays.

Charges of attempted bribery have been brought by the Mayor's son and secretary against some of the men interested in the exhibition of the film, and altogether the picture has made a merry local war with publicity aplenty for the production.

D. B. LEDERMAN OF LAEMMLE GOES TO MINNEAPOLIS.

This enterprising young manager entered the moving picture business fourteen years ago at Topeka, Kansas, opening the first house west of the Missouri River. After managing a string of thirty-seven houses, he entered into film renting with the General Film Company just as they were organizing. He remained in their service in the Omaha territory until he accepted a position with the Mutual of Omaha, which company he was with until he entered the service as manager of the Laemmle Film Service of Des Moines.

D. B. Lederman.

Now he has been transferred and promoted to the Laemmle Film Service of Minneapolis, a larger territory. The Des Moines branch of the Laemmle Film Service has been enlarged from one room located at 421 Walnut street to the present location, in the Hubbell building, where it occupies a half floor, and also the entire third floor over the Unique Theater building. This exchange will move into its own quarters in two weeks, which consists of a whole quarter of a block.

NEW GARDEN THEATER.

The New Garden theater, located in the heart of the business district, on Hennepin avenue near Sixth street, is Minneapolis' latest downtown picture house.

Garden Theater.

The New Garden is a ten and five-cent house, playing Universal films entirely, and showing Broadway features two days a week, on release. It seats 800 and is one of the most attractive, interiorly, of the medium sized theaters.

Archie Cox recently came from Madison, where he was theatrical manager for Universal houses, to take charge of the New Garden. The theater is owned by the New Garden Theater Company, a group of Des Moines and Minneapolis business men.

James E. Bryson Resigns.

James E. Bryson, for nine years head of the Laemmle Film Service in Minneapolis, has resigned to take a long rest and a trip around the world with Mrs. Bryson.

Mr. Bryson came to Minneapolis in 1906 when there were but three motion picture houses in the city. He opened business with one reel and sent for more, and it was not long until the office boasted 100 reels. Then he stopped counting. He took the side of the Independent Motion Picture Company in its fight and personally arranged for the staging here of its first film, "Hiawatha." He outlined the scenario and helped with the making of the picture at the famous Minnehaha Falls in Minneapolis.

He is well known to local business men as he made pictures on a number of "trade tours."

Farewell Dinner Cools.

A farewell dinner had been arranged in his honor and was intended to be in the nature of a surprise, but a mistake was made in the date. A dinner was given a day later and was enjoyed as much as if the miscue had not happened.

Peter Belline to Manage the Garrick.

The Garrick theater, Twenty-sixth street and Nicollett avenue, Minneapolis, has been purchased by the firm of Belline & Maasolt Brothers, the consideration being $25,000. Peter Belline has assumed management of the theater.

"Peace" Film on Coast

Big Vitagraph Feature, "The Battle Cry of Peace," Booked by Portola Theater Company with Pacific Coast Rights—Will Be Shown at the Columbia Theater in San Francisco Before Going to Other Houses in the State.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE management of the Portola theater has secured extensive territorial rights on the Pacific Coast to "The Battle Cry of Peace" and elaborate preparations are being made for the initial presentation of this production in San Francisco. As a run of at least four weeks is being contemplated, and it is not desired to change the policy under which the Portola theater is conducted, the Columbia theater has been secured for the local engagement. This theater is without question the grandest house on the Pacific Coast, with a stage that will permit of the installation of the elaborate stage effects that have been planned.

Manager Eugene Roth of the Portola is arranging to present this picture not alone as presented in New York, but with Rothapfel ideas in regard to proper environment. An orchestra of twenty musicians under the leadership of Mr. W. Cellarious, whose music is one of the great drawing cards at the Portola, is being trained for this engagement. The stage settings depicting the horrors of war and the dawn of peace will be on a scale never before seen here in connection with moving pictures. The further exhibition of the picture will not be announced until after the termination of the initial run in this city.

The Pastime on Market street, near Fourth, has discarded both of its old projection machines and has installed two Motiographs of the 1916 model, secured from Edward H. Kemp.

The portion of the old Kriterion stock still undisposed of is to be sold at auction this week.

Chas. Klopot, of Los Angeles, is here this week on a business and pleasure trip.

E. G. Vollmann, of the New Bakersfield theater, Bakersfield, Cal., came up this week to look over the offerings of the film exchanges.

K. S. Cashin, of the Jitney, Fresno, Cal., was a visitor here a few days ago. He is to open a new house shortly in the Raisin City.

Jang Moy, a Chinese theater owner of Cortland, Cal., visited local film exchanges and supply houses recently and placed some large orders.

California News Briefs.

Chas. W. Ebeling, who recently purchased the Pastime at Eureka, Cal., from Pettengill & Pettengill, has disposed of the house to B. B. Vivian, manager of the Sequoia.

Plans are being made to open a moving picture show in the building formerly occupied by the Joaquin at Santa Cruz, Cal.

The Bell at Vallejo, Cal., is now being conducted under the management of W. G. Maupin, who succeeds P. J. Hanlon. Mr. Hanlon will have charge of the new Strand, now nearing completion.

B. C. Endert, of Crescent City, Cal., has purchased a Power's cameragraph No. 6A from Walter Preddey, of San Francisco, for use in the northern city.

E. H. EMMICK TO OPEN OFFICE.

E. H. Emmick, formerly connected with the Golden Gate Film exchange at Los Angeles, arrived here from New York this week to establish an office for the Picture Playhouse Film Company. Several locations on Golden Gate avenue have been inspected but a choice has not been announced.

TO ENLARGE T. & D. CIRCUIT.

Definite arrangements are being made for adding to the list of houses operated by the Turner & Dahnken circuit. C. L. Langley, of this concern, recently looked over the field at Stockton, Cal., and other California and Pacific Coast cities are being investigated. Financial arrangements are being completed whereby operations can be greatly extended.

ASHER GOES TO LOS ANGELES.

E. M. Asher, of the Golden Gate Film Exchange, Inc., has gone to Los Angeles to take charge of the Metro department in the branch exchange conducted there, the Kleine-Edison branch of the business to be managed by Mr. Tate.

Exposition City Sparklets.

Alexander Pantages, owner of a circuit of vaudeville houses in which moving pictures are featured extensively, is here with his wife to enjoy the Exposition.

Marcus Loew, of New York, is here with Mrs. Loew for a short stay, accompanied by Mr. and Mrs. A. J. Jones, of Chicago.

H. J. Gosliner, manager of the Edison theater on Powell street, and secretary of the Screen Club of San Francisco, is away on a vacation to the springs.

The Bryant Movie, recently opened at Bryant and Twenty-second streets; has taken out one of the second-hand projection machines installed then and has added a 1916 model Motiograph purchased from the agent, Edward H. Kemp.

C. Beck, of the Lyric, Fresno, Cal., was here on San Francisco Day to assist in the great celebration.

The All-Star feature distributors is again campaigning with "Cabiria" and will follow this up with "The Clansman."

A WELL-KNOWN EXCHANGE MAN

Although E. M. Asher of San Francisco has been engaged in the film rental business less than five years, he has established for himself an enviable reputation in this line of work and is one of the best known exchange men in this territory. During this time he has been connected with but one firm, the Golden Gate Film Exchange, being of the conviction that it was not necessary to make frequent changes to learn the business.

E. M. Asher.

His first experience was in the manufacturing end of the business, where he assisted in making and putting out a local weekly, one of the first of these, by the way, to be established in the whole country. He also directed the production of the "Last Night on the Barbary Coast," a feature that attracted considerable attention at the time. He gradually worked his way through the various depavements of the firm until he is now an able assistant to President Sol L. Lesser and handles many of the large productions controlled by the Golden Gate Film Exchange and the All Star Feature Distributors.

He is also a publicity expert of note and one of the greatest coups ever made in the film advertising world was engineered by him when he conceived the idea of having a special Metro Day at the Exposition. In the face of many difficulties he succeeded in getting official sanction for this event, which took place during National Convention Week in July. He is an enthusiastic member of the Screen Club of San Francisco, is a Native Son, and is making a success in the film field because he possesses those qualities that tend to impress those with whom he comes in contact.

Rothapfel Dines With California Exhibitors

Gives Interesting Address to Guests of the Mutual in San Francisco—Wants Exhibitors to Wake Up—Prominent Guests.

ONE of the largest and most enthusiastic meetings of exhibitors and film exchange men ever held in San Francisco took place on the evening of Nov. 4, at Tait's Cafe, under the auspices of the Mutual Film Corporation, of which X. K. Stout is the local manager. The talk given by this prominent exhibitor was listened to with close attention and many of the ideas suggested by him will be placed into effect in local houses.

Following his talk the toastmaster called upon a number of those present for addresses. Marcus Loew made a short talk and intimated that he would again enter the Coast field within a short time. Aaron Jones, of Chicago, suggested that the first performance in the new Riato theater in New York be given exclusively for the exhibitors of the United States. C. Mell Simmons, of the Triangle, gave a very interesting talk and wound up by declaring that on the whole Western exhibitors were far more advanced than those in the East. Other speakers were H. C. Schmidt, of Palo Alto; Rex Midgley, Emil Kehrlein, Irvine Ackermann, J. L. Partington, E. B. Johnson, Louis R. Greenfield, H. W. Mobsby, Sid Grauman, Sol Lesser, M. L. Markowitz and Herman Wobber.

Among those who attended the dinner were: S. L. Rothapfel, of New York; Eugene Roth, manager of the Portola theater; J. A. Partington, of the Imperial; Sid Grauman, of the Empress; W. F. Hanell, manager T. & D.'s Tivoli Opera House; Joseph A. Huff, manager Unique and Odeon; F. Habekoss, Elite: Joseph E. Levin, New Fillmore theater; Ben Michaels and A. S. Newburgh, Verdi theater; N. K. Herzog, Pastime and Silver Palace; Louis R. Greenfield, Progress theater; E. B. Johnson, Turner & Dahnken Circuit; Herman Wobber, Paramount; F. S. Peachy, manager United; D. D. Tompkins, United; Sol L. Lesser, Golden Gate Film; C. Mell Simmons, Triangle Film; F. E. McCoy, Paramount; M. L. Markowitz and A. Markowitz, California Film Exchange; Leon D. Netter, All Star Features; W. S. Bastar, manager for Art Smith; X. K. Sout, Fred W. Voigt and Louis G. Stang, Mutual Film Corporation; Chester A. Roeder, North American Film Corp.; R. H. Hergert, Mutual Master Picture representative; H. W. Mobsby, Kings Pictures, Ltd., Brisbane, Australia; Rex Midgley and C. W. Midgley, Franklin theater, Oakland, Cal.; A. M. Bowles, Bell theater, Livermore, Cal.; H. C. Schmidt, Marquee theater, Palo Alto, Cal.; Emil Kehrlein, Kinema Circuit, Fresno, Cal.; G. E. Thornton, T. & D. theater, Oakland, Cal.; Everett Howell and Olin K. Howell, Gaiety, Porterville, Cal.; William S. Webster, Strand, Sacramento, Cal.; Marcus Loew, New York; Aaron J. Jones, Jones, Linick & Schaefer, Chicago; Guy A. Jones, Daily News; W. H. B. Fowler, Chronicle; C. Joseph Hubbell, San Francisco Call-Post; Herman Genss, California Demokrat; E. H. Cohen, Newspapers Enterprise Association; Mr. Burroughs, San Francisco Bulletin, and T. A. Church, of the MOVING PICTURE WORLD.

DENVER NEWS LETTER.

By Muriel Lee, Denver Correspondent of Moving Picture World.

Rothapfel Reaches Denver.

EXHIBITOR S. L. ROTHAPFEL, known as America's most successful motion picture exhibitor, was in Denver, Friday, November 12th, to deliver his message of success to the Denver exhibitors.

In honor of Mr. Rothapfel's visit in Denver, Manager Lustig of the Denver Mutual office, had planned a luncheon that was given at the Savoy hotel, Friday noon, to which all the exhibitors of the town and country were invited. The exhibitors showed a lively interest in this opportunity to meet and hear Mr. Rothapfel.

Triangle Films Open.

Auspicious in the history of the moving pictures in Denver is the starting of Triangle films at the Isis theater Saturday, November 6. Denver people should appreciate the fact that they are to see the Triangle films, for the regular Isis admission price.

The first two pictures to be shown are the Griffith production, "The Lamb," with Douglas Fairbanks in the title role, and "My Valet," directed by Mack Sennett, with him in the leading role, together with Mabel Normand and Raymond Hitchcock.

Besides the attractions of the Triangle pictures, Murtagh, the Isis organist, will, at his 1.30 concert, play the new song "Denver," the words of which were written by Mrs. Martha Sherman, a well known Denver woman.

"Melting Pot" Wins at Advanced Prices.

The Strand is having a week's run of Walker Whiteside in "The Melting Pot." This picture is really making a record run here. It is one of our most talked of pictures. The price of admission has been raised from 10 cents to 15 and 25, and since the picture was first put on it has packed the house. A unique mode of attraction has been used, besides extensive advertising. There has been a big melting pot made of papier mache that is at least three feet high and two wide. This has been suspended high in the lobby way, and filled with flags of all the different nations. The Strand has been having week runs of several pictures, such as "The Soul of a Woman."

The Princess theater, as well, is coming in with a picture that is arousing a good bit of curiosity and anticipation. Sunday, Mary Pickford comes in "Madam Butterfly." This is Miss Pickford's first adventure into orientalism.

V-L-S-E. Offices Moved.

V-L-S-E offices have been changed from the Iron building to the new Wight building on Champa street. Manager Frank Harris may well be proud of his new location for it makes one of the finest offices in town. The front office is a long, sunfilled room, which affords ample space and comfort for all the employes. Then back of this is the room used as a poster room and a shipping room. One of the nicest features about the offices is a fine big projection room, which will accommodate about forty people, and in which a fine big Powers projection machine has been installed. The vault for the films is fireproof, made of steel and concrete, and built strictly according to fire regulations.

ROSENTHAL VISITS PORTLAND.

En route to San Francisco to open a branch office, Isaac Rosenthal, of the Sutton Feature Film Company of Seattle and Butte, spent a few days in Portland conferring with F. M. Simonton of the local Apex office. Mr. Rosenthal recently acquired the business of Joe Bloom at Seattle.

Free Films in Saloons

Portland, Oregon, Censors Make Tour of Inspection of Saloons—Find Pictures Showing and Many Spectators—Exhibitors Protest to Exchanges—Same Trouble Has Cropped Up in Other Localities.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

ON Oct. 21, Mrs. E. B. Colwell, secretary of the Portland censor board, accompanied by Lieutenant Harms of the police department, inspected the motion picture situation in the saloons in the North End. Mrs. Colwell found several saloons showing pictures free, running a show every half hour and enjoying good patronage. She found that while the pictures were of a character that would pass in saloons, the city ordinance was not being complied with and issued warnings to the proprietors of the resorts. In one of the largest saloons an audience of about 250 men watched the pictures.

George M. Harris, of the Burnside theater, and the Portland Amusement Company, operating the Casino and American theaters, located in the district where working men congregate, protested to the exchanges against supplying films to saloons which exhibited them free, recalling a similar protest made several years ago with which most of the exchanges complied.

COLUMBIA TO SHOW TRIANGLE.

As the result of negotiations extending over a period of several weeks, the Columbia theater, Portland, has contracted with the Triangle Film Corporation and the first attraction of that brand will show during the week of Nov. 7. Portland expected Triangle a month ago, but the price conditions in the city made it nearly impossible for any house to handle the program. Jensen and Von Herberg, lessees of the Columbia, were, however, able to arrange for the service in connection with their chain of Seattle houses.

Manager E. J. Myrick surprised the good staid people of Portland the other day by advertising for red headed girls to act as ushers at the Columbia, and from a large number of applicants Mr. Myrick has selected a bevy of auburn haired belles to replace the mere men ushers formerly employed.

CENSORS FILE REPORT.

The Portland censor board's report for the month of October has been filed with the City Commissioners, and it indicates that the importation of films into the city during the past month kept pace with that of the month of September. The board viewed 640 reels, comprising 295 subjects in October as compared with 643 reels and 302 subjects in September. In October there was one subject condemned and 25 eliminations ordered; 52 permits to exhibit were issued. Besides the regular board of seven members, 41 people served on viewers' committees.

From March 1 to Nov. 1 the board reported on 5,531 reels, 3,001 subjects, condemning 17½ subjects and ordering 229 eliminations. The board's report does not show the number of reels condemned. During the same time the board made 60 eliminations ordered by the National Board and which had not been made when the films reached Portland.

UNITED PLANS.

A. W. Walker, president of the United Film Service of Seattle, a corporation which took over the business of the Seattle branch of the United Service when the parent concern dissolved, was in Portland for a few days, en route from New York to Seattle and ye scribe importuned him to rhapsodize about Oregon's Columbia River Highway, over which Mr. Walker had just taken a side trip by automobile. The East holds no charms for him now, Mr. Walker declares. Incidentally, he divulged his plans to perpetuate the business of the old United in this territory under the style of the above-named corporation. The concern will handle the old United service, percentage attractions and buy films outright. The Service Film Company, Stone & Pumphrey, owners, will continue to handle the old United business and that of the new company in the Portland territory.

GOVERNMENT FILMS.

The officials of the United States Forestry Service gathered at the exhibition room of the Service Film Company recently to view films of the western forests taken under government direction. The work of the forest ranger, the lumber industry and the results from a careless hunter dropping a lighted match in the timber were the subjects of the reels shown. Some wonderful fire scenes taken in the western forests were pictured, also the methods used by the government to fight forest fires. The Forestry Service employs its own camera man to take this class of pictures. The subjects are all educational and were shown at the Portland Land Products Show after the Forest Service officials had viewed them.

PICTURES OF ANIMAL LIFE.

William L. Finley, Game Commissioner of Oregon, has completed several reels of pictures of bird and animal life photographed by him during his recent trip through southern Oregon. The pictures were taken purely from the viewpoint of a biologist and not as a hunter of animals and birds. Mr. Finley brought home wonderful pictures of wild antelope, an animal exceedingly difficult to photograph, and many pictures of bird life.

Mr. Finley has served in the capacity of State Game Warden and State Biologist. He is a great lover of animals and has written several books on his work. He finds the motion picture camera a superior means of recording his work and showing its results to the public. Mr. Finley is contemplating a trip to the sand bars on the upper Columbia to photograph the wild geese found there at this time of the year.

HILLSBORO HOUSE OPENS.

C. C. Combs, owner of the Majestic, Hillsboro, opened that house on Nov. 12 with Pathe's "Wallingford." To start the new house Mr. Combs has engaged the services of O. Phillips, house manager of the Star theater, Tillamook, to manage his house for a few weeks. A novelty in the new theater is a smoking balcony with a plate glass front.

Oregon Briefs.

The Rex, Woodburn, Oregon, has been sold to H. Baldra to Hollard & Erwin. The new owners have changed the name to the Cozy.

George Maple, Majestic theater, Roseberg, has sold to Mr. Boles, his former partner.

I. Rosenthal advises that he met George Blye in Seattle, where that gentleman booked "Guarding Old Glory" to show at his theater in Salem, Ore.

F. Scholl, organist at the Columbia, Portland, for the past year and half, has left that house and is now playing at the National.

Leonard Clark, formerly booker for the general Film's Portland office, is now connected with the Film Supply Company of Oregon.

Grcmbacher and Bailey Out of Exchange Business

Big Northwest Amusement Firm Sells Out Renting Business to Metro Film Corporation—Will Now Handle Only Exhibiting End.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

GROMBACHER & BAILEY, of which a heavy owner is Frank T. Bailey, Spokane, president of the Montana Amusement Company, with headquarters in Butte, Montana, and also general manager of the Liberty Amusement Company, Spokane, Wash., have sold their Metro Film service exchanges in Seattle, Spokane and Butte to the Metro Pictures Corporation of New York City. While the purchase price could not be learned, it is understood that a good figure was obtained and that Grombacher & Bailey will devote their entire energies to the exhibiting field. They organized the Independent Western film exchange, which was later called the Metro Film Service.

F. A. Tipton of the Butte office arrived in the city during the week and closed the local office, taking Bert Todd, manager, to the Butte office with him.

George Grombacher, Portland, is associated with Mr. Bailey in the various houses in Montana, the Liberty, Spokane; American, Seattle, and the National of Portland, Ore.

SPOKANE'S LIBERTY PLEASES KIDDIES WITH GIFTS.

Ralph Ruffner, manager of the Liberty theater, Spokane, is making a hit with Spokane children during the past few weeks by having special surprises for them on Saturday afternoons.

On the afternoon of Saturday, November 6, he gave each child in attendance a five-cent box of stick candy and during the afternoon and evening reported that 2,000 boxes were distributed. The children filled the theater and were informed that another surprise awaited them for the following Saturday. Many were heard to say: "I am coming to the Liberty every ySaturday." On the previous Saturday "Spook" caps were given. Special comedies are always added to the program.

PENDLETON ROUNDUP FILMS.

Pictures of the roundup held at Pendleton, Oregon, September 22 to 25, will be shown at the Rex theater. The engagement is for two days, arrangements having been completed when C. G. Van Tress, a member of the Roundup Association, came to Spokane with a view to booking the pictures. Admission was raised to ten cents during this engagement.

A BUSINESS-LIKE EXHIBITOR.

Lee S. Forbes.

For seven years connected with the Greenlake State Bank of Seattle, the last part of which time he was cashier, Lee S. Forbes, with an associate, on February 17 of this year purchased the former Clem theater from Dr. H. S Clemmer, which he has since operated as the Class A theater.

Despite the fact tha his previous busines experience was no along picture lines, Mr Forbes has forged to the front rank among Spokane exhibitors and after having his hous the home of the mixed program in Spokane for several months, has signed for the Mutual Masterpictures and Mutual Weekly, which are playing to large audiences at an increase in price from 10 to 15 cents, he having run his house as a 10-cent house while showing the mixed program.

In connection with the change of program he changed from three changes a week to two changes a week and reports that the entire policy has been a good one. He has also made improvements on his theater and added another machine to provide against delay should one machine get out of order.

CLEMMER, LEADING EXHIBITOR

H. S. Clemmer.

Formerly a dentist, Dr. H. S. Clemmer, manager of the Clemmer and Casino theaters, Spokane, Wash., is one of the leading moving picture exhibitors in the Northwest. He is a live wire advertising man, was formerly president and still is active in the Spokane Ad Club. He was born in a little town in the mountains of Pennsylvania in 1873, was graduated from the Lake Forest University, dental department, Chicago, in 1896, and practiced dentistry steadily from that time until 1911, when at the death of his father, the late John H. Clemmer, one of the pioneer picture exhibitors of the Northwest, he succeeded his father in the business as manager of the, then, Clem and the Casino theaters.

Dr. Clemmer started using split service at both the Clem and the Casino and was the first to present the Progressive, later the Paramount pictures in Spokane, at advanced prices of 15 to 25 cents. He showed these in the Clem theater. He still restains the management of the Casino theater and took over the new theater, erected at Lincoln street and Sprague avenue, with a seating capacity of 1,000, in February, 1915, naming it the Clemmer. At that time he disposed of the Clem theater to Lee S. Forbes, who named it the Class A. Dr. Clemmer runs the Paramount program in the new picture theater and also ran the "Birth of a Nation." He is running the Fox service and the Big Four Pictures in the Casino theater.

He has just arranged to run the new "J. Rufus Wallingford" pictures put out by the Pathe Exchange and will start them Nov. 17.

Exhibitor Kratzer Will Open House at Colfax.

Edward Kratzer, formerly of the Pastime theater, Potlatch, Idaho, and also former manager of the Bungalow theater, Colfax, Wash., will open a new moving picture house at Colfax, according to word brought to Spokane by an exchange man.

L. Wingham Booking for Pathe.

L. Wingham, formerly of the Colville theater, Colville, Wash., has succeeded E. F. Hibbard as booking agent for the Pathe exchange, Spokane, Wash., under P. L. Carroll.

Hager Makes Bookings.

G. A. Hager, manager of the Universal Film & Supply Company exchange, in Spokane, Wash., and who also does the road work for the exchange in this territory, returned from a trip in Montana and Idaho. He reports that L. J. Carter, of the Rex theater, Thompson Falls, Mont., has signed to run the full weekly service of the company; that Manager W. A. Simon of the Isis theater, Wallace, Idaho, has signed for the same service; that T. E. Edmondston, manager of the Lyric theater, Grangeville, Idaho, has signed to run some of the Universal service and Broadway features, and that G. Buzelle, of Moscow, Idaho, will start the Universal service in the Casino theater, Moscow, at once.

At Spokane Houses.

"The Thief," with Dorothy Donnelly as the star, had a successful run at the Majestic. Charles Chaplin in "By the Sea," and Lottie Pickford in "Desperate Chances," the fifteen chapter of "A Diamond From the Sky," drew well at the Lyric theater. "The White Pearl," with Marie Doro in the leading role, and a Globe film entitled "How Plants Grow in Winter," played to large audiences at each performance at the Clemmer. "The Better Woman," the Lenora Ulrich picture, proved a profitable production for the Liberty. Frederick Perry in "The Family Stain," drew big crowds to the Casino the past week. B. W. Copeland purchased the interests of C. D. Robinson in the Rex theater, acquiring the control of the company. He has acted as manager of the theater since its inception and will continue in that capacity.

A. Johnson of the Metro Service, Seattle, visited Spokane during the week.

MONTREAL NEWS LETTER.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

Another Exchange.

ANOTHER exchange has entered the local field, The Kleine-Edison Feature Service. The offices are located at 204 St. Catherine street West. In charge is Charles L. Stevens, who hails from Toronto.

At the time of writing, "Du Barry," the big Kleine feature, is before the censors. If it is passed it will be used as an opener for the World Film People's new house, the Connaught. "Du Barry" was at first passed by the censors, but the next day was recalled for further examination.

S. H. Kippan Tells of New Quebec House.

S. H. Kippan, of Quebec, and representing the Imperial Theater Company, Inc., was in Montreal recently, and the World man had the pleasure of meeting him. Things are not so slow down in that locality. His company has had work started on a new theater. It will seat 850 and will be thoroughly fireproof. An up-to-date ventilation system will be installed and it is the aim of the promoters to make it the handsomest house "down Quebec way."

Thompson Leaves the London.

Last issue of Montreal news in this paper contained an announcement relative to W. R. Thompson's management of the London. Since that item was written Mr. Thompson has several connections with the London theater.

TWO TORONTO HOUSES MADE OVER LIKE NEW.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

THE two oldest moving picture theaters in Toronto have just been remodeled and redecorated by Mr. Bert Applegarth, manager of both houses. The two theaters are the Crystal Palace, 141 Yonge street, and the Red Mill, 183 Yonge street, both of which were opened about eight years ago.

The Crystal Palace is being refurnished throughout at a cost of $2,500, and the new features include an entirely new front, mahogany frames for posters, a National cash register ticket machine, upholstered seats, two new Powers projecting machines, indirect electric lighting and new entrances. This theater was the first in Canada to have a mirror screen, and it was installed three years ago. Something new in exterior finishes is seen in the bird's eye maple panels and trim in the theater front. A Famous Players' program is used at this theater regularly.

The seating capacity of the Crystal Palace is 350, while that at the Red Mill is 250. The Red Mill has just been equipped with two new Power's projecting machines, while a gold fibre screen has been installed. At both houses the posters are now contained in handsome frames which are fitted with plate glass. The Red Mill, as well as the Crystal Palace, has a new National ticket machine.

A Very Interesting Picture.

A representative of the government has just brought to Canada, from England, a moving picture which shows the life of a Canadian Soldier from the time he enlists at Victoria, B. C., on the Pacific Ocean, until he reaches the firing line after having crossed the Atlantic. These films are to be exhibited throughout the Dominion under the guidance of the Militia Department, which is Canada's war bureau, for the purpose of stimulating recruiting.

One of the most interesting features of the reels is the unique reproduction of the chart of the battle of St. Julien, France, with the lines of the Canadians and Germans moving backward and forward as the sanguinary fight progressed.

At the Universal Exchange.

"We have not lost a reel since the war began, fifteen months ago," declared Mr. Clair Hague, of Toronto, general manager of the Canadian Universal, with branches throughout Canada, in reference to the state of the film industry in the Dominion. "The Universal is supplying films to over fifty of the eighty-three moving picture theaters in Toronto, and although there are slightly fewer theaters here than when the war began, the volume of our business has not decreased."

Mr. Hague pointed out to your correspondent that "The Broken Coin" serial had broken all records and that 125 houses would be supplied with the two sets of this film before the run would be concluded. This had been accomplished without the aid of the newspapers, but he believes that even a better demand would have been secured if the story had been run as a serial in the papers in coordination with the film installments. In a few weeks the new "Graft" series will be started in Canada and arrangements will be made for the publication of the sixteen stories in the dailies.

"Cabiria" Comes to Toronto.

The first run of "Cabiria," the Italian Film Company's spectacular production of Gabrielle D'Annunzio's scenario in Toronto, was seen at the Madison, Bloor and Bathurst streets, last week, when a special matinee was held each day and two shows were held at night at 10 and 15 cent prices. The theater was well patronized.

Not Melodramas, But Real War Films Are What's Wanted.

A sign of the times was seen when a war melodrama, widely advertised as "Not a Moving Picture," staged at one of the best theaters in Toronto, drew very poorly, and a score or more of moving picture houses, showing war films as a part of their programs, enjoyed great business during the same week. The idea struck Toronto theater-goers that the speaking stage must be becoming frightened at the competition with moving pictures.

Walter H. Davidson with Universal.

Mr. Walter H. Davidson, formerly with the Pathe, is now special representative of the Canadian Universal in the Province of Ontario, Canada.

Censor Overruled

British Columbia Spectators Will See "The Spoilers" Though Banned by the Provincial Censor—Attorney-General Bowser to the Rescue—Sam Whitehead, George Broy and Hector Quagliotti Win Their Fight.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

THE most important announcement ever made to the exhibitors of British Columbia is involved in the statement by Attorney-General Bowser at Victoria on Nov. 3, that he had passed the Selig masterpiece, "The Spoilers," over the head of the protesting censor. This is the first time that the Attorney-General has reversed a decision of the local censor, and, in fact, the first time that an adverse decision has been contested.

Following the rejection of the picture in Vancouver last week, an interview was had with Mr. Bowser, in Victoria, by George L. Broy and Sam W. Whitehead, holders of the Canadian rights, and Manager Hector Quagliotti of the Colonial theater. To these three men belongs the credit of demonstrating to the moving picture men of the Province that the way to beat the censor is to fight him. No assistance was received from other exhibitors or exchangemen, nor from the lately deceased British Columbia Moving Picture Exhibitors' Association, so the results which might be obtained by an active, aggressive organization can well be imagined.

"The Spoilers" opens at the Colonial in Vancouver Nov. 14, at 20-30-50 cents prices, and capacity business is expected.

It would seem that the exhibitors of British Columbia now have a splendid opportunity to secure saner standards in the censor's office. The way has been shown.

WINNIPEG PASSES "NATION" FILM.

For some time there was considerable doubt in Winnipeg as to whether "The Birth of a Nation" would be passed by the local board of censors, consisting of J. W. Horne, T. A. D. Bevington, Sam Clarke and Frank Kerr. However it was finally decided to pass the picture with the elimination of scenes showing women in distress over the presence of war, thus concealing from the intelligent populace the fact that anyone who goes to war is apt to get hurt. Mayor Waugh of Winnipeg used his influence in favor of the picture, which opens a two weeks' run at the Walker Theater on November 22.

The Empress at Kamloops Opens.

The Empress theater at Kamloops, B. C., which has been dark for some time, was opened last week by Messrs. Brown and Guerrard, who celebrated the occasion by engaging several local soloists to assist. Music is furnished by a seven-piece orchestra, and prices are ten and fifteen cents. Both the Empress and the Kamloops opera house (W. A. Wilkinson, manager) are running excellent programs and using large advertising space in the newspapers.

S. B. Taube Goes to New York.

S. B. Taube, formerly manager of the Universal Exchange in Vancouver, left with his family for New York Sunday night. It is stated that Mr. Taube will enter the service of the Universal in some Eastern city on the American side.

Admit Wounded Soldiers Free.

The Royal Victoria, Columbia, Empress, Variety, Dominion, Romano, Pantages and Princess theaters in Victoria, B. C., will hereafter admit free all soldiers who have returned from the front. It will only be necessary for a soldier to display his badge to gain admittance.

Vancouver Brief Notes.

The Orpheum in Vancouver closed at 6 o'clock one night last week, Manager Pilling having rented the house to the Daughters of the Empire, who presented an entertaining revue in aid of the Patriotic Fund.

The Alhambra Theater & Hotel Company, with headquarters in New Westminster, B. C., was incorporated at Victoria last week. The company is capitalized at $300,000.

The Rose theater at Regina, Sask., inaugurated its V-L-S-E service last week with Essanay's "The Man Trail." The orchestra has been increased to eight pieces.

Grace Aylesworth, wife of Arthur Aylesworth, and formerly leading woman at the Lyceum theater at Edmonton, Alberta, is now with the World Film Corporation. Arthur took the famous Aylesworth wild animal pictures in the country north of Edmonton. George Aylesworth, formerly manager of the Lyceum, is now in charge of the Princess theater at Calgary.

Moving pictures of the review of the Winnipeg Boy Scouts by H. R. H. The Duke of Connaught, taken by Robert Kershaw of the Wonderland theater in that city were shown for an entire week at Pantages theater, and attracted much attention.

Appeals for recruits were thrown on the screens of all Victoria moving picture theaters on Oct. 30. This is regularly done in Winnipeg houses, and the slides shown also state the number of men required by different battalions, as well as the location of recruiting stations to which application for enlistment should be made. This system is proving quite effective.

The Western Animated Advertising Company, with its principal place of business in Winnipeg, has been incorporated in Manitoba for $50,000.

"The Closing Net" (Gold Rooster Play) was rejected by the censor in Vancouver last week. This occasioned no surprise, however, as such a result had been foreseen by those in touch with the censorship situation here. Unless the exchange is prepared to fight, it is useless to bring to British Columbia a film which has been condemned anywhere else in the world.

An entertainment in aid of the South Vancouver Soldiers' and Sailors' Mothers and Wives Red Cross Branch was given at the Fraser Avenue theater in South Vancouver recently.

Charles E. Couche, manager of the Rex at Revelstoke, B. C., has given up the house and combined with his erstwhile competitor, W. A. Smythe, in the management of the Empress there. "The Diamond from the Sky" has been transferred to the Empress from the Rex. The latter house has been taken over by Caspar Van, a former Vancouver stock actor, lately in charge of the Lonsdale theater in North Vancouver.

Twenty-five disabled soldiers, recently returned from France, were the guests of Manager E. J. Sullivan of the Orpheum at Winnipeg, Manitoba, one afternoon last week. Moving pictures were shown of the Duke of Connaught reviewing the Canadian troops stationed at Sewell Camp, near Winnipeg.

Manager Kershaw of the Wonderland theater, Winnipeg, did capacity business recently, when he showed moving pictures of the Mulvey Street school children. The children and their parents kept the house packed.

Calendar of Daily Program Releases

Releases for Weeks Ending November 27 and December 4

(For Extended Table of Current Release Dates See Pages 1566, 1568, 1570)

General Film Company.

Current Releases

MONDAY, NOVEMBER 22, 1915.

ESSANAY—The Law's Decree (Special—Three parts —Drama	19518-9-20
KALEM—A Woman's Wiles (Special—Three parts —Drama)	19511-2-3
LUBIN—An Ambassador From the Dead (Drama)	19521
SELIG—Chronicles of Bloom Center, No. 4, "A Thing Or Two In Movies" (Special—Two parts—Com.)	19514-5
SELIG—Hearst-Selig News Pictorial No. 93, 1915 (Topical)	19517
VITAGRAPH—Love and Law (Comedy)	19516

TUESDAY, NOVEMBER 23, 1915.

BIOGRAPH—Love's Enduring Flame (Special—Two parts—Drama)	19530-1
ESSANAY—The Paper Door (Special—Three parts—Drama)	19522-3
KALEM—Oh, Doctor (Burlesque Comedy)	19529
LUBIN—Limberger's Victory (Comedy)	19528
SELIG—The Impersonsation of Tom (Western—Dr.)	19524
VITAGRAPH—Saints and Sinners (Broadway Star Features—Special—Three parts—Drama)	19525-6-7

WEDNESDAY, NOVEMBER 24, 1915.

BIOGRAPH—The Reproach of Annesley (Special—Three parts—Drama)	19539-40-1
EDISON—Cartoons In a Sanitarium (Cartoon—Comedy)	19532
ESSANAY—Animated Cartoon Drawings of Greater New York (Cartoon)	19535
KALEM—An Enemy of Mankind, No. 1 of the "Stingaree" Series (Special—Three parts—Drama)	19533-4
LUBIN—The Meddlesome Darling (Special—Two parts—Drama)	19537-8
VITAGRAPH—Sonny Jim and the Family Party Comedy)	19536

THURSDAY, NOVEMBER 25, 1915.

BIOGRAPH—The Man From Town (Drama)	19542
ESSANAY—It Happened In Snakeville (Western—Comedy)	19543
LUBIN—As the Twig Is Bent (Special—Three parts —Drama)	19544-5-6
MINA—Florence Turner Impersonates Film Favorites (Comedy)	19549
SELIG—Heart-Selig News Pictorial No. 94, 1915 (Topical)	19548
VITAGRAPH—Ghosts and Flypaper (Comedy)	.....

FRIDAY, NOVEMBER 26, 1915.

BIOGRAPH—Two Daughters of Eve (Drama) (Biograph Reissue No. 25)	19558
EDISON—The Ring of the Borgias (Special—Four parts—Drama)	19550-1-2-3
ESSANAY—Broncho Billy's Love Affair (Western—Drama)	19554
KALEM—A Society Schemer (No. 5 of "The Ventures of Marguerite") (Drama)	19555
LUBIN—Meg o' the Cliffs (Drama)	19557
VIM—Pressing Business (Comedy)	19559
VITAGRAPH—All For the Love of a Girl (Comedy)	19556

SATURDAY, NOVEMBER 27, 1915.

EDISON—Roses of Memory (Drama)	19560
ESSANAY—The Edge of Things (Special—Three parts—Drama)	19561-2-3
	Serial No.
KALEM—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama)	19,567
LUBIN—Blaming the Duck or Ducking the Blame (Comedy)	19564
SELIG—Young Love (Drama)	19568
VITAGRAPH—A "Model" Wife (Special—Two parts —Comedy. Drama)	19565-6

General Film Company.

Advance Releases

MONDAY, NOVEMBER 29, 1915.

ESSANAY—The Night of Souls (Special—Three parts—Drama).
KALEM—The Luring Lights—Special—Four parts—Drama).
LUBIN—The Legend of the Poisoned Pool (Drama).
SELIG—Just As I Am (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 95, 1915 (Topical).
VITAGRAPH—One Plus One Equals One (Comedy).

TUESDAY, NOVEMBER 30, 1915.

BIOGRAPH—Count Twenty (Special—Two parts—Drama).
ESSANAY—The Losing Game (Special—Three parts—Drama).
KALEM—Only A Country Girl (Comedy).
LUBIN—Which Is Which? (Comedy).
SELIG—Bad Man Bobbs (Western—Drama).
VITAGRAPH—The Mystery of the Empty Room (Special—Two parts—Drama).

WEDNESDAY, DECEMBER 1, 1915.

BIOGRAPH—The Hungarian Nabob (Special—Four parts—Drama).
EDISON—Microscopic Pond Life (Educational).
ESSANAY—The Fable of "The Low Down Expert on the Subject of Babies" (Comedy).
KALEM—A Voice in the Wilderness (No. 2 of the "Stingaree" Series) (Special—Two parts—Drama).
LUBIN—The Taint (Special—Three parts—Drama).
VITAGRAPH—A Scandal in Hickville (Comedy).

THURSDAY, DECEMBER 2, 1915.

BIOGRAPH—His Emergency Wife (Comedy—Drama).
ESSANAY—Jack Spratt and the Scales of Love (Comedy).
LUBIN—The Silent Man (Special—Two parts—Drama).
SELIG—The Love of Loti San (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 96, 1915 (Topical).
VITAGRAPH—The Conquest of Constantia (Comedy—Drama).

FRIDAY, DECEMBER 3, 1915.

BIOGRAPH—My Hero (Drama) (Biograph Reissue No. 26).
EDISON—Blade o' Grass (Special—Three parts—Drama).
ESSANAY—The Burglar's Godfather (Comedy Drama).
KALEM—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series) (Drama).
LUBIN—With Stolen Money (Drama).
VIM—Love, Pepper and Sweets (Comedy).
VITAGRAPH—The Home Cure (Comedy).

SATURDAY, DECEMBER 4, 1915.

EDISON—The Magistrate's Story (Drama).
ESSANAY—On the Private Wire (Special—Two parts—Drama).
KALEM—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—The Parrot Said —— (Comedy).
SELIG—A Jungle Revenge (Jungle-Zoo Animal—Drama).
VITAGRAPH—Cal Marvin's Wife (Broadway Star Feature Special—Three parts—Drama).

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Calendar of Daily Program Releases

Releases for Weeks Ending November 27 and December 9

(For Extended Table of Current Releases See Pages 1566, 1568, 1570)

Universal Film Mfg. Co.

	(Serial No.)
SUNDAY, NOVEMBER 21, 1915.	
LAEMMLE—No release this day.	
L-KO—Ready For Reno (Comedy)	0985
REX—The Mystery of the Locked Room (Three parts—Mystery—Drama)	0984
MONDAY, NOVEMBER 22, 1915.	
BROADWAY UNIVERSAL FEATURE—My Old Dutch (Five parts—Emotional—Drama)	0987
NESTOR—When Father Was the Goat (Comedy)	0988
UNIVERSAL SPECIAL FEATURE—The New Adventures of Terence O'Rourke, No. 1, "The Palace of Dust" (Two parts—Drama)	01003
TUESDAY, NOVEMBER 23, 1915.	
GOLD SEAL—In Search of a Wife (Two parts—Thanksgiving Story)	0989
IMP—When Willie Went Wild (Comedy)	0990
REX—No release this day.	
WEDNESDAY, NOVEMBER 24, 1915.	
ANIMATED WEEKLY—Number 194 (Topical)	0993
BIG U—The Trap That Failed (Drama)	0991
L-KO—Stolen Hearts and Nickels (Two parts—Comedy)	0992
THURSDAY, NOVEMBER 25, 1915.	
BIG U—No release this day.	
LAEMMLE—The Mayor's Decision (Three parts—Modern Political—Drama)	0994
POWERS—Lady Baffles & Detective Duck In "Kidnapping the King's Kids" (Comedy)	0995
FRIDAY, NOVEMBER 26, 1915.	
IMP—Man or Money? (Three parts—North Western—Drama)	0996
NESTOR—Saved by a Skirt (Comedy)	0997
VICTOR—No release this day.	
SATURDAY, NOVEMBER 27, 1915.	
BISON—A Desperate Leap (Two parts—Railroad—Drama)	0998
JOKER—Dad's Awful Crime (Comedy)	010000
POWERS—The Mirror of Justice (Drama)	0999
SUNDAY, NOVEMBER 28, 1915.	
LAEMMLE—Inside Facts (Drama)	01002
L-KO—No release this day.	
REX—The Kingdom of Nosey Land (Three parts—Fairy Tale)	01001
MONDAY, NOVEMBER 29, 1915.	
BROADWAY UNIVERSAL FEATURE—The Supreme Test (Five parts—Modern Drama)	01004
NESTOR—Operating on Cupid (Comedy)	01005
UNIVERSAL SPECIAL FEATURE—The New Adventures of Terence O'Rourke, No. 2 "When A Queen Loved O'Rourke" (Two parts—Drama)	01020
TUESDAY, NOVEMBER 30, 1915.	
GOLD SEAL—The Phantom Fortune (Three parts—Drama)	01006
IMP—Safety First and Last (Comedy)	01007
REX—No release this day.	
WEDNESDAY, DECEMBER 1. 1915.	
ANIMATED WEEKLY—Number 195 (Topical)	01010
L-KO—Lizzie's Water Grave (Juvenile-Comedy)	01009
VICTOR—He Was Only a Bathing Suit Salesman (Three parts—Comedy)	01008
THURSDAY, DECEMBER 2, 1915.	
BIG U—No release this day.	
LAEMMLE—Gilded Youth (Three parts—Drama)	01011
POWERS—The Three Jeanettes (Vaudevolle Act). —The Life of the Salamander (Ditmar's Educational)	01012
FRIDAY, DECEMBER 3, 1915.	
LAEMMLE—The Devil and Idle Hands (Drama)	01014
NESTOR—No release this day.	
POWERS—His Good Name (Two parts—Heat Interest Drama)	01013
SATURAY, DECEMBER 4, 1915.	
BISON—The Connecting Link (Two parts—Western Drama	01015
JOKER—Mrs. Prune's Boarding House (Comedy)	01016
POWERS—No release this day.	

Mutual Film Corporation.

	(Serial No.)
SUNDAY, NOVEMBER 21, 1915.	
CASINO—The House Party (Comedy)	04178
RELIANCE—A Romance of the Alps (Two parts—Drama)	04176-7
THANHOUSER—Beneath the Coat of a Butler (Dr.)	04179
MONDAY, NOVEMBER 22, 1915.	
AMERICAN—The Key of the Past (Two parts—Drama)	04180-1
FALSTAFF—The Postmaster of Pineapple Plains (Com.)	04182
NOVELTY—Spring Onions (Comedy)	04183
TUESDAY, NOVEMBER 23, 1915.	
BEAUTY—The Drummer's Trunk (Comedy)	04187
GAUMONT—See America First, No. 11 (Scenic). —Keeping Up with the Joneses (Cartoon—Com.)	04186
THANHOUSER—The Baby and the Boss (Two parts—Comedy—Drama)	04184-5
WEDNESDAY, NOVEMBER 24, 1915.	
CENTAUR—Could a Man Do More? (Three parts—Drama)	04188-9-90
NOVELTY—Taming a Grouch (Comedy)	04191
THURSDAY, NOVEMBER 25, 1915.	
CENTAUR—Stanley and the Slave Traders (Two parts—Drama)	04192-3
FALSTAFF—The Villainous Vegetable Vender (Com.)	04194
MUTUAL MASTERPICTURE—The Strife Eternal (Five parts—Drama) (No. 48)	......
MUTUAL WEEKLY—Number 47, 1915 (Topical)	04195
FRIDAY, NOVEMBER 26, 1915.	
AMERICAN—The Bluffers (Drama)	04198
CUB—A Deal In Indians (Comedy)	04199
MUSTANG—The Valley Feud (Two parts—Drama).	04196-7
SATURDAY, NOVEMBER 27, 1915.	
BEAUTY—Cupid Beats Father (Comedy)	04203
THAN-O-PLAY—The Valkyrie (Three parts—Dr.).	04200-1-2
SUNDAY, NOVEMBER 28, 1915.	
CASINO—Widow Wins (Comedy)	04206
RELIANCE—The Friends of the Sea (Two parts—Drama)	04204-5
THANHOUSER—All Aboard (Comedy)	04207
MONDAY, NOVEMBER 29, 1915.	
AMERICAN—The Silver Lining (Two parts—Drama)	04208-9
FALSTAFF—Foiling Father's Foes (Comedy)	04210
NOVELTY— Charlie's Twin Sister (Comedy)	04211
TUESDAY, NOVEMBER 30, 1915.	
BEAUTY—Billy Van Deusen and the Merry Widow (Comedy)	04215
GAUMONT—See America First, No. 12 (Scenic). —Keeping Up With the Joneses(Cartoon)	04214
THANHOUSER—The Crimson Sabre (Two parts—Drama	04212-3
WEDNESDAY, DECEMBER 1, 1915.	
NOVELTY—Betty Burton M. D. (Comedy)	04219
RIALTO—Lessons in Love (Three parts—Com.-Dr.)	04216-7-8
THURSDAY, DECEMBER 2, 1915.	
CENTAUR—Stanley Among the Voo Doo Worshippers (Two parts—Animal Drama)	04220-1
FALSTAFF—Checking Charlie's Child (Comedy)	04222
MUTUAL MASTERPICTURE—The Forbidden Adventure (Five parts—Drama) (No. 49)	.....
MUTUAL WEEKLY—Number 48, 1915 (News)	04223
FRIDAY, DECEMBER 3, 1915.	
AMERICAN—Spider Barlow Cuts In (Comedy-Dr.)	04226
CUB—A Shot Gun Romance (Comedy)	04227
MUSTANG—Broadcloth and Buckskin (Two parts—Comedy-Drama)	04224-5
SATURDAY, DECEMBER 4, 1915.	
BEAUTY—Making Over Father (Comedy)	04231
MUSTANG—Film Tempo (Three parts—Com.-Dr.).	04228-9-30

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VITAGRAPH.

ONE PLUS ONE EQUALS ONE (Nov. 29).—The cast: Bobby Connelly, Tefft Johnson, Mabel Kelly, Mae Greene, Arthur Cozine.

Sonny Jim is sent to school and when teacher thoughtlessly gives him a vacant seat with the girls he is made the object of derision by the other boys. Becoming tired of their bullying, he tells Uncle Billy, and the latter jokingly tells Sonny he will go with him to school and "trim the bullies." He does go, but forgets all else when he sees the pretty lady teacher, and it is a case of love at first sight on both sides. Uncle Billy suggests Sonny be put over in the boys' side of the room, and teacher promises to see that the boys leave him alone. Every day thereafter Uncle Billy accompanies Sonny to school and enjoys a quiet chat with the teacher. During the absence of Mother Dear and the cook, Uncle Billy tries to cook, but his efforts make Sonny very sick. Lady Teacher comes to see him and offers to cook one big dinner for the men. All are delighted and during the meal Billy announces he is going to marry Teacher. Seeing Billy take Teacher in his arms Sonny when asked the addition of "One and one" answers promptly "One!"

THE MYSTERY OF THE EMPTY ROOM (Special—Two Parts—Nov. 30).—The cast: William Dangman, Ethel Corcoran, John Costello, Alice Lake, Florence Natol, Roland Osborne.

Ruth Harris and her father, while on a hunting trip, stop over night at Scroogles' Inn, a dreary place kept by an evil, grasping old couple. They have a poor little drudge of a girl, who lives in an imaginary land of her own and thinks Ruth is surely a beautiful fairy princess. That night the Scroogles creep into her father's room, rob him, and thinking him dead, throw the body over a cliff. They remove everything from the room and next morning, when Ruth inquires for her father, they tell her she is crazy, that she came alone to the Inn.

Bewildered, the girl does not know what to do until she thinks of Richard Foster, a young artist she had met earlier in the day. She tells him, and with his help, they find a cap belonging to her father, and accuse the Scroogles of foul play. Rendered desperate, the old couple attempt a dash for freedom, but in the fight which takes place the old woman is accidentally shot and killed by Scroogles, who escapes into the woods. After a running fight he is shot. He dies as a result of the wound and Ruth and Foster, now engaged, institute a search for her father. They find him wandering dazedly about the mountains, but after careful nursing he fully recovers from his terrible experience, and the little drudge is made happy by being taken into Ruth's home and adopted by Mr. Harris. But the memory of that "empty room" in the old Inn is indelibly impressed upon Ruth's memory, and many times she gives thanks for the narrow escape they all had.

BIOGRAPH.

LOVE'S ENDURING FLAME (Special—Two parts—Nov. 23).—The cast: Charles Perley, William J. Butler, Claire McDowell, Zoe Bech, Alan Hale, Jose Ruben, Laura LaVarnie, Vola Smith, Charles Bennett.

Absorbed in his business affairs, Philip Carter seems to neglect Elice, his wife, and Harvey Beck takes advantage of his dereliction to woo her. She repulses him as a good wife should, and goes to her husband; but Philip, engrossed in a discussion with his lawyer, waves her away. Mortified, she decides to throw in her lot with Beck, and takes her child. But Beck wants her unencumbered, and while they are discussing the matter Carter comes on the scene. He takes the child from Elice and bids her go. At the station, while waiting for the train, Elice sees an outcast shivering in the cold, and gives the girl her coat. The train is wrecked, and Beck is killed.

The outcast, wearing Elice's coat, is identified as Mrs. Carter, and Philip, stunned by the tragedy, leaves his native place and establishes quarters in New York. Elice secures employment in a fashionable modiste's shop, and is eventually taken into partnership. Her son, Robert, grown to manhood, is engaged to Edith Hollis, daughter of a Wall Street operator. Edith and Robert visit the modiste's, and Elice beholds her son. The modiste, dying, bequeaths the business to Elice. Carter leads a bull movement on the exchange. Informed that Carter is fighting him, Hollis gives battle, and Carter has his back to the wall. Hollis forces Edith to break her engagement with the son of his enemy. Elice, a witness to the scene, goes with the girl and Robert to Carter's home, and enters his private room just as he is about to commit suicide. At sight of his wife's ghost Carter lets fall the pistol. A moment later Robert and Edith enter. While the boy is learning that Elice is his mother, Carter's lawyer arrives with the news that ruin is averted, Elice having secretly pledged her fortune to his support.

THE REPROACH OF ANNESLEY (Special—Three Parts—November 24).—The cast: Franklin Ritchie, Louise Vale, Herbert Barrington, Jack Drumeir, Gus Pixley.

Home on furlough, Lieutenant Edward Annesley visits his cousin Paul, a prosperous young physician. Paul's best friends are Gervase Rickman, an attorney, Rickman's sister, and his ward, Alice Lingard, a wealthy orphan. Edward falls in love with Alice and does not at first notice the jealousy which consumes his cousin. At last Paul asks Edward to go away and let him win Alice. Annesley agrees to go away for three months. Rickman, who also loves Alice, speculates with her fortune and loses heavily. Miss Rickman's health fails, and her brother takes her to France. Alice accompanies them, and Paul follows. Unknown to them, Annesley is also touring in the mountains. Paul puts his fortune to the test and learns that Alice loves his cousin. Leaving the party, he comes face to face with Annesley.

A quarrel ensues, and Paul, after attacking Annesley, staggers over the cliff into the lake below. Rickman, who has followed Paul, witnesses the scene and offers to back Annesley up in the claim that Paul's death was due to accident; but privily he tells Alice that her lover has murdered Paul, and poisons her mind against Annesley. Though never publicly accused of the murder, Annesley is shunned. Rickman's sister, dying, urges Alice to marry her brother. Edward, drawn by morbid thoughts to the scene of his quarrel with Paul, meets a monk who gazes at him for an instant and flees. In that instant he recognizes Paul. Later, he is again confronted by Paul in a vilage church where the monk preaches. Paul, who has been rescued by the monks, tells Edward that he has thought himself guilty of Edward's death, and has sought expiation in good works. Learning of Annesley's reproach, he declares that he will go home and right the wrong. Rickman presses Alice to marry him. On their wedding day Paul and Annesley arrive. Confronted with proof of his baseness, Rickman confesses, and Alice marries Annesley.

THE MAN FROM TOWN (Nov. 25).—The cast, Alan Hale, Isabel Rea.

Bored by her lonely life on the farm, the girl longs for the city. When a group of real estate sharks offer to buy the farm, she consents eagerly, and signs the deed; but before the bargain is concluded, the city boarder intervenes. Incensed, the girl nevertheless consents to wait before selling, and the city fellow's judgment is proven when the land grabbers write doubling their offer. The girl goes to town, carrying what she thinks is the deed; but the boarder has substituted blank paper while her back was turned. The swindlers, who see a way to get possession of the farm without paying for it, drug the girl and decamp with her bag after placing her in a taxicab. On opening the bag they discover that the signed deed is not in it, and rush back to the office, thinking it may have been mislaid.

Meanwhile the boarded, who has learned that the railroad will pay practically any price for the farm, goes to the office. He is met by police officers, whom the telephone central has summoned after hearing a cry for help from the swooning girl. The conspirators enter and are captured after a fight. Then the telephone bell rings; and the boarder, answering, hears the girl's voice. She is in a hospital. He rushes to her side, and vows that he will always watch over her in the future.

TWO DAUGHTERS OF EVE (November 26—Biograph Reissue No. 25).—The cast: Henry Walthall, Claire McDowell, Lillian Gish, Elmer Booth, Walter Miller, Gertrude Bambrick, Antonio Moreno, Madge Kirby.

Escaping from her mother, the child wanders into the theater through the stage door, and is later discovered in the arms of an actress. The mother, who looks down upon women of the stage, snatches her child from contamination. Later, her husband sees the play and becomes infatuated with the actress. When the wife discovers his flirtations, she leaves him, taking the child. Her search for work is unsuccessful, and at length she is driven to seek a position in the chorus.

On the stage, at rehearsal, she comes face to face with the actress whom formerly she disdained, and the siren has her hour of revenge. But her better nature triumphs, and she seeks the wife in her dressing room, where she returns the jewels heaped upon her by the husband. "They are yours," she exclaims. "I have no right to them. And now—may I kiss the baby?" On her way home she meets the husband, now ruined by her exactions, and advises him to return to his wife, who, touched by his penitence, forgive the past—for she loves him still.

KALEM.

THE LURING LIGHTS (Special—Four Parts—Nov. 29).—The cast: Stella Hoban, Corinne Malvern, Helen Lindroth, Frank Woods, Bradley Barker, Nat Sachs, Henry Hallam, Francis Cappelano, Stephen Purdee.

Anna, who lives with her harsh-tempered aunt, eagerly seizes the opportunity to join a traveling repertoire company. The girl and Darnton, the "villain" in the company, become deeply interested in each other, and because of Anna Darnton conquers his terrible craving for liquor. Later, when the troupe disbands in New York, Anna meets Rita. The girl makes the acquaintance of Marbridge, an agent of the worst type, and only her wit saves her from the man's clutches. Following a quarrel with Darnton, Anna foolishly consents to go autoing with Rita and the fast set with which the latter associates. The auto hurtles over an embankment and Anna alone escapes death.

A reconciliation with Darnton follows. Anna obtains a position in the company in which Darnton plays the villain. The girl receives her great opportunity when the star, whom she is understudying, is injured on the opening night. Enwright, the manager, learns of the love between the new star and Darnton. Fearing lest sentiment affect their work, he sends Darnton to head the Chicago company. But the separation depresses Anna so greatly that Enwright orders Darnton to return. The player comes back unknown to Anna and sudenly appears before her at the next performance. The ensuing scene thrills the audience, which never for a moment suspects that the heroine and the villain are secret lovers. But the moment the curtain has descended Anna walks into Darnton's arms. Her lips meet his.

ONLY A COUNTRY GIRL (Nov. 30).—The cast: Rube Miller, Bud Duncan, H. Griffith, Ethel Teare.

Having successfully outwitted Bud in securing both money and girl, Rube persuades Ethel to elope with him, but fate intervenes, their horse runs away and Ethel falls over a cliff, with the elopement ending disastrously. It was a day of misadventure for both Rube and Bud. They wandered into the country, visited Farmer Brown and for a while it looked as if they would actually have to go to work! But they overcome this handicap, and with the arrival of Ethel they at once establish a rivalry for her hand.

Farmer Brown, seeing the attraction his daughter has for the two, determines to end the flirtation at once, and puts Rube and Bud at beating carpets. Bud, however, spies Ethel, renews his suit, is overseen by Rube, who again enters the list, and both are driven away from

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the young woman by her father. Bud determines to elope with Ethel, but their plans are overheard by Rube, who after letting Bud harness the horse, tells the father of the plan, just as Bud is counting over the money which he has "borrowed" from the farmer. While Farmer Brown is imprisoning Bud in a chicken coop, Rube and Ethel elope. They are pursued and Farmer Brown succeeds in getting back his daughter. Bud escapes and joins Rube. Discovering the latter's treachery, Bud wreaks vengeance on his head.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 87 (Nov. 1).

Quincy, Mass.—U. S. S. Nevada, largest battleship in the world, an oil burner, leaves Fore River Shipyard for drydocking at Brooklyn Navy Yard. Also passing under Manhattan bridge entering New York.

Chicago.—Fifty-ninth annual conclave of Knights Templar of Illinois opened with review of marching on Lake Front.

San Francisco.—Celebration of Education Day at Panama-Pacific Exposition takes place around historic Liberty Bell.

Popularity of golf as fall sport brings many new styles on the golf links.

Boston.—Military maneuvers are held on Boston Commons as part of Preparedness Day Celebration. The "enemy" attacks the defenders in sham battle.

Berkeley, Cal.—Night rally of University of California students is held in the Hearst Greek theater. The students lock-step about the bonfire.

Hayward, Cal.—California game farm raises many rare species of fowl. Many different species of Mexican fulvous and pheasants are shown.

Weehawken, N. J.—Robert Fay, alleged German officer, and Walter Scholtz, arrested by U. S. Secret Service agents as leaders of conspiracy to dynamite munition ships.

London.—The Holborn Batallion of the Volunteer Training Corps, composed of wealthy business men, drills for home guard duty and to aid against Zeppelin attacks.

Austro-Serbian Front.—Fierce artillery actions mark Austro-German advance into Serb mountains. The Serbs battle desperatly awaiting aid from the Allies.

HEARST-SELIG NEWS PICTORIAL NO. 88 (Nov. 4).

Santa Rosa, Cal.—Luther Burbank, "plant wizard," escorts Thomas A. Edison through experimental gardens and they sample Burbank's plant freaks.

London.—To stimulate recruiting a full brigade is sent on four days' march to point of embarkation in a last effort to avoid conscription.

San Francisco.—Builders have celebration at which bricklaying contest between prominent state officials leads to intervention by Referee Polk.

Fashions.—Jhapore riding breeches for women are introduced to England and America upon return of British officers and their wives from India. Also afternoon styles in latest designs.

East Lansing, Mich.—Fast game is played when Oregon "Aggies" meet University of Michigan football players on Wolverine gridiron. The Oregon team traveled nearly 3,000 miles and won game 20 to 0.

San Francisco.—Crowds of thousands watch forty pretty milkmaids compete for prizes to amazement of forty Holstein-Friesan cows.

New York.—Quartette of lion cubs adds itself to lion house in Central Park menagerie. The Park's sloth bear demonstrates some activity when the keeper arrives.

Peabody, Mass.—Fire destroys St. John's parochial school. Laxity of fire escapes causes many to leap to death.

Italian-Austrian Front.—Detachment of Bersagleri departs for skirmishing and reconoitering expedition against the Austrians. They are shown swooping down on the enemy.

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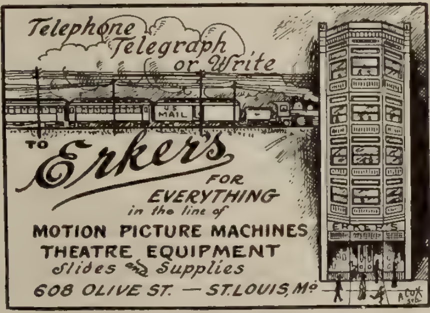

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A THING OR TWO IN MOVIES (No. 4 of "The Chronicles of Bloom Center"—Two Parts—Nov. 22).—The cast: John Lancaster, Wm. Hutchison, Lyllian B. Leighton, Ralph McComas, Sidney Smith, Irene Wallace, Martha Mattox, Wm. Scott.

Selina Tubbs and Chubby Green, after taking a correspondence school course in the art of motion picture acting, practice in a field where Chubby hits Selina over the head with a club much to the consternation of Constable Plum, who is alarmed by their actions.

Bill Hardup, his charming leading lady, and a movie camera man enter Bloom Center, where the Bloom Center Motion Picture Company is formed with Selina Tubbs and Chubby Green in important roles. As the photoplay progresses, the scenario calls for Hardup to get a check cashed, and he tells the bank president that it will be all right to slip out real money during the taking of the scene. When the banker passes out the money, Hardup makes his getaway and with the leading lady and the camera man makes his escape from Bloom Center. A note is discovered on Hardup's camera which states that the people will see the picture as soon as it is censored.

Ewo weeks later the Bloom Cetner populace receives the film and all repair to Melodeon Hall to see it presented. Suddenly the entire action on the screen turns perpendicular and all fall off their seats trying to see it. When the picture is finally righted, the scene that is flashed is that of Constable Plum and the movie leading lady making love. Plum jumps from his seat and flees from the hall, and his wife and others follow him. The picture ends with him headed for the country and going at full speed.

THE IMPRESSION OF TOM (Nov. 23).—The cast: Tom Mix, Hazel Daly, Sid Jordan, Babe Chrisman, Pat Chrisman.

Martin, a ranch owner, writes Graves, a broker, to send Tom Graves West to marry Martin's daughter, Daisy. Tom has a sweetheart, but obeys his father's orders. Meanwhile, Daisy has a sweetheart unknown to her father, and when Martin tells Daisy that Tom Graves is coming to marry her Daisy tells her sweetheart, Ned, all about it. Ned meets Tom; they become friends and Tom visits Ned's claim.

Tom shows Ned Daisy's picture and they agree to a plan. Ned agrees to impersonate Tom and marry Daisy while Tom is to send for Hazel. Tom writes for Hazel. Graves leaves for his friend's ranch to attend his son's wedding. Hazel also arrives at the same time. Tom and Hazel beat Tom's father to the ranch, where they arrive just after Ned and Daisy are married. When Graves arrives he finds that the boys have put one over on him, and he agrees to let true love run its course.

YOUNG LOVE (Nov. 27).—The cast: Lafayette McKee, Marion Warner, Lillian Hayward, Leo Pierson.

When Jasper Leigh calls on Professor Hunt to ask for his daughter, Mary's, hand in marriage, the Professor tells him that the girl is too young. He also tells Jasper that Mary believes her mother dead, but that she had eloped with another man.

Leigh encounters a ragged and worn woman, who proves to be Mary's mother. Leigh tells Mrs. Hunt that Mary thinks her mother is dead and reveres her name. After three years Professor Hunt consents to Mary's marriage to Leigh. On the day of the ceremony, Mary's dress is delivered by a seamstress, who is really her mother. The wedding is solemnized and Mrs. Hunt sees it from the hall unseen by Professor Hunt and the others. Her heart is breaking because she cannot fill her true place as a mother beside her daughter. As she starts to leave the house, she encounters the Professor, her husband. He recognizes her; his love overcomes all and he gathers her in his arms.

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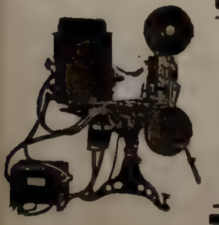

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VIM.

LOVE, PEPPER AND SWEETS (Dec. 3).—Jabbs is the star boarder and favorite of Betty, the landlady, while Pokes and Runt—two other boarders—always suffer the worst end of things. After a very scant breakfast Pokes and Jabbs take a walk through the park when Ethel—some queen!—attracts their attention. An acquaintance is soon formed, but, as usual, Jabbs spoils their happiness by passing along and taking Ethel away.

She invites Jabbs into her house and he accepts the invitation. The indignant Pokes and Runt, who have been following, decide to bombard the house. Their bombardment is unsuccessful, however, and the two conspirators are treated to a bath of milk and milk bottles for their pains.

Jabbs decides to play a joke on them and has Ethel invite them to call upon her that afternoon at the same hour; but neither knows that the other has been invited. Overjoyed, they prepare for the call—one with candy and the other with a bouquet of flowers. Jabbs prepares to receive them. The result of his preparations are that the candy and flowers are smeared with pepper, which is the cause of Ethel's fainting. Jabbs, disguised as her father, follows them with a pistol and their affections are cooled by a refreshing ducking in the lake. Oh, you can't get ahead of a star boarder!

MINA.

FLORENCE TURNER IMPERSONATES FILM FAVORITES (Nov. 25).—Florence, the hired girl, is a film fan. She practically lives at the moving picture shows and worships the different stars. One afternoon she sneaks away to the movies, but is caught by her mistress and ordered back to the house. But her mind is still on the picture show and, getting back home, she falls asleep and dreams:

She applies for a position as movie actress and, on telling her capabilities to the hard-hearted director he responds with an "Oh, that's what they all say"—but she is undaunted and obtains his permission to show him what she can do.

She first gives an impersonation of the French Pathe heroine. Next she dons the attire of Ford Sterling and goes through many of his comical antics. She then assumes the role of Wild West Billy and puts in a lot of the cowboy stuff. Then she reverts to the old Biograph style of acting with her impression of it. This is followed by an impersonation of Mabel Normand in one of her slapstick roles. And she even attempts an impersonation of the Divine Sarah. The manager thinks her talents are remarkable and is just offering her a thousand dollars a week when—she wakes up.

ESSANAY.

"BRONCHO BILLY'S COWARDLY BROTHER" (Oct. 29).—The cast, G. M. Anderson, Lloyd Bacon, Marguerite Clayton, Harry Todd, Lee Willard. Broncho Billy and his brother are both in love with the same girl, but she decides to marry Broncho's brother. One Sunday morning an outlaw creates a panic in the church by "shooting up" the place. The sheriff, who is the girl's father, is shot when he attempts to arrest the outlaw. Broncho's brother is offered the sheriff's star, but is afraid to take it. Broncho Billy takes the badge and at the risk of his life captures the outlaw. He then turns the badge over to his cowardly brother, whom the girl thinks made the arrest, and she lauds him for his heroism.

"BRONCHO BILLY'S MEXICAN WIFE" (Nov. 5).—The cast: G. M. Anderson, Edna Robinson, Lee Willard, Leona Anderson.

Broncho Billy's Mexican wife falls in love with a man of her own race. Fearing to elope, they plan to get Broncho Billy out of the way. She stabs herself, then goes to the sheriff, declaring her husband did it. Broncho is arrested and thrown into jail, while his wife entertains her Mexican affinity. The man's sweetheart, mad with jealousy, steals in and stabs both of them. Meanwhile Broncho Billy has escaped and, returning home, finds the pair mortally wounded. He places the hand of his dying wife in that of the Mexican and forgives all.

"THE FABLE OF HANDSOME JETHRO, WHO WAS SIMPLY CUT OUT TO BE A MERCHANT" (Nov. 10).—The cast: Albert Martin, Charles J. Stine, Royal Douglas.

An Illinois Squab went home from Business College with a Sport shirt and a Fussy suit made by Yippenheimer. When Brother Lyford asked him to "Git on his Overhauls" and help him milk the cows, the Squab refused. Next morning Paw lured him out to the barn and Lit on him. He choked his offspring's Adam's Apple until he was Google-Eyed, then told him to Mosey right off'n that there farm. The Squab went to the city and worked in a five and ten cent cstore, and after a few years he took a slant at his Unlettered brother. He owned 240 acres of crackin' Corn Land, a dandy farm, and sixteen head of cattle. Moral: Drink Deep, or Cut Out the Pierian Spring altogether.

"CUPID'S BATH" (Nov. 11).—The cast: Carl Stockdale, Bonnie Leonard, Marjorie Reiger, Lee Hill, Leo White.

Percy Ogler, a self-avowed lady killer, tries to flirt with Mrs. Sheeza Bird. She is indignant and plans a scheme to cure him. She invites several women in for the afternoon, then sends her daughter out to flirt with Percy and inveigle him into the house. The daughter does so, and, after furnishing amusement for her mother's friends for some time, Percy is thrown into the street. The women then go in bathing. Percy happens along, and, with the aid of a tramp, steals their clothes. They start home in their bathing suits, but soon find themselves under arrest. Percy and the tramp are captured and meet the same fate.

"THE UNDERTOW" (Special—Three Parts, Nov. 15).—The cast: Richard C. Travers, June Keith, Harry Dunkinson, John Lorenz, William Burns.

Molly Austin, the daughter of a crook, becomes engaged to "Weasel" her father's accomplice. Against her pleading Molly's father, brother and Weasel, plan to rob the home where Molly is employed as maid. They are caught and sent to prison. Meanwhile Molly goes to the country, where she marries. When "Weasel" is released from prison, he follows her and demands "hush" money. Molly gives him her engagement ring. Her brother, "Bull," now reformed, visits her. One day while driving her car, Molly accidentally runs "Weasel" down, injuring him fatally. On the way to the doctor's office "Bull" commits his last robbery. He takes his sister's engagement ring from "Weasel's" finger.

"CANIMATED NOOS PICTORAL NO. 2" (Cartoon by Wallace A. Carlson.—Nov. 17.)—This is a split reel release containing five hundred feet of animated cartoons as a burlesque on the topics of the day. Among the subjects reviewed this week are several incidents in the European war; Mayor Thompson clamps down the Sunday lid in Chicago; Dan Cupid pots big game at the White House; Oskaloosa holds its annual fair; and Henry Flivver, well-known automobile manufacturer, introduces his new two-lung Flivver Submarine to the Navy Department. The remainder of the reel contains scenes taken in Canadian Rockies.

"SNAKEVILLE'S EUGENIC MARRIAGE" (Nov. 18).—The cast: Margaret Joslin, Victor Potel, Robert McKenzie, Bell Mitchell.

A short time before Slippery Slim and Sophie are to be married a law goes into effect, compelling all couples to undergo an examination before a marriage certificate can be obtained. Sophie and Slim go to the office of Dr. McSwat

(Continued on page 1543.)

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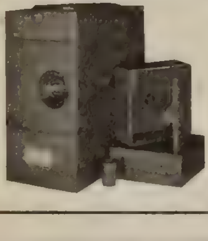

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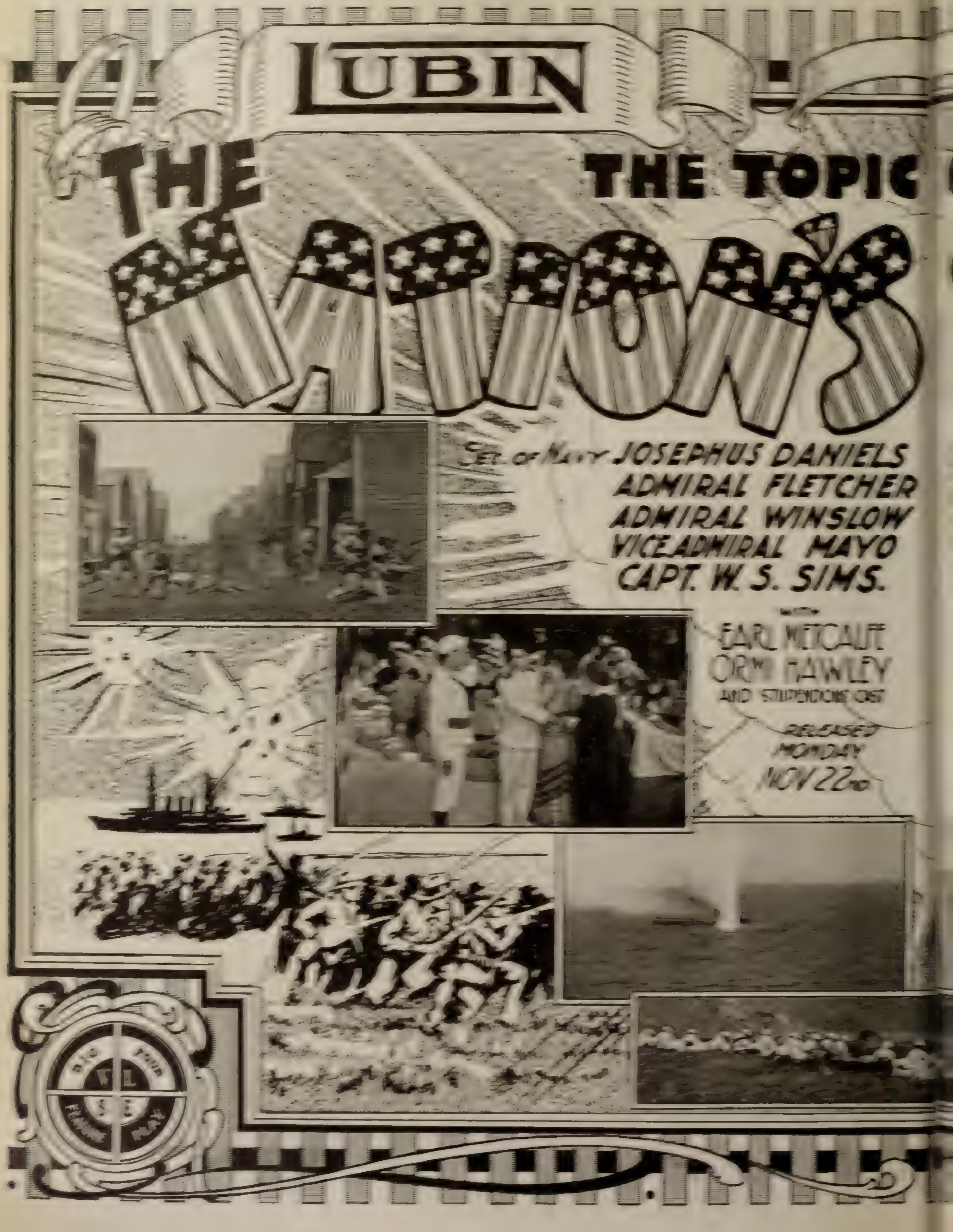

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(Continued from page 1538.)

for the examination. The doctor takes charge of Slim, while the nurse ushers Sophie to an adjoining room. They are then put through numerous tests. Finally Sophie, alarmed at Slippery Slim's cries of pain, rushes into the room, and, dragging the doctor out by the coat collar, proceeds to give him a good trouncing. Slim and Sophie then walk out with the certificate, which she has forced the doctor to sign.

"THE RIVER OF ROMANCE" (Special—Two Parts—Nov. 20).—The cast: John Lorenz, Charles E. Ashley, Elizabeth Tinder, Charles W. Racy.

Ramon Randolph, a young engineer, is offered $10,000 by a railroad company if he can find a way through a mountain range without involving a tunnel. While at work he is captured by a band of moonshiners. When he proves his identity, he is invited to their cabin for the night. Here he meets Dora, who more than interests him, but is watched closely by Joe Lucas, who is jealous. Next morning Ramon starts for camp, but returns to the cabin for his field glasses. Dora is alone and he is about to kiss her hand when he is shot by Joe. Joe is captured by the chief engineer and forced to tell Ramon's whereabouts. Through Dora, Ramon learns a way through the mountains and gets the $10,000. They are married shortly after.

A NIGHT IN THE SHOW (Charles Chaplin Subject—Two parts—Nov. 15).—Charles Chaplin decided to go to the show for an evening's entertainment. He wants to see it so badly that he appears in a double role, that of a "swell" in evening clothes in the dress circle and a rowdy in the gallery.

He visits many cafes on the way and arrives in a supercritical mood. His seat in the second row doesn't satisfy him and he moves to the front, mussing up other people on the way. The orchestra leader strikes him with his baton and a free-for-all fight is started. Chaplin is hurled into the lobby, where he bumps into a fat woman and knocks her into a fountain.

Chaplin drops asleep and several snakes, from the "charmer's" basket, nest in his lap. He brushes them into the orchestra and the audience stampedes. In the gallery, Chaplin, the rowdy, bombards a couple of singers with ice cream and tomatoes. Chaplin, in the box, assists by besmirching the singers with the cakes a fat boy is eating.

When a fire-eater makes his bow, Chaplin, the rowdy, turns the hose on him. Chaplin, the "swell" in the box, gets a ducking, as does most of the audience, and the show is broken up.

A BIT OF LACE (Special—Three Parts—Nov. 16).—The cast: Darwin Karr, Edna Mayo, Sydney Ainsworth.

Bruce Carton, having made his fortune, returns from the west to find his old college chum Douglas Fenwick married and a struggling clerk. Out of sympathy, Carton engages him as his private secretary. Fenwick, taking advantage of Carton's confidence, takes money that does not belong to him. By chance Carton receives a letter which enlightens him, and Fenwick is discharged. Fenwick tells his wife Carton's suspicions are unfounded, but, fearing prosecution, sends his wife to Carton's apartment to steal the letter. Carton discovers her and makes known to her the real facts, after which Mrs. Fenwick decides to leave her husband.

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LAEMMLE.

INSIDE FACTS (Nov. 28).—The cast: Jack Nelson, Myrtle Gonzales, Burton Wilson, Hayward Mack.

Madge Van Zant is a wealthy girl and her father is the owner of a large factory, which employs a number of women and girls. The superintendent of the factory makes a proposition to the owner to cut the wages of all the employes. The owner, being ignorant of the true conditions existing in his factory, allows the superintendent to persuade him to authorize the cut.

Tom Jordan, a factory employe, with ideas for the betterment of his fellow workers, goes to the owner and intercedes with him to restore the wages, which were meagre enough at best. He enlists the sympathy of Miss Van Zant and she adds her plea to his. The owner promises to reconsider the matter and asks for a few days to think it over. Madge determines to learn conditions in the factory at first hand, and, pretending to go on a visit, she in reality goes to the factory as a poor girl and seeks employment. She learns how the poor live and is much touched by their kindness to her. She attracts the unwelcome attention of the superintendent and is rescued from insult at his hands by Jordan, who, of course, is ignorant of her real identity.

The next day both are dismissed from the factory by the superintendent. Madge returns to her home and tells her father of the conditions under which the factory is run. He sends for the superitendent and in the library he meets the heiress. The superintendent is bland and meek and attempts to deny conditions as she has stated them. Suddenly she steps behind the curtain and emerges as the factory girl. The superintendent is dumfounded ed. His dismissal follows shortly afterward and the management of the factory is entrusted to Tom Jordan. There is a promise of better times and perhaps the friendship of Madge.

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THE MAYOR'S DECISION (Three Parts—Nov. 25).—The cast: William C. Dowlan, Gloria Fonda, Neil Hardin, F. T. Henderson, Mina Cunard, William Quinn.

John Stanhope, a young mayor, receives a letter from Bishop Melford, begging him to destroy Dragon Alley. John finds that these houses are owned by his best friend, Wallace Elton, who has that same day escorted the former's wife, Ruth, to a musicale which John has been too busy to attend. John finds the buildings have been condemned, and gives orders that they be raided and torn down that evening. Wallace and the political boss try to prevent the Mayor from carrying out his plans, but they are unsuccessful. Wallace and the boss then plan to resist an attack that night pending the gathering of political influence the next day to defeat the order.

In the meantime, Lucette Revere is surprised by Jim Ogden, an old pal. A few years previous she and Jim had been caught stealing from the home of Wallace Elton. Wallace had Jim sent to the penitentiary; but as Lucette was pretty, he saved her from a like fate and established her as his mistress. Jim vowed vengeance, and upon his return he tells Lucette that he is going to kill Wallace. While talking, the door bell rings. Jim hides, and Lucette admits Wallace. Wallace is tired of Lucette and says he is going to England the next day, alone. Wallace exits and Lucette finds Jim has sneaked out also.

While at home, the Mayor receives notice of the contemplated attack on Dragon Alley. His wife, Ruth, is left alone again, and is piqued. When Wallace calls, he finds her in a receptive mood for his advances and prevails upon her to elope with him.

Lucette has gone to Wallace's apartment and finds Wallace is not there. She hears the servant answer a 'phone call, however, in which Wallace asks his valet to bring his grip to the Stanhope home. Lucette also leaves for the Stanhope home. Jim has followed Wallace to the Stanhope home, and while Ruth is upstairs getting ready to leave, Jim sneaks in the dining room to investigate. A fight ensues, in which Jim is seriously wounded and Elton is killed. Ruth rushes down stairs and finds the dead body and picks up the revolver. John has returned home, hears the shots while unlocking the front door, rushes in, gets his revolver from the library table and enters the dining room with it in his hand. Husband and wife confront each other, and each one thinks the other has committed the murder.

At this juncture Lucette enters, and also the political boss. He takes in the situation and sneeringly says to John: "I guess you'd better clean up at home before you start on Dragon Alley." Ruth steps forward, trying to shield her husband, and claims she murdered Elton. John tries to claim he did it, but the Boss opens the weapons and finds that only Ruth's revolver has been discharged. He then tries to get the Mayor to allow the prisoners taken that night to go free, and submit to his terms. Just then the police enter and say they have come for the body, as they picked up a wounded man who had in his possession Ruth's pocket book containing her card, and who told them that he had just killed a man. The Boss finds himself thoroughly outdone and departs, leaving Ruth and John together, with a more thorough understanding of each other's love.

VICTOR.

LI'L NOR'WESTER (Three Parts—Nov. 17).—The cast: Mary Fuller, R. F. Hill, Paul Panzer, Ralph Belmont, Gleen White.

Adored by her Grandfather Antone, Little Nor'wester grows up to know none of the restrictions of her sex. With the men she is out at sun-up fishing, sharing their rough fare, facing the storms, fearing nothing. There are two brothers among the fishermen, Silent Jim and his younger brother, Jack. Both are in love with Little Nor'wester, but neither have spoken to her of marriage. There is also among the crew a foreigner known as Beppo, the Greaser, who also loves Nor'wester, and asks her to marry him. During a frightful storm at sea, Grandfather Antone is killed, and Litle Nor'wester comes face to face with tragedy. None can do anything with her until Jim steps in. Always a wild little creature, Little Nor'wester becomes, after her Grandfather Antone's death, more lawless than ever. Although she will not admit Jack to her home, Jim insists upon entering and tells her that whether she wants him to or not, he is going to watch over her as he does over his mother and brother.

Jack falls in with a rough crew and has begun to drink. One night while on the beach Little Nor'wester meets Beppo. He tries to seize her. She struggles and as she does so, Jack, half intoxicated, chances along. He sobers at sight of the struggle and breaks in, giving Beppo a good beating. Then he takes the girl home. Unconscious of the late hour, Little Nor'wester, finding that Jack has been cut, tells him to come in while she bathes his cheek. He does so, and, after she has bathed it, he attempts to make love to her. She orders him away, but he will not go. Jim, searching for his brother, happens to pass by, and, hearing voices, enters the house. Furious at Jack, he orders him home. Jack sneers at Jim and says that he wouldn't interfere if he wasn't in love with the girl himself. Jim leaves them. Jack waits a few minutes longer trying to make peace with Little Nor'wester, but she won't speak to him and he goes. As he leaves the house Beppo, still nursing his wound, passes, and, seeing Jack leaving at so late an hour, plans to ruin the girl by scandal. Jim overhears the men on the docks talking about Jack and the girl, and, finding that Beppo is the cause, flies at him in rage. It is Jack who saves him from murdering the greaser, and Jim, taking Jack aside, tells him what is being said and urges that he marry Little Nor'wester at once. The banns are read in the church and the young people are restored to the favor of the community.

After the first reading of the banns Little Nor'wester escapes to the beach to be alone with her thoughts. There she finds a little girl crying because she cannot reach a wild flower that grows high on a cliff. Nor'wester starts to climb the cliff just as Jim appears. Wild with fear for her safety, he determines to cut her off and starts to ascend the Devil's Pass. When she sees the danger he is in she calls out to him that she will go no farther, but even as she calls he loses his footing and falls to the water below. Jim is badly hurt. Nor'wester nurses him devotedly through the long weeks of his illness until he grows better.

When Jim is able to speak, he urges her to marry Jack, but she tells him that it is he whom she wants. Jack enters, and joins their hands. "I'm not blind," he says. "I've guessed the truth for a long time." Thus Little Nor'wester marries Jim after all.

IMP.

WHEN WILLIE WENT WILD (Nov. 23).—The cast: Billy Mason, Victor Potel, C. W. Bachman, Teddy Martin.

The Hon. Willie Pepper, son of the Duke of Worcestershire, is sent West by his titled father in hopes that "rubbing elbows" with real men will cure the Hon. Willie of his snobbishness. The Hon. Willie, accompanied by his valet, "Slim" Hoover, arrives at Coyote Center, where he is given the "Tenderfoot Treatment" by the town denizens—but finds a temporary joy in the smiles of Senorita Maria Enchilada.

The arrival of Don Ferocio, Maria's looney lover, who attempts to puncture the Hon. Willie with a stiletto, brings the transient romance to a near tragic end. In escaping from the Don, Willie falls over the balcony of the Enchilada hacienda and alights on the Don's horse. The horse, failing to understand Willie's intentions, throws him through the saloon window. Coming to the conclusion that a "six shooter" commands more respect in Coyote Center than a "title," the Hon. Willie cleans out the saloon, and wins the respect of the town people, and, incidentally, develops into a "regular fellow."

L-KO.

STOLEN HEARTS AND NICKELS (Two Parts—Nov. 24).—Teh cast: Billie Ritchie, Reggie Morris, Louise Orth.

Bill was a street car conductor. After the day's work he went out to look over the ladies in the park, but, meeting Sarah Green and her escort, Reggie, he experienced some unpleasant adventures. Sarah also had a sister and Reggie and Bill and the two sisters got into some very uncomfortable situations.

It didn't end in the park, as later both girls wanted the same bracelet and Bill and Reg tried to get it. How this turned out is left unexplained for good and sufficient reasons. Also a robbery perpetrated on a jeweler redounded to Bill's credit and almost put him in disgrace with the girls. The whole unpleasantness ended at midnight and with a balloon in which Bill tried to get away. It is also understood that Bill got fired from his paying run and someone else is knocking down jitneys there.

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BIG U.

THE TRAP THAT FAILED (Nov. 24).—The cast: Duke Aldis, Murdock MacQuarrie, Arthur Moon, Edna Payne.

John Osborne is seated in the club engaged in a discussion with Harmon Dupree. Osborne holds that environment is the power that guides the destinies of men and women; and to prove his theory, tells Dupree that he will pick up the first down-and-outer they encounter, install him as secretary in his home, and watch results. As Osborne and Dupree are leaving the club a short time later, they encounter a tramp trying to make a "touch" from their chauffeur. Osborne sees in his man a fit subject for his test, and, taking him in tow, brings him to his house and offers him a position as secretary. The tramp consents.

To further prove the theory, Dupree makes a further suggestion. He holds that, once a thief, always a thief; and, gathering from their subject's appearance when they found him, that he no doubt has at one time served a prison term, Dupree tells Osborne that he will pretend that he has just gotten into his (Osborne's) good graces for the purpose of robbing him of the famous Osborne necklace, and asks Osborne, for the occasion of the test he has in mind, to transfer the necklace from the safety deposit vault to his safe at home; that he (Dupree) will rob the safe of the necklace at a time when only the secretary is at the house; that he will let the secretary catch him in the act, and then offer him half of the swag if he will remain silent. The plan sounds plausible to Osborne, and he consents.

The following day he transfers the necklace to his safe at home, and that evening, accompanied by his wife, Osborne goes to the theater, leaving Dupree at home with the secretary. Before leaving, as pre-arranged between Osborne and Dupree, the former closes the safe, but does not lock it. After the departure of Osborne and his wife, Durpee, on the pretense that he wishes a message delivered, succeeds in getting the secretary away from the house for a short time. He then opens the safe, and secures the necklace. As he is about to leave the house, the secretary bars his way and makes him a prisoner. Dupree offers the secretary half of the jewels if he will allow him to escape. The secretary summons Osborne home by telephone.

As Osborne is in the act of explaining to the secretary the joke they played on him, he is amazed to see the secretary pull back his coat and display a secret service badge. The secretary then introduces himself as Frank Harwood, a secret service operator, and also discloses Dupree as an international crook, whom he has been trailing for some time.

GOLD SEAL.

IN SEARCH OF A WIFE (Two Parts—Nov. 23).—The cast: Herbert Rawlinson, Agnes Vernon, Marjorie Beardsley, Barney Fuery, T. D. Crittenden, Helen Wright.

John Randall lives with his father and mother and has not yet engaged in any business for himself. Mary Trevor, Randall's ward, is staying at the Randall home. She is very plain and rather unattractive to John, who longs for girls with more class and style. Mary is secretly in love with John, but keeps in the background. It is John's birthday. He goes to the office and his father offers him an interest in the firm, but John is not ready to settle down as his father's partner in the insurance business and tells Randall, Sr., that he intends to go to the city and look around. The father says nothing to discourage him and when he gets ready to leave, gives John plenty of money so he wil want for nothing. When John is ready to depart, his father shows him a list of kinds of girls to avoid: the silly girl, the extravagant girl, the jealous girl, the slovenly girl, the fat girl, the lean girl, the vain girl and the hypochondriac girl.

Arrived in the city, John meets Velda Clay, a flirt, and begins paying attention to her. Velda has a very jealous admirer, Earl Boyd, but she throws him over for the time being for John. For some time John spends his money on her, taking her to various places. At last Boyd interrupts them as they are in Velda's apartments and a fight takes place between John and him, in which John is victorious. This, however, gains Velda's sympathy for her defeated suitor and she dismisses John for good. He goes back to his apartments to find a letter from home, asking him to come back

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to Thanksgiving dinner. A vision of Mary appears to him and John resolves to go back and see her. He hurriedly packs and starts home.

It is Thanksgiving. At home no word has come from John and the father and mother are about to give him up, just as John arrives. All are glad to see him and preparations are made for the big dinner, Mary and Mrs. Randall being busy at work in the kitchen. John, left alone before the fire in the living room, remembers the note given him by his father before he left, concerning the various kinds of girls. As he holds the note in his hand, he falls asleep and he dreams that he meets each one of them. He is awakened by Mary, who has come to tell him that dinner is ready. After a merry meal, John, alone with his father, tells him that he was right about the girls. Mary comes in and his father leaves them alone. After a love scene, John proposes and is accepted. Then he goes to his father and tells him that after all he has decided to accept the position in the office, for Mary has promised to marry him.

REX.

THE CIRCUS (Nov. 13).—Baby Early looks out of the window. A circus parade is passing the house preliminary to the big show that afternoon in the town. Baby Early knew it was going to take place, and, unfortunately, her father was not like other fathers, and detested the circus himself, so that the old adage of taking the kids to the circus did not appeal to him. Consequently Baby Early decided that she would have a circus of her own, and straightaway scampered for the back fence to call on the neighbors' kids. When they learned the glad tidings each went for his own makeup, and the circus was staged in Early's back yard. Ted, Early's brother, said he would get Murphy's goat, and straightaway climbed through the hole in the fence into the next yard and came back with the first animal for the grand zoo.

Incidentally Murphy did not know anything about it. Each of the kids brought a costume. Edith robbed the clothes line of her mother's shirtwaist and duck skirt, Tommy brought his father's dress suit and very best tile, while Early appeared in a costume suggesting a beautiful movie queen, bowing to her audience as though she were appearing on the screen. Two of the boys constructed a very primitive looking elephant, and straightaway named him Nero. With the aid of pillows and an old gingham wrapper a very satisfactory fat lady was constructed, while a feather duster contributed largely to the bearded lady. The wild man of Borneo, Bosco, the dog-faced boy, the three-legged calf, the living skeleton, lions, tigers, hyenas, giraffes, all in grotesque caricatures of themselves, formed the mammoth street parade behind Willie, with the dish-pan drum.

It certainly was a big show and might have lasted until all the tots became tired had not Willie become peeved at Ted's attentions to Baby Early and gone into the big tent to sulk. Not content with that, he brought a calamity upon the whole outfit when he sneaked out and told Murphy that his goat was being maltreated and degraded into a circus prop. Murphy, highly indignant, brought the cop, and he furnished a grand finale to the proceedings.

THE RING OF DESTINY (Two Parts—Nov. 18).—The cast: Cleo Madison, Hoot Gibson, Joe King and Billie Gettinger.

Jack and Dolly, his sister, live together in the West. On Jack's birthday, Dolly presents him with a peculiar ring. The brother and sister attend a masquerade ball that evening, each dressed in the other's clothes. Dolly, being taken for a man, meets Big Bill, a new ranchman, and he offers her a cigar, which she tries to smoke. Jack sees her in distress, and, coming to her rescue, is introduced as the sister. The next morning Jack leaves to look over his stock. While riding through the sage brush, he takes a shot at a rabbit and the bullet lands near the spot where a cattle rustler is plying his unlawful trade. The cattle rustler and Jack meet. The former believes that Jack tried to kill him and a fight follows. Jack is killed. The murderer takes all Jack's money, including the ring.

After two weeks of search the sheriff and his posse return without having seen the murderer and so report to Dolly. She determines to run the man down herself and sets out disguised as a cowboy. Her funds soon run low, however, and she is forced to seek work to carry on her search. Dolly approaches a ranch house and meets the owner, who is Big Bill, and as he has taken a liking to what he thinks is a young fellow, he gladly gives her a job. In the days that pass, Big Bill begins to doubt the sex of his new employee, but keeps his suspicions to himself. One day he asks the cowboy to accompany him to town and, while there, Dolly wanders into a saloon to watch the games in progress. Bill follows, keeping a close watch. Suddenly one of the players who is heavily losing, pulls out a sack and empties its contents on the table.

Dolly receives a shock when she sees the ring she had given Jack, and at once guesses his identity. Dolly denounces him and they have a terrific fight. Bill tries to interfere, but the boys, thinking she is a man, hold him off. In the melee, Dolly's hair comes down and her sex is revealed. The fight is quickly stopped and Dolly tells of the murder. The rustler is delivered to the sheriff, and Big Bill takes Dolly home, where he offers her a new job as boss of his ranch.

THE MYSTERY OF THE LOCKED ROOM (Three Parts—Nov. 21).—The cast: Ben Wilson, Joseph W. Girard, Dorothy Phillips, Ned Reardon, W. J. Morris and Bert Busby.

Richard Hardy is the private secretary to Mr. Harmon, a retired banker. Ruth, Harmon's daughter, and Richard are in love. Francis Gerard, a broker, arrives with bonds of the Belleville Water Company, for which he obtains a check from Harmon, giving him in return a promissory note, and leaving the bonds as security for the loan. Gerard is enamored with Ruth, but she does not encourage him. When Gerard leaves, Hardy proposes, and Ruth gives him a locket containing her picture. While Ruth and her father are playing chess, the butler gives a floor plan of the house to two tough-looking men. Late that night three burglars, who are trying to get into the library of the house, awaken Harmon. The burglars hear the approach of someone, become apprehensive and escape. After a consultation with Harmon, Hardy is granted permission to carry a revolver.

Sometime later at a reception, Hardy sees Ruth and Gerard together and his jealousy is aroused. When he and Ruth meet, he tells her that he will kill Gerard. Ruth informs him that he is the only man she loves, and calmly takes the revolver away from him. They embrace, and are caught in that attitude by Harmon, who knows nothing about their engagement, and who flies into a rage. He sends Ruth from the room and locks himself in. Two shots are heard by the guests, and when the door is opened, Harmon is found dead.

A part of Hardy's chain and the locket which Ruth had given him is found on the dead man, and on this circumstantial evidence Hardy is arrested, but with his wonderful strength he breaks away, and is not heard from until a week later, when he appears disguised as a cabman. Determining to clear himself, he calls upon Ruth, who believes in his innocence. Meantime, Detective Harrigan, who has taken thumbprints found on various articles in the locked room, tells his assistant that, in his opinion, the man who switched off the light was the murderer, and that the thump-print shows that it wasn't Hardy. While checking off the contents of the safe listed in the memorandum book Ruth and Hardy discover that the promissory note and bonds that Hardy gave Harmon are missing. Suddenly they hear a voice in the passageway, and conceal themselves.

Although the key is in the lock of the door it is turned somehow from the outside and the butler enters. He goes to the table and picks up the memorandum book and when Hardy grabs him, he tells him that Gerard had offered him $100 for it. Harrigan ascertains that Gerard has in his possession the bonds of the Belleville Water Company, the numbers of which correspond with those entered in the memorandum book. The butler is compelled to send for Gerard, while the detective and the others keep in hiding. Gerard gives the butler the $100 for the memorandum book, and then the detective and Hardy confront him. His thumb-print offers additional evidence of his guilt. Gerard then breaks down and makes a full confession, and explains the mystery of the locked room, which exonerates Hardy.

NESTOR.

WHEN FATHER WAS THE GOAT (Nov. 22).—The cast: Ray Gallagher, Billie Rhodes, Harry Rattenbury, Neal Burns.

Ray and the girl are in an awful predicament. They have been engaged for some time but it seems that Ray can never get the funds necessary to pay the expense of their honeymoon. He is bewailing his hard luck to his girl when she suggests that he ask his father for a loan. Ray tells her it is useless, but, acting upon her advice, he determines to give the old man another trial. But father is in bad humor and Ray, instead of getting the required $500, almost gets father's boot. Father, although old in years, is quite a gay bird, and about twice a week indulges in a game of poker with some of his old cronies.

It happens on this night that there is a "meeting" and father's friend tells him to be sure to be ready. Ray, returning home in bad humor, meets his friend Jack and the latter asks him if it is possible to get a loan of father's machine for the night. Ray promises to do his best. That night Ray scouts about the garage and learns from the chauffeur that father has ordered the car after dinner. Later on father's friend arrives in his own car and persuades father to go with him. Father agrees, and, arriving at the fashionable gambling house, they proceed to "sit in." Ray

(Continued on page 1548.)

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It is said that dramatic critics tire of the plays they see; that their sense of appreciation is dulled with repetition, and that constantly increasing power is demanded by them in the plays they review as the weeks roll on.

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Is it not interesting and also highly significant when the critics of great cities keep on insisting that Triangle Plays are increasing in quality?

Listen to this—

In "Double Trouble," the top notcher at the Knickerbocker Theatre this week, Douglas Fairbanks exceeds his performance in "The Lamb" by a wide margin. "Double Trouble" is somewhat in the melodramatic comedy class, and there is enough melodrama, real comedy, with pathos thrown in for good measure to please anyone. —***N. Y. Mail.***

"Weber and Fields" in "The Best of Enemies" are seen in a clever plot of the chap who disappears and manages to have his rival accused of his death. Even if it were not generally an excellent comedy, two scenes would make it worth while to see. To see Lew Fields as a prisoner try to ingratiate himself with a murderous looking juror is to be tickled clear down in the midrib.

—***N. Y. Evening Sun.***

If the tale of the jaded critical senses be true, does not this speak eloquently of the Triangle Quality?

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(Continued from page 1545.)

calls his friend up and tells him they can use the car and the whole party proceeds to have a good time downtown.

The police department have had their eye on this private gambling house for some time and decide to raid it this night. Detective Snitch is assigned on the case. Father has been losing all evening and just as he is about to win something the fearful cry of police is raised. Father forgets everything but the dignity of his name and makes a hurried exit through the window. Meanwhile, Ray and his friends have broken up their party and are returning. They almost run down Detective Snitch, who puts the speed cop on their trail. He is unable to overtake their machine, but gets the number Next morning father reads of the raid and learns that the police have the names of the gamblers and that arrests are expected. The speed cop calls at the house and takes Ray in charge. When he is brought to the police station Detective Snitch recognizes him and tells him that it will go hard with him for almost running down an officer. Ray pleads for time to get enough money to pay his fine and they allow him to call on father, accompanied by Detective Snitch.

Just as Ray goes in the house he hears father telling his friend over the phone how lucky he was to escape, and a bright idea strikes him to get the old man's "goat." He tells father that the detective wants to see him and father, looking out, sees the dreaded Detective Snitch and almost has a fit. When Ray asks him for $500 father quickly gives it to him. Ray then borrows an additional $25 and returns to the police court. He is fined $25 for speeding and leaves with the $500. Billie's heart is gladdened when Ray tells her that they can now take their long delayed honeymoon and that his father is standing the expense, while father congratulates himself on his ability to "fix" the cops.

SAVED BY A SKIRT (Nov. 26).—The cast: Billie Rhodes, Neal Burns, Ray Gallagher.

Ray has just purchased a beautiful ring for his best girl, and leaves to present her with it. The girl's brother is Ray's firm friend, and is very much pleased over the ring. The girl is on the eve of leaving to return to school. The next day Ray bids her good-bye and returns to his apartment, where he receives a letter telling him that unless he marries the next day, his father's fortune will revert to another heir. He is in despair. The girl's brother suggests that he send for Billie, but Ray realizes that by the time she returns it will be too late. He hits upon a brilliant scheme and persuades the girl's brother to disguise as a girl and act as his bride.

The justive, being nearsighted, performs the ceremony without noting the deception, and when the pair come out they are sighted by reporters, who recognize Ray and make him give them an interview regarding the wedding. The boys return to Neal's home, where his mother almost catches them. To keep her from learning the news, Neal climbs out the window. The next day the papers are full of the wedding of the wealthy lumberman's son (Ray) and the girl's father sees the news. He asks Neal about it, but the latter disclaims any knowledge of the fact. At the school, Billie's chums read the news and are engaged in teasing her, when the principal sends for her and orders her to return home as married women are not allowed in the school. Billie can't understand the announcement of her wedding and leaves hurriedly for home.

Meanwhile Ray's lawyer calls upon him with the papers for his wife to sign and there is consternation and dismay. Ray manages to communicate with Neal and tells him to disguise and hurry to his apartments. Neal does so but on the way is spied by a policeman who takes him in as a suspicious character. Ray is having a hard time quieting the lawyer's suspicions and wonders what has become of Neal. Neal finally gets permission to phone home and the phone is answered by Billie, who has just returned. She is told of the ceremony and urged to hurry to the rescue of Ray. She arrives just as the lawyer, his patience exhausted, is leaving, and Ray gets her to sign the papers. The matter is straightened out, and Ray and his girl leave to secure her brother's release. The sergeant grants her request, and the three leave for home to prepare for the real wedding.

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BISON.

WHAT THE RIVER FORETOLD (Three Parts—Nov. 13).—The cast: Sherman Bainbridge, Jack Holt, Edythe Sterling, Mrs. Marvin.

Jim Titus is a miner and lives at Mrs. Trask's boarding house. Of a retiring disposition, Jim secretly admires Maggie Trask, the landlady's daughter, although she adores him without restraint. He, however, is too reticent to observe it. One day Jim receives a letter from a former partner, Bill Ward, inviting him to join him on a prospecting trip. He shows the letter to Maggie, who advises him to go. On the day of departure, Maggie breaks down, and Jim learns that she loves him. They plight their troth before parting, and Jim promises to return as soon as possible.

Two years pass. Maggie waits vainly for some word of her lover, but Jim and Bill, far from civilization, are unable to send any word. The years have brought disappointment to them, too, for they are still in search for the elusive metal. Their water supply becomes exhausted and of their once large pack train they have left only one donkey. Jim, exhausted, becomes unconscious and Bill loads him on the donkey, successfully reaching a river. He drinks his fill and turns his eyes upstream. Jim revives and, crawling to the bank, drinks and looks downstream. It is an old superstiton among the Arizona Indians that "He who drinks of the Hassyampa (River) and, rising, turns his eyes upstream, will never speak the truth again, he who drinks but rises with his face downstream will never leave the desert." Jim finds signs of gold in the sandy bottom and soon the two partners find they have struck it rich.

Nothing will do but for Jim to return to Maggie and he takes Bill along with him to act as best man. They arrive in the town and preparations are made for the wedding. Bill is much more good looking than Jim and he exerts a strange influence over Maggie. On every occasion he makes love to the girl and finally she decides that she does not love Jim, but Bill. Bill and Jim have hidden all their gold upstairs in their room and Bill, after winning the girl's consent, takes the gold out and puts it in his suitcase. The night of the wedding arrives and Jim has gone for the minister. Bill makes Maggie write a note telling of leaving with Bill and the two elope. When Jim returns and learns the news his heart is broken and he returns to the river where the gold was found. Again he takes out a stake and makes an attempt to locate Bill. Finally he finds Bill and attempts to kill him, but the latter is saved by his wife, Maggie, and their baby. Bill becomes a gambler, never known to tell the truth.

Many years pass. Jim is now a ragged, unkempt desert "rat." He still works his claim on the Hassayampa and returns to town now and then for supplies. On one of these periodical visits the old man gets in a faro game for relaxation and breaks the bank. The dealer, becoming frightened that he will succeed in getting away with the winnings, calls the proprietor of the house into consultation and with a new deck the proprietor takes charge of the game. From then on Jim begins to lose and, becoming suspicious, watches the dealer. At last his suspicion is verified, for he sees they are working a "sanded" deck on him. He calls the dealer's hand and recognizes in the man his former partner, Bill. Instead of killing the cheat, old Jim assists the dealer and owner to escape. Once outside, the two get in a powerful automobile, but Jim forces Bill to hand over to him $50,000, the amount that was stolen from him, and then discloses his identity. The two gamblers try to escape, but in vain, for the enraged miners puncture the tires and they are captured. The crowd then takes the two and hang them, but not before Jim has obtained the address of Bill's daughter, to whom he sends the $50,000, Maggie the wife having died. Jim returns to the banks of the Hassayampa, there to live the rest of his life.

POWERS.

ACTORS FROM THE JUNGLE (Nov. 11).—This subject comprises a visit to the zoo of Universal City. Intimate glimpses of Charlie, the elephant; Chimpanzee Charlie, the most accomplished Simian actor in the world; Princess, the tigress, who escaped from captivity recently and raised such a disturbance throughout the confines of the city; Ethel, the trained lioness, and her new litter of cubs; the dog kennels, the hyenas, snakes, bears, trained pigs and giraffes.

One of the most interesting scenes is feeding time, showing the manner in which the attend-

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ants alleviate the ferocious appetites of the wild beasts. Paul Bourgeois, the new trainer and director of the animal actors, is shown feeding the little pigs from a milk bottle.

THE MIRROR OF JUSTICE (Nov. 27).—The cast: Sydney Ayres, Doris Pawn, Val Paul.

Bob Clark, out of work, secures a position as salesman of mining stock in the office of James Matthews. Bob is not aware of the fact that the stock is bogus and sells $500 worth to Mother Allen, his landlady. The money is the savings of a life-time and she buys the stock, because she trusts Bob. Lang, a business man and the star boarder, advises her against the purchase, but without success. Officers raid the office and Matthews escapes, but falls under a train and is killed. Bob makes his escape from the officers, and goes West, where he secures work in the oil fields. Here he meets Irma Grant, a school teacher, and they fall in love with each other.

Bob is saving every cent to go back and pay Mother Allen the $500. Finally, school is over, and Irma is ready to return home. A love scene takes place between her and Bob, but he does not ask her to marry him because he has but $500 and is determined to sacrifice his love to convince Mother Allen of his honesty. He returns East and goes to the boarding house. Lang sees him enter and hurriedly summons a policeman to arrest him. They enter to find that Bob has just repaid the money and has been forgiven. Instead of asking Bob's arrest, Lang offers him a position in his office. Bob accepts.

Vacation time comes and memories draw him back to the little oil town. Here he meets Irma who has returned to commence the new term of school. This time he tells her of his love and they become engaged.

LADY BAFFLES AND DETECTIVE DUCK SERIES ("Kidnapping the King's Kids"—Nov. 25).—The cast: Milburn Moranti, Max Asher, Gale Henry, Wm. Franey.

The King of Wineberg is much wrapped up in his two royal kids. Black Rudolph, a crook and pretender to the throne, realizes that the biggest obstacle against him is the presence of the two kids. Many times previously Rudolph had tried to kidnap the kids and the watchful guards of the King had always prevented him. Detective Duck is taking a much-needed vacation and has wandered to the King of Wineberg for rest and recreation. Indulging in his favorite sport of fishing, he sees Black Rudolph closely pursued by the guards. He thinks Rudolph is one of the poor, oppressed subjects and decides to help him. With one of his marvelous changes in disguises he emerges from behind a tree, the twin of Rudolph. The guards capture Duck and Rudolph escapes. He makes his way to the apartments of Lady Baffles and gains her consent to assist him in his kidnapping scheme. She leads him through an underground passageway and they emerge near the throne room.

Meanwhile, Detective Duck has been brought before the King by his captors and is sentenced to be shot. Detective Duck is now personally interested in the kids and determines to keep his identity a secret. He is accordingly taken out to be shot. When the smoke from the guns clears away, instead of the dear Rudolph, the King sees his old college chum, Detective Duck. He determines on the disguise of a French dancing teacher and while the governess furnishes the music he attempts to teach them the latest dancing steps.

Lady Baffles and Rudolph appear from the curtains and she recognizes her rival. Both realize that it will take quick action to get rid of the kids now, and by a trick succeeds in getting rid of the governess, Lady Baffles taking her place, disguised as governess. She proposes a game of blind man's buff and Duck is "it." While he stumbles around the room the kids are dropped into a closet and Lady Baffles and Rudolph start home through the underground passageway. Detective Duck seats himself on the King's throne and draws the imperial robe about his shoulders. The King is about to have him thrown out and shot, but when the robe falls apart, it discloses the King's kids, safe and sound.

JOKER.

DAD'S AWFUL CRIME (Nov. 27).—The cast: Max Asher, Lillian Peacock, Victor LeRoy, Wm. Franey, Chas. Conklin.

Tom and Flo are in love with each other; but, before accepting the engagement ring from her lover, Flo tells him he must secure father's consent. Father is having troubles of his own, however, in the person of Mr. Binks, to whom Father has been owing money for some time. Just at this point the two young people come upon the scene, and Binks immediately falls in love with pretty Flo. He has a happy inspiration, and tells Father that he will agree to cancel the debt, provided Flo is given to him as his wife. Father consents. Flo gets furious, but Father orders her to get ready, while Binks phones for the preacher. Flo determines to escape from the house.

The minister has arrived, and Binks, impatiently, accompanies the old man to see why she does not appear. Unable to get a reply to their call, the door is broken down and Flo is seen escaping through the window. Meanwhile, Tom is telling his chum, the doctor, of his hard luck. The doctor tries in every possible way to console Tom, but he believes his case is hopeless. Flo meanwhile arrives at an apartment house and takes refuge up the fire escape. She finally comes up to an open window, and, seeing her pursuers below, takes refuge inside, in the doctor's room. There is a happy meeting between the lovers. Father, Binks and the preacher have seen the girl go in the window and come up to the apartment house, getting into various rooms which prove to be the wrong ones. They finally arrive at the right room, and there is a row. Father pulls a gun and begins to shoot, and in the excitement Tom and the girl escape to the next room and lock the door. Father, outraged, begins shooting through the door, and a brilliant idea strikes Tom to force Father's hand.

He takes a bottle of red ink, smears the ink all over his breast, and moans with misery. Father breaks in the door, and an awful sight meets his eye. Tom, covered with gore, lies on the bed, apaprently dying, while Flo is brokenhearted. Father stands aghast at his awful deed. The doctor, called hurriedly, makes an examination. Tom and Flo indicate to the doctor their scheme, and he readily falls in with it. He tells Father that Tom is dying, and as a last request begs that he and the girl be married. Father still withholds his consent, but when Tom weakly declares that unless he allows them to marry he will haunt the old man through the rest of his life, Father quickly agrees. As soon as the ceremony is performed, all are surprised by the activity displayed by the "dying" man, and Father is told he has been outwitted. Father agrees that Tom will make a bright son-in-law, and all join in kicking the objectionable Binks out of the room.

UNIVERSAL.

ANIMATED WEEKLY NO. 192 (Nov. 10).

One Man Defies State.—Capt. Streeter runs only Sunday saloon in state on land given him by United States—Chicago, Ill.

Robbing Uncle Sam.—Whiskey still that defrauded government of thousands, costs its owners long jail terms—Fort Smith, Ark. Subtitle: Vats connected with river by pipes to fool revenue men.

Governor's Daughter Christens Airship.—Olive Whitman names first flying boat for New York State Naval Militia—New York City. Subtitles—Naval salute. The New York No. 1.

California's Water Carnival—Yachts race around famous sea fighter "Oregon"—San Francisco, Cal. Subtitle—Viking's ship.

Governor Makes Air Trip.—Misouri's executive, Elliott W. Major, takes flight in champion balloon—St. Louis, Mo.

23,000 See Football Battle—Best gridiron movies ever taken show Chicago University defeating University of Wisconsin 14:13—Chicago, Ill.

Fashions on Film Favorites—Subtitles: Evening wrap of cerise velvet with fur, over grey velvet gown. Pink Gros de Londre and tuille gown, with silver embroidered panels. Auto wrap of peach velvet, embroidered girdle and grey fox trimming, worn over black chiffon velvet gown.

From Coast to Coast—Joe Callahan, walking across United States with Universal's banner, meets Iowa's governor—Des Moines, Iowa.

Panama's Giant Gun—16-inch canal-guarding monster that hurls two-ton shell 21 miles, on way for final test—Watertown, Mass.

400th Trip Over Sea—Flowers and honors for Capt. A. G. Thomsen, knighted by two kings, on ending 1,600,000 miles as captain—Hoboken, N. J. Subtitle: The "Frederick VIII" off for Europe.

Burying Zeppelin's Victim.—World's largest city honors fireman, killed fighting blaze set by airship's bomb—London, England.

France's Giant Guns—Rushing cannon to battle line, in Argonne Forest. Subtitles: Tracks for guns. Cannon disguised as trees. Loading and firing. Where "she" hits.

Cartoons by Hy. Mayer, world's famous caricaturist.

ANIMATED WEEKLY NO. 193 (Nov. 17).—50-Mile Boat.—Glider with "air propeller" built for United States of Colombia, makes trial trip.—Nyack, N. Y. Subtitles: Camera man takes ride. Colombia's envoy to U. S. A.

Edison Lays Cornerstone.—Electrical wizard plays chief part at movie town's ceremony.—Universal City, Cal.

Famous Liner in Drydock.—Philadelphia, noted scout ship in Spanish war, undergoing repairs.—Erie Basin, Brooklyn, N. Y.

Thousands in "Wet" Parade.—Mammoth march of protest against city's edict closing Sunday saloons.—Chicago, Ill.

Newest Sea Giant.—French liner Lafayette docks after maiden trip.—New York City. Subtitles: Capt. Louis Roch. Commissioners here to spend $1,000,000,000 for machinery.

(Continued on page 1552.)

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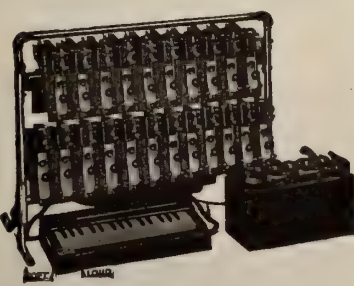

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(Continued from page 1549.)

Canal Boat "Battleship."—Giant guns put on peaceful craft to rout enemy.—Somewhere in Belgium. Subtitle: Railroad bridge destroyed by shell.

Tribute to Sea Heroes.—England honors navy head at Nelson Monument on Trafalgar Day.—London, Eng.

Off to War.—Cheers of spectators cheer troops on way to front.—Nassau, Bahamas.

Burying Zeppelin's Victim.—World's largest city honors fireman, killed fighting blaze set by airship's bomb.—London, England.

Aero Races Hydroplane.—Air and water flyers battle for speed supremacy at 60-mile gait.—San Francisco, Cal. Subtitle: Movies taken from airship.

Elephants Frolic in Park.—Antics of giant beasts and baby amuse throngs.—Brooklyn, N. Y. Subtitle: The elephant trot.

Columbia Beats Yale.—Blue rowed to defeat as universities meet on water for first time in 40 years.—New Haven, Conn.

Cartoons by Hy. Mayer, World Famous Caricaturist.

Mutual Film Corp.

MUSTANG.

THE VALLEY FEUD (Two Parts—Nov. 26).—The cast: Anna Little, E. Forest Taylor, Jack Richardson.

Rogers' sheep encroach on the range where Boling's cattle have been feeding, and Boling orders them off. Rogers refuses to move the sheep, and Boling fences the range. In the midst of this interchange of hostilities, Joe Boling has fallen in love with Glory Rogers, and she is restrained from responding only because of the bad feeling between the families.

The sheepmen cut the fences and are discovered by the cattlemen and ordered off. In the skirmish which follows, Cal Roger's, Glory's father, is seriously injured. The Boling men scatter the sheep and ride to Rogers' cabin which they prepare to fire. Glory slips out and succeeds in getting to Joe with word of what the men are doing; he returns with her and puts a stop to it. Glory tells the sheepmen of the attempt to burn the cabin—they find Cal—he urges them to take revenge and they ride off after the Boling men. Rogers' men find the Boling crowd at the Cactus Bar, but Joe Boling sees them first in a mirror, and his men cover them before they can get into action. Joe proposes that Bill, Rogers' foreman, settle the feud with him, man to man. They fight. Joe wins, but Bill attempts to shoot Joe, and a well-timed shot from one of the Boling boys puts the sneaking foreman out of business. This starts a fight, which Joe stops by shooting out the lights.

The Rogers' retaliate by damming the creek and cutting off Boling's water supply. They fortify the dam and prepare to defend their position. When the Boiling men discover the dry creek bed, there is a fight at the dam. The cattlemen are routed and Joe's father is fatally injured. Joe appeals to Glory to let his father rest at the cabin until a wagon arrives, and she is sweetly sympathetic. The elder Boling fears the growing intimacy, and makes Joe promise not to marry "Old Rogers' daughter." Joe takes desperate means to save the cattle. He rides over alone and dynamites the dam, where Rogers' men are drunkenly celebrating their victory. They ride after him, and he takes refuge in Rogers' cabin, where he holds off the attacking party until Glory brings help. Joe is wounded and Glory cannot hide her love, but his promise to his dead father keeps him from speaking his heart. Then comes a revelation. Glory is "Old Man" Rogers' niece, and not his daughter. No feud any longer exists between the representatives of the Rogers and Boling places, for the cattle and sheep interests are united by marriage.

CLIPPER STAR FEATURES.

THE ALTERNATIVE (Three Parts—Nov. 20).—The cast: Constance Crawley, Arthur Maude.

Pendleton and Woodburn are in love with May Van Buren, a woman of wealth and society. Both suitors are apparently well-to-do. Woodburn accidentally discovers one of May's millinery bills while waiting to propose to her. This convinces Woodburn it is useless for him to think of marrying her on his present income. Woodburn gives up his visions of becoming a husband and leaves Pendleton with a clear field. Then Woodburn inherits a fortune, but his second vision of proposal is checked by the announcement of May's engagement to Pendleton.

Woodburn, bitter with disappointment, plans to ruin Pendleton financially.. The bride helps Woodburn unintentionally by extravagant demands on Pendleton's purse. May appeals to Woodburn, who artfully arouses her suspicions regarding her husband's fidelity.

Woodburn becomes a secret enemy of Pendleton on the stock exchange. Pendleton, on the verge of ruin, appeals to Woodburn for a helping hand. The latter proposes that the two deal cards, Pendleton to have the money if he wins, Woodburn to have Pendleton's wife if he (Woodburn) is successful. Pendleton is forced to agree. Woodburn wins. Pendleton returns home heartbroken. May is trying on some gowns, He enters the library and after a mental struggle writes a note of confession. Woodburn, meanwhile, tells his mother of his victory. She begs him to help Pendleton because the latter's father once saved them from dire misfortune. Woodburn is touched by his mother's pleading and writes Pendleton a note telling him that he will not claim his winning. May discovers Pendleton with a revolver. She reads the note and understands. She pleads with her husband and the two decide to start life anew. Pendleton agrees and the two henceforth are happy.

BEAUTY.

THE DRUMMER'S TRUNK (Nov. 23).—The cast: John Steppling, John Sheehan, Carol Halloway.

A drummer stops at the only hotel in Smalltown. Johnnie, the hotel clerk, is in love with Sadie, the girl of all work about the hotel. Sadie is content until John, the drummer appears with his city clothes and city manners. She falls in love with him. He tells Sadie he would take her to the city if he had the money. Johnnie is furious because the drummer has stolen Sadie's love. When John is leaving, Sadie secrets his trunk. The expressman delivers John's trunk to his home in the city. The former is reading a white slave story about concealing country girls in trunks. As he lays down the trunk in John's room he hears noises from the inside. He thinks John is a white slaver and rushes to get a policeman. John gives the maid the key to his trunk. She opens the trunk and finds Sadie. She rushes downstairs to tell John and his wife. Sadie gets out of the trunk and hides in the clothes closet. John's wife dashes to his room, while John follows her trying to deny everything.

The police arrive and want to arrest John as a trafficer. They open the trunk but Sadie is not there. John is very much relieved until his wife discovers Sadie in the clothes closet. Johnnie, the hotel clerk, on missing Sadie, follows her to the city. He meets the expressman and finds out where John lives. He goes to John's house and gets Sadie to go back home with him. The police leave after Sadie explains she hid in the trunk unknown to John. John has a difficult task making amends with his spouse, but after hours of expostulation he "puts it over."

CUPID BEATS FATHER (Nov. 27).—The cast: Neva Gerber, Frank Borzage.

Frank and Neva are deeply in love and wish to marry. Neva's parents tell Frank they are too young to wed. Greatly disappointed, the lovers plan to elope. Their plans are overheard by two children, who promptly imitate Frank and Neva. Neva's father hears the children talking and immediately "gets wise." The parents discuss the matter and decide that the best thing to do is to let the young folks marry.

He brings a minister to the house and waits for Frank and Neva to elope. He hears Frank whistle. Neva and Frank start away. Father holds them up with the gun. He marches them into the house where the minister is waiting to marry them. They are greatly and agreeably surprised, as the hundred wedding guests whom the father and mother has invited shower them with congrtaulations and best wishes.

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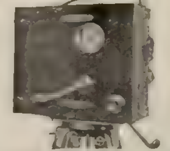

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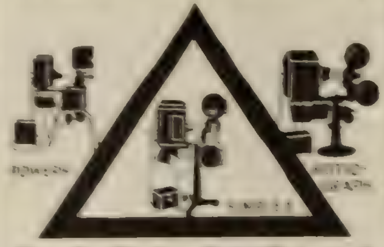
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him not to commit suicide, for, in that case, he fears he may inherit the widow. That evening Felix refuses Hanah's invitation to dinner by telling her that he is starting for Borneo in half an hour. Her vanity wounded by the musician's sudden disappearance, Hannah treats Henpecked Henry with more consideration.

A CUNNING CANAL-BOAT CUPID (Nov. 18).—The cast: Winifred Lane, Claude Cooper, Arthur Cunningham.

Glady's erratic uncle leaves her a fortune, provided she will marry her second cousin, Tom Flint. Flint is a crabbed old miser—besides, the girl is already betrothed to the young man of her choice. But it is marry Flint—or surrender her share in her uncle's will to the cousin to whom, from reputation, she detests. Old Arthur, the cook on Glady's father's canal-boat, deterimnes to play Cupid. He disguises himself as a large, ill-natured woman and palms himself off as Glady's to his would-be fiance, who calls at the canal-boat. Old Arthur takes Flint out rowing. The suitor falls into a coal chute, and later he pitches overboard. All in all, the visitor has an awful day of it. When the executor of the estate, as soon as Flint has been brought to on the canal-boat, asks him if he will marry his cousin, Flint, despite his love of money, bellows, "NO!" Since the girl has not declined, the fortune goes entirely to her. She marries the man she loves. Arthur is richly rewarded for his services.

THE POSTMASTER OF PINEAPPLE PLAINS (Nov. 22).—The cast: Frank E. McNish, Janet Henry, Charlie Emerson.

Zeke, the postmaster, is in love with Nell, the village belle. She, however, cannot endure the old gossip who reads all the postal cards that come to Pineapple Plains. So she writes a postal instructing Mark Mitchell, her city suitor, to be under her window at midnight, adding, "Give two whistles and I will lower the gold." As the lovers have anticipated, Zeke's greed proves too much for him. He schemes to impersonate the lover and get the treasure. Meanwhile, Nell's uncle has received a "Black Hand" letter ordering him to lower $10,000 from his window that evening when he shall hear "two long whistles." Uncle takes Nell into his confidence, and she gives him some excellent advice.

When Zeke signals below father lets down a heavy chest, and just as the supposed black hander has seized it, he empties upon his head a bucketful of water. Zeke, clutching the 'treasure," makes a hasty getaway. When, at a safe distance, he opens the chest he discovers a young, frisky and very hungry bulldog who proceeds to make a lasting impression on the postmaster of Pineapple Plains. Not long after this the city chap marries the girl. A postal, written by Nell on her honeymoon, comes into the office, and Zeke is shocked and surprised to read thereon: 'Dear Uncle—We saw our congressman to-day and he has promised to make you postmaster. He says Zeke is a public nuisance, as he reads everybody's mail."

CASINO.

THE HOUSE PARTY (Nov. 21).—The cast: Harry Vokes, Eleanor Fairbanks, Albert Hackett, "Budd" Ross, Charles Craig, Cyril Reinhard.

John Carstairs was much agitated when he read of a "society burglar" who had been making wholesale inroads upon the rich homes in the vicinity. When he showed the article to his daughter, Diana, and his son, Jack, Diana proposed that they give a house party and hold a burglar hunt.

Two of the guests at the house party were Larry Hunter and Cyril Cadwalader, rivals for Diana's hand. Jack Carstairs, on mischief bent, sent notes, purporting to come from Diana, saying to each that she feared the other was the "gentleman burglar." So each was eager to catch the other red-handed. Jack left a note on the door saying, "I am going to rob this house tonight." Its discovery caused great confusion.

That night John Carstairs locked up all the jewels of the guests in the family safe and mounted guard himself, armed with everything from a gun to a watchman's rattle. But Jack, while his father slept, rifled the safe and concealed half the jewels in Hunter's pocket and the rest in Cadwalader's clothes.

When the robbery was discovered both Larry and Cyril were bent on fastening the crime on each other. But both were discomfited when jewels were found in their pockets. The crowning discomfiture came when they found that a third suitor for Diana's hand was the favored one. Jack had his fun all right, but he got a whipping.

NOVELTY.

TAMING A GROUCH (Nov. 24).—The cast: William Sloan, Margaret McWade.

Gordon Gloom is a terrible grouch. He doesn't appreciate Emeline Black, his housekeeper, whom he discharges in a fit of anger. Emeline, knowing better what is good for old Gloom than he does himself, enlists the aid of Grimes, the employment agent, in curing the grouchy Gordon. First, in response to Gordon's hurry call for a new cook, Emeline, disguised in an eccentric make-up, reports to her ex-employer. She succeeds in wrecking the establishment and getting fired. Then Gordon demands a colored cook. Emeline persuades a huge negro gentleman to masquerade in this part, and when the new servant, to the indignation of Gloom, has filled the house with "her" own cronies that evening, a battle ensues in which the master barely escapes with his life. Emeline comes to his rescue. Gloom falls on his knees, declares she has saved him from the coons, declares himself a tamed grouch and implores her to marry him.

MUTUAL.

MUTUAL NO. 46 (Nov. 18).—Latest Pictures from the Seat of War: The French Troops are reviewed at Moiselles. The Red Cross hospital ship "Le Charles Roux" off for the Dardanelles. American War Correspondents visit a French gun factory at Creusot.

Disastrous Floods in France.—Wounded soldiers repair the railway.

Watertown, Mass.—World's biggest 16-inch gun on way to Panama. It weighs 600 tons and fires a shell weighing 2,400 pounds a distance of 25 miles. Subtitle: This gun is transported on a specially constructed car having 36 wheel sand weighing 150 tons.

Colorado Springs, Colo.—Thos. A. Edison visits the Garden of the Gods.

San Francisco, Cal.—Speed kings of air and water race. Motor boat wins from an aeroplane.

Washington, D. C.—Juggler injured in difficult feat. Bedini fails to catch turnip thrown from top of Munsey Building.

Nicholson, Pa.—Lackawanna R. R. opens new $12,000,000 cut-off. New viaduct saves 20 minutes' time between New York and Buffalo. Subtitle: President Truesdale of the railroad and Governor Brumbaugh of Pennsylvania.

Latest Paris Fashions. Photographed in the Italian Gardens of the Hotel Biltmore, New York City. (Costumes by J. M. Gidding.)

Washington, D. C.—Department of Agriculture opens annual chrysanthemum show. 300 varieties are shown here.

Rockland, Me.—The Battleship "Nevada" on speed trials. Uncle Sam's newest dreadnought makes good in severe tests.

San Francisco, Cal.—Sham battle thrills Ex-

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Washington, D. C.—Navy Department uses wireless telephone. Secretary Daniels at his desk here talks to Admiral Usher at Brooklyn Navy Yard.

Seattle, Wash.—Pier 14 burns with loss of $1,000,000. Police hold suspect as incendiary.

Fresno, Cal.—Twelve tons of powder used in giant blast. A hillside of solid rock 120 feet high lifted up in the air.

Chicago, Ill.—Magic $5 check starts on trip. Will change hands 1,000 times to purchase $5,000 worth of Christmas cheer for the poor.

Great Lakes, Ill.—Navy League opens preparedness campaign here. Future jackies entertain civilian visitors.

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PATHE NEWS, NO. 89 (Nov. 6).

Washington, D. C.—Hundreds of varieties of chrysanthemums, some as large as a dinner plate, are seen at the U. S. Department of Agriculture Show.

Augusta, Ga.—Owing to the allied governments declaring cotton contrabrand of war, thousands of bales awaiting shipment are lying in the streets, owing to lack of storage.

Pathe's American Fashions.—Some winter cloaks. (By courtesy of A. Jaeckel & Company, Fifth avenue, New York.) Subtitles: 1—A seal coat is gracefully set off by natural lynx, the cuffs forming a muff. 2—A seal coat with gray Krimmer trimmings. 3—A leopard coat, extravagantly trimmed with red fox, with muff to match, gives a gorgeous effect. 4—A loose-fitting chinchilla coat and muff with silver fox collar. 5—A $50,000 creation of Russian sable.

Woodford, England.—Tommy Atkins, having learned the latest Paris styles while in France, shows his skill in hat trimming at the Hospital Fete held here.

Behind the Scenes of the Fight for World Power.—Testing big guns at a famous American munition plant. Subtitle: 1—Titantic forces are employed in the making of the huge metal castings.

Redbank, N. J.—To the magic cry of Tally Ho! a full field follows the Shrewsbury foxhounds at the first run of the season. Subtitle. 1—The "kill."

Rockland, Me.—The superdreadnaught Nevada, which consumes oil fuel, beats contract speed by making 21 knots on her trials before acceptance by the U. S. Government.

Middleboro, Mass.—Mrs. Tom Thumb, the famous Lilliputian, celebrates her 74th birthday by unveiling tablet to her ancestor, a Mayflower passenger. Subtitle: 1—Mrs. Thumb and her diminutive husband, Count Magri.

Douglas, Ariz.—With this border town endangered by battling Mexican factions at Aqua Prieta, U. S. troops are rushed to prevent violation of United States soil. Subtitles: 1—Carranza's troops hurriedly prepare to repulse the Villaistas, the trenches ending at the Mexican Custom House on the boundary line. 2—United States troops vigilantly guard the border line.

New York City.—Edward Swann, the newly-elected District Attorney for New York, looks over his calendar preparatory to taking up his new duties.

PATHE NEWS, NO. 90 (Nov. 10).

Washington, D. C.—Setter dogs show to picturesque advantage during the field trials of the National Capital Club. Subtitle: 1—Belle Linda, winner of the all-age handicap.

Brooklyn, N. Y.—Thirteen persons burn to death in blazing factory where 200 employees were trapped. Subtitles: 1—Searching for missing bodies. 2—Fireman Edward W. Hartten, who rescued six girls.

Chicago, Ill.—A hundred thousand "wets" parade as a protest against Mayor Thompson's Sunday saloon closing order.

New Jersey.—Plump turkeys strut proudly around the fields, all unconscious of their impending fate on Thanksgiving Day.

Nottingham, England.—Owing to the large numbers of men at the front, women attired in suitable garments, are employed as window cleaners.

Russo-German Front.—Russian troops make an orderly retreat across the River Bug, although hostile batteries might have opened fire at any moment.

Erzerum, Asia Minor.—Rusian officers apply "the third degree" to a Turkish spy captured by a Cossack patrol.

Douglas, Arizona.—Refugees from Agua Prieta, fearing the outcome of Villa's attack, pour across the border line to find safety on American soil. Subtitles: 1—From the boundary line Villa's troops are seen advancing on Agua Prieta for the final attack. 2—For the first time in history U. S. troops throw up entrenchments along the Mexican border line.

Augusta, Ga.—Seven thousand bales of cotton burn furiously at the Riverside Compress, causing loss of $500,000.

Chattanooga, Tenn.—Kindergarten tests to measure the mentality of young children are made in the Better Babies Contests. Subtitles: 1—A child two years should be able to pick out the heavier of two weights.

Watertown, Mass. Sixteen-inch gun, destined for the Panama defenses, leaves for the Sandy Hook testing grounds. The gun weighs 600 tons and can throw a 2,400 pound shell twenty-one miles.

BUGHOUSE BELLHOPS (Phunphilms—Nov. 8).—Lonesome Luke and his accessory, Moke Morpheus, are discovered in bellhop uniform, blissfully dozing on a bench in the lobby of the Bughouse Hotel. Comes a guest, and the desk clerk rings a bellhop.

But, in the words of Aristole, or Ted or someone, "you can ring and you can ring, but the house is boarded up." The clink of a few pieces of silver seems to touch some dormant chord in the boys' subconscious minds, and they immediately get on the job. Moke, after seeing the guest to his room, tries, of course, to hide the fact that a tip would be in order, and because of his modesty flies quickly from the room with the kindly aid of the roomer's leather encased pedal extremities. Luke escorts a girl guest to her room, and is starting quite a flirtation with her, when Moke, whose motto is "pass nothing up" approaches them and tells Luke that there is a tall tip awaiting him in the new guest's room. Luke goes, and the guest learns how foolish and wasteful it is to break a perfectly good water pitcher on a bellhop's head. Luke then staggers back to Moke, and sends him with neatness and despatch through a door and into the lap of a retiring guest.

With the arrival of a roughneck bouncer and his pretty wife, a fascinating free-for-all is started, in which Luke, with a fire hose, gallantly stands off the concerted attack of the whole household.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, NO. 6 ("A Trap for Trapp"—Two Parts—Pathe—Nov. 8).—Louis Trapp, the next victim, is one of the clique of criminal financiers whose manipulations have caused the death of the charming Violet and Fanny Warden's father. A lucrative mail-order business is used as the "come on" by J. Rufus and Blackie, who, by mailing to themselves hundreds of ten dollar bills, excite the cupidity of Trapp. Onion Jones, a Wallingford confederate, pretending to mistake Trapp as the owner of the company, offers him $60,000 for it, and the crafty Trapp, scenting an enormous profit in the deal, rushes off and buys the business from Wallingford for $50,000, hoping to turn it over to Onion for a $10,000 gain. The postal authorities get on to the mail order business just as soon as Trapp becomes its proprietor, and things look dark for the amateur plunger.

A BOLT FROM THE SKY (Balboa—Three Parts—Nov. 8).—Fayette is made the object of a matrimonial conspiracy by two schemers who manage to introduce to her Anthony Craig, a handsome and unscrupulous fortune hunter. Fay loves and is loved by Frederick Dale, a young mining engineer and friend of Jack Cummings, also in love with Fay. Craig poses as the offspring of wealthy European nobility, and is accepted by Fay when she learns that her wealthy father is on the verge of financial ruin.

Craig, having married Fay on the presumption that she was an heiress, is beside himself with rage when he learns the truth, and he begins neglecting and abusing her, hoping to force a divorce. To this end he brings questionable men and women to his home, and flaunts them before his wife.

In defending Fay from a murderous attack by Craig, Cummings kills the fortune hunter. Dale hears of his friend's predicament, and, rushing back from his mining camp in the mountains, assists him in procuring the final verdict of "Not Guilty." Dale then renews his attentions to Fay, and in a touching final scene reclaims a love that was really never lost.

NEAL OF THE NAVY (Episode No. 11, "The Dreadful Pit"—Two Parts—Panama—Nov. 11). —Annette and her party start on the last lap of their trip to Santa Maria Mission, there to receive the original grant of Lost Isle, now in the safekeeping of the Fathers. Joe Welcher, at Hernandez's instructions, delays the Hardins, and Hernandez, Ponto, Inez and their strange bruteman servant arrive at Santa Maria first. They attempt to secure the grant, Inez pretending to be Annette Ilington, but the old Abbot, suspicious of their eagerness, refuses to part with the precious paper.

Neal, meanwhile, as a U. S. Ensign, lands at Santa Maria, there to get from Annette permission to use Lost Isle, as a government coaling station. Annette sets off for the Mission, and on her way there is attacked by Ponto, who, in attempting to lead her into a jaguar trap, falls in himself and is killed. The brute carries Annette to the Mission, where he arrives just as Inez and Hernandez have almost persuaded the Abbot to give them the grant. In an attempt to steal the paper, Hernendez gets himself into a fight with the Monks, whose forces are augmented by Neal and a corps of marines in a search for Annette. Hernandez escapes, but leaves the precious paper behind him, to be further contested for in the next episode, which will be called "Backed by the U. S. N."

BUNGLING BURGLARS BURGLE (Starlight Nov. 13).—For the trivial offense of sprinkling plaster ceiling over a neighbor's breakfast, Heinie and Louie are dispossessed without notice, and forced to seek the refuge of a convenient cellar. Here they overhear three burglars planning to rob the house, and in their fright at being so near such wicked people try for a noiseless exit. But they can't even steal away with the cracksmen around, and, after a thrilling chase are caught and strung up by the heels to a steampipe. Hanging that way isn't what it's strung up to be, however, and after a brief session our heroes untie and rearrange themselves, right end up.

They then spy the burglars' professional tools, and it slowly dawns on them that, though inexperienced, they might use them to considerable advantage. Of course they upset the frijoles

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(which is slang for "spill the beans"), but they do it in such a ludicrous way that it makes one quite forget their clumsiness.

NEDRA (Gold Rooster—Five Parts—Nov. 12). —When two love-sick young people run off to be married—and aren't caught—they usually *get* married. It was different with Grace Vernon and Hugh Ridgway, though. Worn out by the social affairs given in honor of their approaching marriage, they elope in the wee sma' hours of a certain summer morning, and, being mistaken for housebreakers by the gardener and other members of the household, are pursued. A couple of cops as added starters make the chase even more interesting, and they don't breathe easily until, a couple of hours after climbing a rope ladder up the side of an ocean liner, they come out from their hiding place and find themserves at sea. Not nearly so much "at sea" then, however, as later, when Hugh finds that Grace is much smitten with Henry Veath, an old-time friend of his. Hugh cares nothing about the fact that Lady Tenny, another passenger, seems to care more for his society than for anyone's else.

Comes a typhoon, the ship is dashed on the rocks, and in the ensuing darkness and panic Hugh makes a brave attempt to save one who clings closely to him—one he thinks to be Grace. Then blackness, and with returning consciousness and the light, the realization that he is cast away on a strange tropical isle—the isle of Nedra, with—Lady Tenny Add to this that they are found and worshipped as two gods by the savage natives of the isle—that their enforced wedding is interrupted by the landing of a U. S. ship—that Hugh goes home only to find Grace married to Veath—that he finds that he doesn't care a particle—that he rushes back to Lady Tenny—and you have just a bare conception of this romantic love story.

Miscellaneous Feature Films

METRO PICTURES CORP.

BARBARA FRIETCHIE (Popular Plays and Players—Five Parts—Nov. 29).—The cast: Mary Miles Minter, Mrs. Thomas W. Whiffen, Guy Coombs, Fraunie Franholz, Louis Sealy, Frederick Heck, Wallace Scott, Ann Q. Nilsson, Myra Brooks, Charles Hartley, William A. Morse and Jack Burns.

Barbara Frietchie is celebrating her eighteenth birthday anniversary in Frederick, Md., while the town is strong in the grip of the Northern soldiers. Judge Frietchie, the girl's father, insists that the party in little Barbara's honor will show the Yankee invaders that no one has lost heart. But her aged grandmother, also named Barbara, is quite discomforted, as her sympathies are with the North. In the midst of a kissing game, Barbara darts out of the house, and seeks to avoid a group of young men by hiding in the branches of a tree.

Four hungry Union soldiers, who have been foraging for food, appear beneath the tree. Barbara cries an alarm, and her continued shouts bring, among others, Captain Trumbull, of the Union command. Against her wishes he assists Barbara down from the tree and orders the soldiers under arrest for their unauthorized invasion of the Frietchie home. Trumbull is invited to Barbara's party, and soon becomes the lion of the occasion. Especially is Grandma Barbara pleased with the gallant young officer, and she boasts that she once danced with Thomas Jefferson, and that he gave her a flag as a memento. She directs Barbara to fetch it. Barbara, in tears, and in a rage, explains that she tore the flag because she hated it and hated everything Yankee.

The party ends in disorder when Captain Trumbull is invited to cut the birthday cake. The boys refuse to eat it and leave the house in chagrin. Arthur Frietchie, Barbara's brother, has stolen through the Union lines, and attempts to enter his home, when he is detected by Trumbull. Union soldiers are in pursuit of Arthur and Trumbull aids him to elude them. Barbara is softened toward him, when she learns of this. Jack Negly, a young man in the neighborhood, who is in love with Barbara, spys on the couple and tells Judge Frietchie. The latter is infuriated and attempts to shoot Trumbull, but Barbara saves him.

Trumbull leaves and that night gets a note from Barbara saying she will meet him at a minister's house in the adjoining town next day, and marry him. That night Barbara mends the torn flag and folds it on her breast. The couple meet at the preacher's the next day, but hostilities suddenly break out and the Confederates take the town. Barbara again saves the life of Trumbull by her quick wit and true aim with a pistol. The Union soldiers retreat to Frederick, leaving Captain Trumbull behind and separated from his command. Arthur observes an officer in hiding and fires. He is horrified to find he has shot Trumbull, the man who saved his life. That night Arthur carries the wounded officer to his home. On the way he encounters Jack Negly, who tries to kill Trumbull.

At the Frietchie home Barbara secretes Trumbull in her room. Judge Frietchie comes home and announces that a searching party is coming to the house, believing that a Union soldier is hidden there. He hears the groans of Trumbull and becomes enraged. Barbara pacifies him and artfully induces him to go to "Stonewall" Jackson for papers to protect their home from the searchers. This he does, and the soldiers are forbidden to enter the home until after sunrise. Barbara keeps vigil on the stairway, while Grandma Barbara sits at the side of the wounded officer.

At sunrise Barbara hurries to where Captain Trumbull lies. She finds him dead. Grandma Barbara, in a frenzy, takes the flag which Barbara had placed on Trumbull's breast and waves it defiantly at the soldiers outside. An order to fire upon her is given.

"Shoot, if you must, this old gray head, but spare your country's flag," she said. Then came the memorable words of Jackson: "Who touches a hair of yon gray head, dies like a dog—march on!" he said.

A single shot is fired and Barbara Frietchie, who had been standing beside her grandmother, falls, fatally wounded. Jack Negly, who has fired the shot, starts to slink away, but is caught. Barbara dies at the side of Trumbull, and the stained flag is spread over them by the aged Barbara.

EQUITABLE MOTION PICTURES CORP.

(Releasing through World Film.)

A DAUGHTER OF THE SEA (Five Parts—Nov. 22).—The cast: Muriel Ostriche, W. H. Tooker, Catherine Calhoun, Clara Whipple, Clifford Grey, Roy Applegate.

Margot, daughter of a fisherman, has grown up in a New England coast town, motherless and uneducated, rough in her ways, but with aspirations toward the better life. Through a disaster to her motor boat, Mrs. Rutland, a wealthy woman, living on the mainland, is rescued by Margot's father. Later Mrs. Rutland's son meets Margot in her father's house and falls in love with her. The mother, in gratitude for saving her life, takes Margot to her home with the promise that she will educate her, and arouses the jealousy of her daughter who is mixed up in an affair with a married man.

Margot, who learns of the affair and tries to warn Mrs. Rutland's daughter, is snubbed and the warning is not heeded. Becoming discouraged after Mrs. Rutland has told Margot that her son is to marry some one nearer his station in life, Margot appeals to her father to take her back. Mrs. Rutland, who is greatly surprised when Margot's father informs her that she is the daughter of her old school chum and is of just as good family as the one she has been educated by. The revelations regarding the affair between Mrs. Rutland's daughter and her lover lead to a shooting for which Margot takes the blame in order to shield the sister of the man she loves. This leads to revelations of the whole affair and Margot, who has gone back to her home on the seashore, is sought out by the Rutlands, marries the son, and they spend their honeymoon in the home of Margot's father.

IVAN FILM PRODUCTIONS, INC.

THE CONCEALED TRUTH (Five Parts).—The cast: Frank de Vernon, Frank Whitson, James Cooley, Gertrude Robinson, James McDuff, Sue Balfor, Carrey Lee.

Cyrus Gilmore, retired, lives in New York with his sons, Robert, a lawyer, and Victor, a composer. Other members of the householder are Martha, the housekeeper, and Dorothy Eldridge, Gilmore's secretary. Robert, weary of his past gay life, decides to marry. Victor, wrapped up in his music, worships Dorothy at a distance. Robert marries Dorothy in spite of his doctor's warning that he will never be a father.

Flo Merrivale, a woman with a past, has been in Robert's life for some years, and although married, he cannot shake off the old bond between them, and Flo lives out of Robert's purse. Old Gilmore, in failing health, alters his will. The reason he tells his lawyer is a doubt he entertains regarding Victor's right to his (Gilmore) name.

The domestic life of Robert and Dorothy is clouded. Dorothy, sadly neglected by her husband, and missing the pleasure of motherhood, frequently quarrels with Robert. On these disputes old Gilmore takes sides with Robert. Victor can see Dorothy's side of the question, frequently expresses his opinion, and shows his sympathy for Dorothy to his brother's disgust and annoyance. His sympathy is misunderstood by Robert, who becomes intensely jealous of Victor, and his conditions continues until old Gilmore dies.

The old man bequeaths his fortune to Robert, providing a legacy of $25,000 to Martha, the housekeeper, and only $1.00 to Victor. Robert declines to help Victor in any way. He is glad of the opportunity to revenge himself for imaginary past wrongs. When Victor protests, Robert tells him that there was always a doubt about his right to the name of Gilmore. Victor, horrified at the slander against their dead mother's memory, hurls himself upon Robert. A fight ensues, and Robert orders Victor out of the house, despite Dorothy's attempts to reconcile them.

A wandering, starving outcast, Victor is picked up in the street some years later. At the hospital, unknown and friendless, he decides to notify Dorothy of his plight. Dorothy arrives, and, stricken with pity for the wretched man, forces him to come home with her. Flo Mellivalle, has become more insistent in her demands upon Robert that he should divorce Dorothy, and marry her. She taunts him with Victor's supposed love for Dorothy, and finally resorts to threats. Dorothy's sincere and affectionate pleadings in Victor's behalf make a deep impression upon Robert's callous heart. He succumbs to her pleadings and with sincere feelings, reinstates Victor in his affections. Dorothy leaves the brothers alone.

A touching re-union between the brothers follows. Old times are discussed, when, without warning Robert falls forward—dead. A shot from unseen hand has found its mark. The chain of circumstantial evidence is so strong that Victor, after trial, is convicted and sentenced to die. Nobody but Dorothy believes in his innocence. An attempt to save his life is futile. Dorothy then insists that Victor marry her on the eve of his death, so that she may proclaim to the world her unshaken faith in him. The marriage takes place.

On the morrow Victor starts his last day on earth. Unable any longer to conceal the truth, Flo—her conscience haunted by thought of an innocent man going to his doom for the crime she herself committed in a moment of insane passion, confesses her guilt. Months later Victor and Dorothy plan the future of their newly-arrived son and heir, Cyrus Robert Gilmore.

KLEINE-EDISON FEATURE SERVICE.

CHILDREN OF EVE (Edison—Five Parts—Nov. 10).—The cast: Viola Dana, Robert Conness, Thomas Blake, Nellie Grand, Robert Walker.

Henry Clay Madison, clerk and student, becomes acquainted with another roomer in his boarding-house, a wayward woman of the world. Under his influence, she leaves the old life, but, wrapt in a wonderful love for him, she refuses to marry him, feeling that her past life has made her unworthy. She steals out of his life forever, leaving him a message of her love and sacrifice. The years pass by and we find Madison, man of affairs, steeped in wealth. The old ideals of former days have vanished and in their stead is a lust for money. Child labor is the cheapest, and in his factory Madison makes children slave.

Bert Madison, nephew and protege of the old man, spends his life in social uplift work. Oftimes he exhorts Madison to do away with child labor and improve conditions in his factory, but the old man waves him aside. In his travels through the slums, Bert falls in love with "Fifty-fifty Mamie," a notorious East Side character, an habitue of the Bucket of Blood and other "gun dansant" parlors of equal repute. Through his efforts Mamie is redeemed from the old life and proceeds to help Bert in his work. Bert is taken suddenly ill, and Mamie makes an attempt to see him. Madison, learning her identity, refuses her admission to Bert's room and upbraids her, insisting that she give up all idea of ever becoming Bert's wife. Their stations in life, he insists, are too far apart. Convinced by Madison's arguments and prompted by a self-denying love, she agrees to give up Bert.

Mamie continues in her work and is assigned to Madison's factory. Here, unknown to Madison, she obtains employment and proceeds to investigate working conditions. Bert, meanwhile has recovered and is kept in ignorance of Mamie's meeting Madison. Her neglect to visit him makes him feel she has forgotten him and returned to the fold of "Bennie, the Gyp." Then, the great disaster. Carelessness and neglect have caused the Madison factory to burst into flames. In the holocaust, the lives of children are destroyed and Mamie is carried home dying. Madison visits Mamie to see if she cannot be saved from death. In delirium she cries for Bert, and unable to refuse her dying request, Madison calls him. While waiting for the doctor, Madison sees a picture on the bureau. "My mother," breathes Mamie. The years roll back in a flash and Madison sees his love of the boarding-house. Mamie, he realizes, is his own child. Bert arrives to bid her farewell; the doctors bow their heads in consultation, but to no avail. The soul of Mamie has passed away. Madison, broken in spirit and bowed down in sorrow, will devote his life hereafter to the welfare of his workmen and to the abolition of the slavery of children.

THE POLITICIANS (Kleine— Five Parts—Nov. 17).—The cast: George Bickel, Harry Watson, Ruby Hoffman, Martin Regan, Alma Hanlon, Willis Reed, Snitz Edwards, Florence Morrison, John Nicholson.

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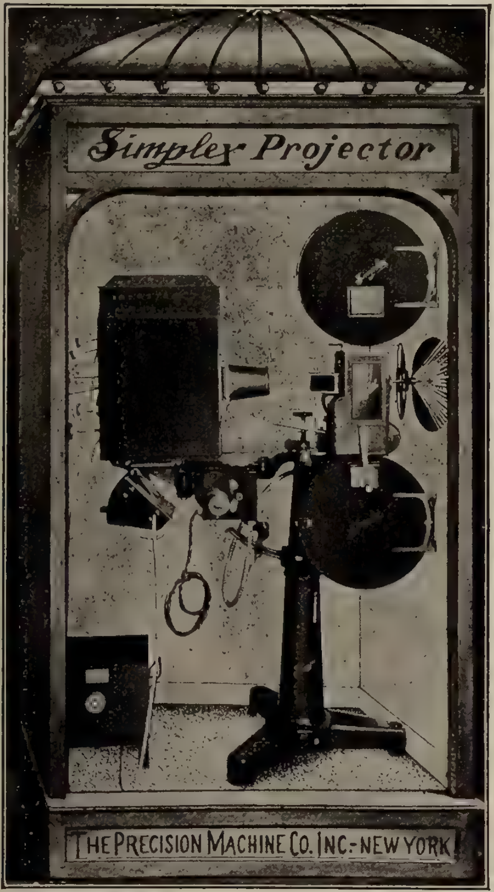

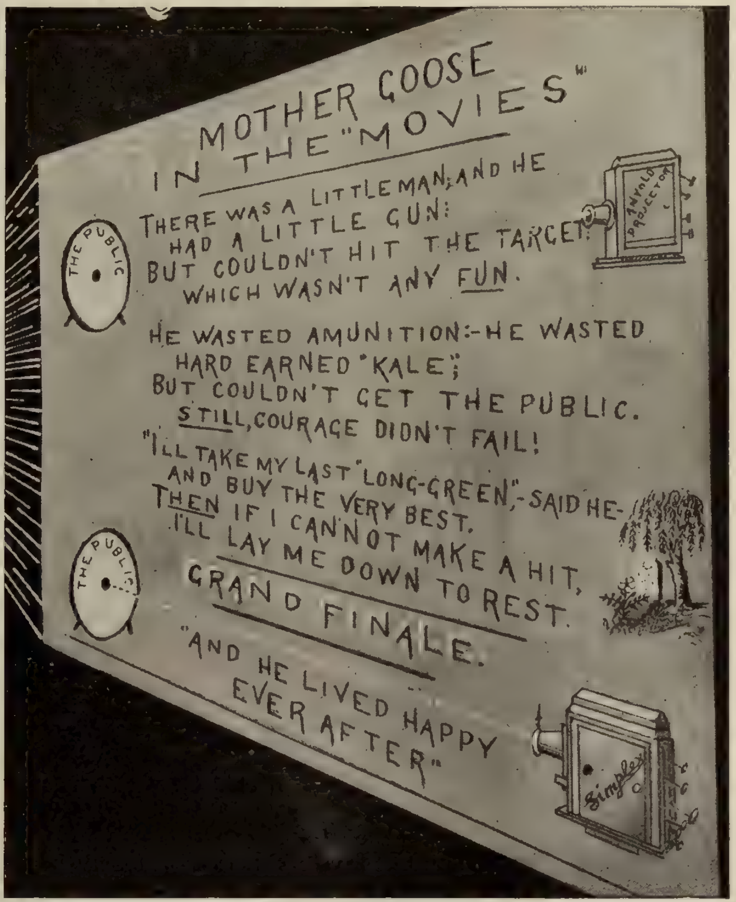

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THERE WAS A LITTLE MAN; AND HE
HAD A LITTLE GUN:
BUT COULDN'T HIT THE TARGET
WHICH WASN'T ANY FUN.

HE WASTED AMUNITION:-HE WASTED
HARD EARNED "KALE";
BUT COULDN'T GET THE PUBLIC.
STILL, COURAGE DIDN'T FAIL!
"I'LL TAKE MY LAST "LONG-GREEN",-SAID HE-
AND BUY THE VERY BEST.
THEN IF I CAN'NOT MAKE A HIT,
I'LL LAY ME DOWN TO REST.

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EVER AFTER"

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McQuire and Olson, strong arm politicians, are pursued by Ruby Swift, a female detective. The politicians elude her, purchase an ancient automobile, and arrive in the rural community of Hicktown, just in time for the yearly mayorality election. Ruby trails them and is on the scene, when they put their big city political knowledge to use in stealing the election. The politicians adopt suffrage as their party and defeat one Franklin Bond, the crusty mayor who has become so hard shelled in his small bailiwick that his defeat is easy at their hands.

Ruby poses as an adventuress, is enlisted by the politicians to help them "trim" the town and is present when they steal the ballot boxes and win the election, but does not know where they have hidden the ballots. The daughter of the mayor loves the candidate opposing her father and gets him to withdraw, leaving her father a supposedly easy field. Later when the ballot boxes are stolen, a rival suitor for the mayor's daughter, puts the blame on the young candidate who has withdrawn, and he is sent to pail.

Ruby, as secretary to the politicians, causes them both to fall in love with her, hoping their rivalry will part them and reveal the hidden ballot boxes. Jealous over Ruby, the politicians quarrel, and not even the suffragette Chief of Police can reconcile them. How Ruby takes advantage of the quarrel and brings them to justice is the climax of this five-reel comedy.

V-L-S-E., INC.

SWEET ALYSSUM (Selig—Five Parts—Nov. 15).—The cast: Tyrone Power, Kathlyn Williams, Edith Johnson, Wheeler Oakman, Frank Clark, Harry Lonsdale, Gene Frazer.

Daisy Brooks, wife of Roanoke Brooks, night watchman in the factory of Robert Garlan, does not love her husband or her daughter, Elizabeth. Instead, she loves his money and she enters the primrose path with Garlan in order to satisfy her love for finery. Garlan, a roue, also neglects his infant son, Wynne, for worldly pleasures. In time Daisy Brooks' double life is discovered by her husband, and she kills herself in Garlan's mansion. At the appearance of Roanoke, who has followed, Garlan jumps from a window and kills himself. Roanoke buys a little farm where he lives with his daughter. With the passing years, Elizabeth, daughter of Roanoke, reaches womanhood and is known to her father as "Sweet Alyssum."

Wynne Garlan, son of Robert Garlan, has grown to manhood and has married a woman of the world. Wynne, a poor bank clerk, is unable to provide for his wife in the way she wishes and she enters into an affair with Thurlow, the cashier of the bank where Wynne is employed. Thurlow steals from the bank and causés Wynne to be suspected of the crime. Wynne, in terror of arrest, escapes, and arrives in the country near Roanoke Brooks' farm.

Sweet Alyssum dreams that her father's land has developed into an immense oil field. She pleads with him to dig for oil and he does so. Wynne Garlan, who has assumed the name of Wyatt, secures employment on Roanoke Brooks' farm. Wynne, later becomes a school teacher and Sweet Alyssum, his pupil, loves him dearly. He, for a time, withstands the innocent young girl's endearments but finally succumbs to her beauty and they elope and are married. When Roanoke Brooks hears of the marriage he is overcome with anger, but as he confronts the pair upon their return to the farm, oil is discovered. Joyful because Alyssum's dream has been realized, Roanoke Brooks forgives the couple and they reside with him.

Two years pass by and Sweet Alyssum has become a mother. The oil fields have prospered and all is happiness in Roanoke Brooks' home. Thurlow, the crooked bank clerk, has not prospered during these years and finally wanders to the oil fields. There he sees Wynne Garlan. Thurlow informs the sheriff of the county that Wynne Garlan, known there as Wyatt, is a crook, and that if he is married he is guilty of bigamy for he has a wife living. The sheriff, upon Thurlow's instigations, telegraphs to New York and receives a reply to hold Wynne Garlan, who is wanted by the law. The justice of the peace, who is a friend of Roanoke Brooks and of Sweet Alyssum, goes to Roanoke's home to break the sad news. Roanoke determines to take the law into his own hands. The prosecuting attorney of the county also appears to get information from Sweet Alyssum concerning her husband's actions. When Sweet Alyssum is informed that her husband is accused of bigamy, she sacrifices even her own reputation for him and exclaims: "He cannot be charged with bigamy, for we were never married."

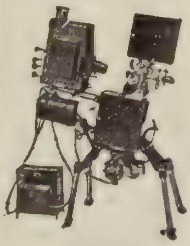
Wynne Garlan leaves the magistrate's office and goes to Roanoke Brooks' home. As he enters the gate, he is seen by Roanoke Brooks, who seizes a rifle. As he is about to fire on Wynne, Sweet Alyssum places her little child between her father's rifle and her husband. Then a message comes from the police department of the city which reads as follows: 'Garlan obtained divorce two years ago. No charge against him for bank robbery. Hold Thurlow. He is your man." Then it is that the girl tells her father that what she said about Wynne not marrying her was false as she wanted to protect him from arrest. And as Roanoke Brooks gathers his beloved daughter into his arms and shakes Wynne by the hand, the magistrate and the prosecuting attorney retire from the scene and are later instrumental in capturing Thurlow.

THE CAVEMAN (Vitagraph—Five parts—Nov. 29).—The cast: Robert Edeson, Fay Wallace, Lillian Burns, George De Beck, Frances Connelly, John T. Kelly, Charles Eldridge, William Sellery, Charles Morrison.

Realizing the folly and superficiality of society, Madeline Mischief, in the spirit of a wager, claims she could choose at random any man from the streets and make of him in a very short time a leader of society. Her friends laugh at her, but she determines to prove her contention and places one-half of a $100 bill in an envelope with a note reading: "If the finder of this is a woman, give it to the nearest man; if a man, call at Room 1798, Clarion Hotel, at once, for the other half of enclosed bill." Hanlick Smagg, a burly coal-heaver, finds the envelope and, after some hesitation, goes into the fashionable apartment house, still carrying his shovel.

Then follow many amusing incidents of Hanlick's introduction to society as a sociologist, for, although Hanlick proves very tractable, he is like a bull in a china shop. However, a barber, haberdasher and the necessary accoutrements of a gentleman convert Smagg into a very passable type; but his temporary breaks are only put down as eccentricity, for is he not studying the life of the "submerged tenth"? When he passes upon a painting, all listen breathlessly, and under Madeline's coaching he soon becomes a social lion.

But the inevitable follows. Hanlick falls in love with Madeline, and Dolly Van Dream, her friend, falls in love with him. But Hanlick breaks up threatened complications by reverting to the old type and going back to the "submerged tenth," and coal-heaving. Finally he gets a job at the steel works, turns out a valuable invention and gains a fortune. Now a genuine man of the world, he once more meets Madeline, who has never forgotten him, and the joyful outcome is that he elopes with her, without opposition in the old caveman fashion and romantic way.



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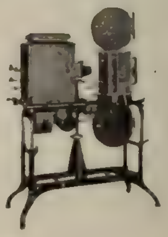

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FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

USED THEATER CHAIRS—Guaranteed or your money back. We buy and sell everywhere. Cash for your chairs, odd lots. Prompt shipment, save half. Empire Exchange, Corning, N. Y.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs, at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Electric sign, beautiful, large intermittent flashing. Complete outfit, $250. Also movable ticket office, $75. Photos, particulars mailed. Grand Theater, Bellows Falls, Vt.

OPERA AND FOLDING CHAIRS—New and second hand, absolute bargains. Special offers: 250 upholstered, $1. 400, $1.25. 450 portable folding, 65c. Southern exhibitors save your money by getting lowest freight rates to all points South. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

MR. F. H. RICHARDSON recommends "Amberlux" lens filters. They improve projection 100 per cent. Order one today. Price, complete, $3.50. W. D. Warner, 709 Wyandotte Bldg., Columbus, Ohio.

FOR SALE—100 opera chairs, Fort Wayne compensarc, ceiling and side lights, electric sign. All A-1 condition. Bargain. No use for same. F. H. Musselman, Peru, Ind.

FOR SALE CHEAP—Power's No. 5 machine complete, used very little. H. L. Adams, Lisbon, Ohio.

FOR SALE—Complete equipment, any quantity, new and second-hand for moving picture theaters, furnished at short notice. Specializing Power's machines. W. H. Latimer, 308 Lackawanna Ave., Scranton, Pa.

KRITERION POSTERS—For sale, any quantity mounted, eight cents per sheet, unmounted, three cents, also photos and slides. Globe Film Exchange, Inc., San Francisco, Cal.

CAMERAS WANTED.

CASH PAID for standard makes of moving picture cameras. Send complete description, full particulars and lowest cash price considered. All shipments C. O. D., subject to examination. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.

CAMERAS FOR SALE.

CAMERAS—Vista, $27; Jure, $37; Pittman, $90 to $200. Printer, $25. Phantoscope Projector, $40. Film measurer, $6.50. Tripods, $15 up. Ray, 326 Fifth Ave., N. Y. City.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior cameras, flexible shafts, printers, perforators, winders, measurers, trays, racks, tripods, tilts, cardenopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

FILMS WANTED.

FILMS WANTED—For export. Features, good comedies and serials. No junk. Send list and quote lowest prices. J. Munzo, care M. P. World, N. Y. City.

FILMS FOR SALE OR RENT.

EDUCATIONAL PICTURES—Jungle, Florida, animal scenes. Prints any length. List free. Tropical Co., 63 Boulevard, Tampa, Fla.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

WHILE IT LASTS—New film (Black Leader), never run, $5.00 per 1,000 ft. Evans Film Mfg. Co., 416 to 422 West 216th St., N. Y. City.

FOR SALE—1,000 reels, comedy, drama, western, one, two and three reel subjects. Also four, five and six reel features. Paper for all. From $2.50 per reel up. Traveling exhibitors write. Many big bargains. Address S. Solheim, 119 East Sixth St., Duluth, Minn.

THREE AND FOUR-REEL features at $8 and $10 per reel, including mounted posters. Condition like new. C. F. Smith, 183 North La Salle St., Chicago, Ill.

CHASING LETTERS and cartoon trick titles and advertisements made to order. Ray, 326 Fifth Ave., N. Y. City.

WE ARE closing out our entire stock of films, including negatives, at cost. "King Charles II," 4,000 feet, at 4c per foot, one print. "Across the Continent," 4,000 feet, 4c per foot, negative, $500;. "The Master of Death," 4,000 feet, 5c per foot, two prints. "Where Is Colletti?" 4,000 feet, 5c per foot, three prints. "Held for Ransom," 4,000 feet, 5c per foot, one print. "The Sacrifice of Pauline," 4,000 feet, 5c per foot, two prints. "The Cellar of Death," 3,000 feet, 5c per foot, three prints. "The Long Arm of the Law," 3,200 feet, 6c per foot, negative, $500. "Was He a Coward," 3,200 feet, 8c per foot, negative, $1,000. A complete line of paper accompanies the above with slides, heralds and other advertising matter. Write at once. The I. S. P. Co., 220 West 42d St., N. Y. City.

FOR SALE—200 reels film, $1.50 per reel, 100 reels with paper, $3.00 per reel. Lot features for sale. Cheap. Meyer Silverman, Pittsburgh, Pa.

FILMS—50c on the dollar. Entire stock film exchange to be sold together or separately. Lot comprises all kinds single reels and features. List on request. Films, care M. P. World, N. Y. City.

A NEW YORK film exchange, owning about 100 features and 300 single reels, with posters, in fine condition, is open for proposition for sub-renting to out-of-town exchanges. References and full particulars in first letter. F., care M. P. World, N. Y. City.

MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

THEATERS designed anywhere in the United States; practical designs, permanent construction. W. R. Gatlin, Architect, Hopkinsville, Ky.

PHOTOPAQUE makes one minute slides. Washes off with water. Complete, two sizes, 50c and $1. All Chicago jobbers or D. C. Schupp & Co., Peoria, Ill.

The "M. P. World" carries more classified ads than all other trade papers combined—WHY?

INDEX

TO CONTENTS

Advertising for Exhibitors 1490
All Quiet at Lubinville....1473
Ambrosio on His Way Here 1472
Another Team in Pictures 1483
Are Features or Short Films Wanted? 1522
Artist Selects Raver Star for Model....1464
At Leading Picture Theaters 1472
Author of "Stingaree" 1471

Bacon, Frank 1468
Beaudet, Louise 1470
"Bella Donna" (Famous Players) 1510
"Black Hole of Glenranald, The" (Kalem)..1506
Blair, Ruth 1469
"Blindness of Devotion, The" (Fox)....1505
Boston Fire Rule Case 1516
Bruce, Becky 1489
"Buck Parvin and the Movies" (Mustang)..1504

Calendar of Daily Program Releases..1532-1534
Catalogue of Educational Pictures (Sept. 30, 1914—June 30, 1915) 1487
Capital City May Have Big New Hall....1518
Censor Overruled 1531
Chicago News Letter 1476
Clayton, Marguerite 1489
Comments on the Films 1499
"Concealed Truth, The" (Ivan)....1504
Council Snubs Musicians 1521

"Danger Signal, The" (Kleine-Edison) 1510
"Daughter of the Sea, A" (Equitable) ...1507
De Lasarte, Dr. Jose M. 1474
Detective Series for Centaur 1474

Early Morning Shows in Louisville Paying..1520
Edison Burns House 1469
Equitable Gets Frank Powell 1473
Facts and Comments 1453
Fealy, Maud, Optimistic 1465
Fight the War Tax 1454

"Florence Nightingale" (Ideal) 1509
"Florence Turner Impersonates Film Favorites" (Mina) 1505
"Forbidden Adventure, The" (Mutual) 1509

Free Films in Saloons 1529

General Film Reorganized, The 1458
George, Burton 1481
George Kleine Talks 1456
"Ghost of the Twisted Oaks, The" (Lubin).1505
Goldstein, Manny 1486
"Grandee's Ring, The" (Inter-State) 1506
Gray, Beatrice 1472
Grumbacher & Bailey Out of Exchange Business 1530
Gulick, Paul 1471

Hanlon, Alma, in Special Kleine Drama...1480
"Hearts of Men" (Harris) 1503
"Heights of Hazards, The" (Vitagraph) ...1508
Hoffman, Ruby, With Kleine 1483
Horsley Construction Activities....1473
Hotely, Mae 1483
"Hungarian Nabob, The" (Biograph) 1503

"Keep Moving" (Kleine) 1509
Kent, Crauford 1463

Lasky Productions 1468
List of Current Film Release Dates.... 1566, 1568, 1570
Little Zoe Bech....1459

Manufacturers' Advance Notes 1512
Making the Players Comfortable 1475
Machat & Goldman Get Another Theater...1475
Modern Theater Construction....1484
Most Popular Feature, A 1472
Motion Picture Photography 1498
Mount Vernon Company Enjoined....1481
Moving Picture Educator 1487
"Mummy and the Humming Bird, The" (Famous Players) 1510
Mutual's New Masterpicture....1469
Mutual to Have Nine Comedies Weekly....1462

"Nation" Film Stops for Day of A. Judah's Funeral 1526
"Nedra" (Pathe) 1503
New Company to Build Theater in Indianapolis 1524
New Electric Bulb as Bright as Arc Light..1520
News of Los Angeles and Vicinity 1478
New Strand at Steelton Opens 1516
New Union Agreement 1524

Oakley, 'Chief" Laura 1464
Ocean Film Completes "Life Without Soul".1461
"One Million Dollars" (Metro) 1505
Opening of New Majestic Theater 1472
Original Plays for Equitable 1463

"Palace of Dust, The" (Universal) 1507
Pathe Gets A. H. Woods Play 1467
"Peace" Film on Coast 1528
Peltier, R. G., of Mt. Clemens, Mich....1466
Philadelphia Exhibitors' Ball 1457
Photoplaywright, The 1492
Playter, Wellington 1473
Porter Sells Famous Players 1468
Projection Department 1494
Putting the Punch in a Fight....1481

"Raven, The" (Essanay) 1507
"Red Circle, The," A Strong Serial 1465
Reviews of Current Productions 1503
Right to Revoke License 1527
Rothapfel Dines with California Exhibitors.1528

Schaengold and McMahan Make Notable Advance 1521
Screen Club's Annual Ball 1475
Some Kalem Comedies 1459
Some November Vitagraphs 1461
Stories of the Films 1536
Suit on Over Trademark....1481

Thou Shalt Not 1455
Two Fire Law Arrests 1522

Warde, Frederick, with Thanhouser....1468
Warns Local Censors 1523
Well-Known Film Man on Ancona 1464
"Who Is Guilty?" 1460
"Winged Idol, The" (Triangle-Kay-Bee)...1508
"Woman Pays, The" (Metro) 1506
Wright to Direct Miss Nesbit 1470
Writing Censor Bill 1517

TO ADVERTISERS

ASBESTOS SUPPLIES.
Johns-Manville, H. W., Co....1576

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack....1575
Kiewert, Chas. L....1576
Reisinger, Hugo 1574
Speer Carbon Co....1572

CHAIR AND SEATING MANUFACTURERS.
American Seating Co....1577
Andrews, A. H....1577
Peabody School Furniture Co....1577
Steel Furniture Co....1577

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co....1575
Cushman Motor Works....1577
Detroit Engine Works....1577
Electric Products Co....1573
Erker Bros. 1537
Fort Wayne Electric Works....1578
Fulton, E. E....1537
General Electric Co....1537
Hallberg, J. H....1567
Hertner Electric & Mfg. Co....1571
Hommell, Ludwig & Co....1554
Kleine Optical Co....1556
Lucas, Harry K....1537
Picture Theater Equipment Co....1562
Porter, B. F....1573
R. & F. Motion Picture Co....1554
Stern Mfg. Co....1574
Strelinger, Chas. A....1538
Swaab, Lewis M....1576
Typhoon Fan Co....1515

FILM EXCHANGES.
Bradenburgh, G. W....1538
Central Film Co....1544
Greater N. Y. Film Rental Co....1532, 1570
Film Exchange, The....1537
Ideal Film Service....1543
Wisconsin-Illinois Feature Release Co....1552

LENS MANUFACTURER.
Gundlach-Manhattan Optical Co....1573

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc....1434-35
Associated Film Sales Corp....1438
Balboa Amusement Producing Co....1535
Biograph Co. 1533
Circle Film Corp. 1557
Cort Film Corp....1408-09
Cub Comedies 1431
Edison, Thos. A., Inc....1553
Equitable Motion Picture Corp....1424-25
Essanay Film Mfg. Co....1403, 1412-16
Famous Players Film Co....1410-11
Gaumont Co. 1430
Great Northern Film Co....1559
Kalem Co. 1451-52
Kleine, Geo. 1446-47
Lasky, Jesse L., Feature Play Co....1420-21
Lubin Mfg. Co. 1448, 1540-41
Metro Pictures Corp. ....Colored Insert
Mutual Film Corp....1428-29
North American Film Corp....1436
Ocean Film Corp....1422-23
Paramount Pictures Corp....1417-19
Pathe Exchange, The, Inc....1439-44
Picture Playhouse Film Co., Inc....1552
Premier Program 1550-51
Rolin Film Co....1537
Selig Polyscope Co....1572, 1579
Signal Film Corp....1432-33
Sterling Camera & Film Co....1537
Thanhouser Film Corp....1402, 1437
Triangle Film Corp....1546-47
Universal Film Mfg. Co....1404-07
V-L-S-E. 1542
Vim Comedies 1445
Vitagraph Co. of America....1449-50, 1539
World Film Corp. 1426-27

MISCELLANEOUS.
Automatic Ticket Selling & Cash Reg. Co..1549
Bastian Music Supply Co....1537
Bioscope, The 1574
Brilliant Film Mfg. Co....1544
Caille Bros. 1569
Classified Advertisements....1563
Confidential, Box 1005, M. P. World....1576
Corcoran, A. J....1552
Eastman Kodak Co....1575
Erbograph Co. 1552
Evans Film Mfg. Co....1574
Gunby Bros. 1544
Industrial M. P. Co....1558
Kraus Mfg. Co....1548
Kinematograaf, De. 1571
Kingery Mfg. Co....1571
Lears Theater Supply Co....1552
Modern Film Laboratories 1574
Moore, Wm. N....1537
M. P. W. Anti-Censorship Slides....1577
M. P. Directory Co....1573
M. P. Electricity 1576
National Cash Register Co....1565
National Ticket Co. 1536
New York Film Laboratories....1574
Powell, Frank 1555
Quaker City Co. 1538
Richardson, F. H....1574
Standard Motion Picture Co....1548
Trade Circular Addressing Co....1576
Salvation Army Free Christmas Dinners...1577
Wheeler, Samuel F....1552
Winstock, Melvin G....1538

MOVING PICTURE CAMERAS.
International Photo Sales Corp. 1538
Los Angeles M. P. Co....1552

MUSICAL INSTRUMENTS.
Deagan, J. C....1549
Harmo Pipe Organ 1573
Seeburg, J. P., Piano Co....1538
Sinn, Clarence E....1577

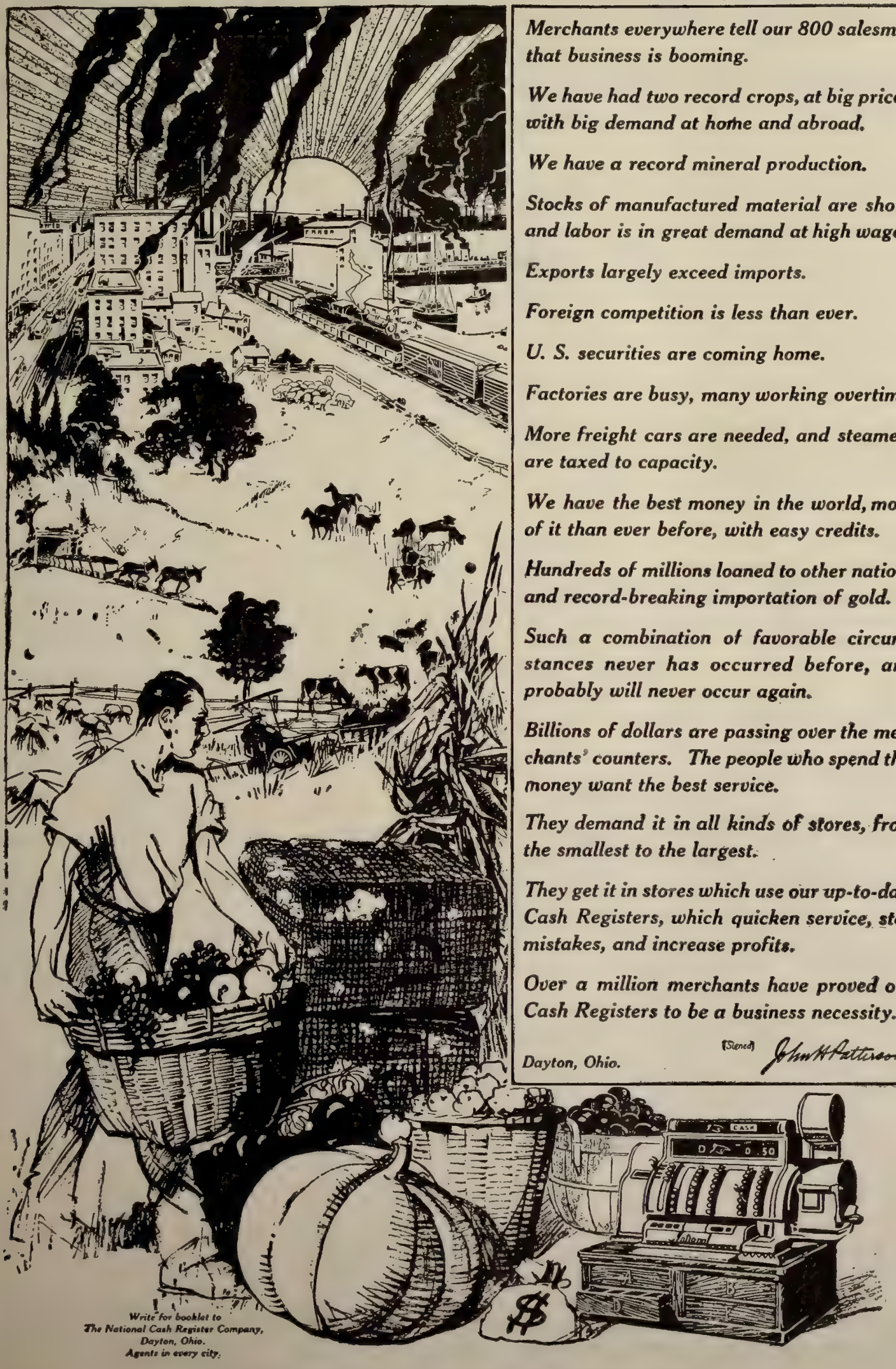
POSTERS AND FRAMES.
Goes Lithographing Co....1544
Menger & Ring 1544
Newman Mfg. Co....1554

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co....1537
Enterprise Optical Co....1575
Power, Nicholas, Co....1580
Precision Mch. Co....1561

PROJECTION SCREEN MANUFACTURERS.
Radium Gold Fibre Screen, Inc....1545
Satin Goldfibre Screens Co., Inc....1571
Simpson, Alfred L....1574

STEREOPTICON SLIDES.
Niagara Slide Co. 1515

Business is booming!



Merchants everywhere tell our 800 salesmen that business is booming.

We have had two record crops, at big prices, with big demand at home and abroad.

We have a record mineral production.

Stocks of manufactured material are short, and labor is in great demand at high wages.

Exports largely exceed imports.

Foreign competition is less than ever.

U. S. securities are coming home.

Factories are busy, many working overtime.

More freight cars are needed, and steamers are taxed to capacity.

We have the best money in the world, more of it than ever before, with easy credits.

Hundreds of millions loaned to other nations and record-breaking importation of gold.

Such a combination of favorable circumstances never has occurred before, and probably will never occur again.

Billions of dollars are passing over the merchants' counters. The people who spend this money want the best service.

They demand it in all kinds of stores, from the smallest to the largest.

They get it in stores which use our up-to-date Cash Registers, which quicken service, stop mistakes, and increase profits.

Over a million merchants have proved our Cash Registers to be a business necessity.

Dayton, Ohio. (Signed) John H Patterson

Write for booklet to
The National Cash Register Company,
Dayton, Ohio.
Agents in every city.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1532-1534.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Oct. 20—Number 189 (News).
Oct. 27—Number 190 (News).
Nov. 3—Number 191 (News)
Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).

BIG U.

Nov. 4—The Markswoman (Western—Drama).
Nov. 11—Hearts That Are Human (Three parts parts—Human Interest—Drama).
Nov. 18—No release this week.
Nov. 24—The Trap that Failed (Drama).
Nov. 25—No release this day.
Dec. 2—No release this day.

BISON.

Oct. 30—The Superior Claim (Three parts—Western—Drama).
Nov. 6—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).
Nov. 13—What the River Foretold (Three parts—Western—Drama).
Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).
Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).
Dec. 4—The Connecting Link (Two parts—Western Drama).

BROADWAY UNIVERSAL FEATURES.

Oct. 25—The College Orphan (Six parts—Dr.).
Nov. 1—The Long Chance (Six parts—Western—Drama).
Nov. 8—The Frame-Up (Five parts—Political Drama).
Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional—Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).

GOLD SEAL.

Nov. 2—The Measure of Leon Dubray (Three parts—Western—Drama).
Nov. 9—On the Level (Two parts—Society—Drama).
Nov. 16—Manna (Two parts—Drama).
Nov. 23—In Search of a Wife (Two parts—Thanksgiving Story).
Nov. 30—The Phantom Fortune (Three parts—Drama).

IMP.

Oct. 26—By Return Male (Comedy).
Oct. 29—The Craters of Fire (Three parts—Melo-Drama).
Nov. 2—When Beauty Butts In (Comedy).
Nov. 5—The Reward (Three parts—Drama).
Nov. 9—Getting His Goat (Comedy).
Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).
Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama).
Nov. 30—Safety First and Last (Comedy).

JOKER.

Oct. 30—A Day at Midland Beach (Comedy).
Nov. 6—20th Century Susie (Comedy).
Nov. 13—Subject not yet announced.
Nov. 20—Chills and Chicken (Comedy).
Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).

LAEMMLE.

Oct. 28—No release this day
Nov. 4—A White Feather Volunteer (Two parts—Drama).
Nov. 7—No release this day.
Nov. 11—No release this day.
Nov. 14—The Masked Substitute (Two parts—Drama).
Nov. 21—No release this day.
Nov. 25—The Mayor's Decision (Three parts—Modern Political—Drama).
Nov. 28—Inside Facts (Drama).
Dec. 2—Gilded Youth (Three parts—Drama).
Dec. 3—The Devil and Idle Hands (Drama).

L-KO.

Oct. 27—Tears and Sunshine (Comedy).
Oct. 31—Father's First Murder (Comedy).
Nov. 3—The Idle Rich (Two parts—Drama).
Nov. 7—Cupid and the Scrub Lady (Comedy).
Nov. 10—Silk Hose and High Pressure (Three parts—Comedy).
Nov. 14—No release this week.
Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).
Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).

NESTOR.

Oct. 29—The Frame-Up on Dad (Comedy).
Nov. 1—A Circumstantial Scandal (Comedy).
Nov. 5—Father's Helping Hand (Comedy).
Nov. 8—Those Kids and Cupid (Comedy).
Nov. 12—Father's Lucky Escape (Comedy).
Nov. 15—A Looney Love Affair (Comedy).
Nov. 19—Wanted, a Leading Lady (Comedy).
Nov. 22—When Father was the Goat (Comedy).
Nov. 26—Saved by a Skirt (Comedy).
Nov. 29—Operating on Cupid (Comedy).
Dec. 3—No release this day.

POWERS.

Nov. 4—The Thinking Cockatoos (Vaudeville Act).
—Insect Celebrities (Ditmar's Educational).
Nov. 6—No release this day.
Nov. 12—Honor Thy Husband (Two parts—Dr.).
Nov. 13—No release this day.
Nov. 18—Muscles and Merriment (Vaudeville Act).
—Home Life of the Spider (Educational).
Nov. 20—No release this day.
Nov. 25—Lady Baffles and Detective Duck in "Kidnapping the King's Kids"—Comedy).
Nov. 27—The Mirror of Justice (Drama).
Dec. 2—The Three Jeanettes (Vaudeville Act).
—The Life of the Salamander (Ditmar's Educational).
Dec. 3—His good Name (Two parts—Heart-Interest—Drama).

REX.

Nov. 7—Such a Princess (Three parts—Fairy Story).
Nov. 9—The Parson of Pine Mountain (Dr.),
Nov. 13—The Circus (Comedy).
Nov. 14—Liquid Dynamite (Drama).
Nov. 16—No release this day.
Nov. 21—The Mystery of the Locked Room (Three parts—Mystery—Drama).
Nov. 23—No release this day.
Nov. 28—The Kingdom of Nosey Land (Three parts—Fairy Story).
Nov. 30—No release this day.
Dec. 5—Under a Shadow (Two parts—Mystery—Drama).

VICTOR.

Oct. 27—A Life at Stake (Two parts—Western—Drama).
Oct. 29—No release this day.
Nov. 3—No release this day.
Nov. 5—No release this day.
Nov. 10—No release this day.
Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.
Nov. 26—No release this day.
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).

UNIVERSAL SPECIAL FEATURE.

Nov. 1—The Broken Coin (Episode No. 20—"Danger on the High Seas"—Two parts—Drama).
Nov. 8—The Broken Coin (Episode No. 21, "A Timely Rescue"—Two parts—Dr.).
Nov. 15—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Dr.). Last Installment.
Nov. 22—The New Adventures of Terence O'Rourke No. 1, "The Palace of Dust" (Two parts—Drama).
Nov. 29—The New Adventures of Terence O'Rourke No. 2, "When a Queen Loved O'Rourke (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Nov. 8—Alice of Hudson Bay (Two parts—Drama).
Nov. 12—To Rent Furnished (Drama).
Nov. 15—The Substitute Minister (Two parts—Drama).
Nov. 19—Drifting (Drama).
Nov. 22—The Key to the Past (Two parts—Drama).
Nov. 26—The Bluffers (Drama).
Nov. 29—The Silver Lining (Two parts—Dr.).
Dec. 3—Spider Barlow Cuts In (Comedy—Drama).

BEAUTY.

Nov. 13—Almost a Widow (Comedy).
Nov. 16—Johnny the Barber (Comedy).
Nov. 20—Anita's Butterfly (Comedy).
Nov. 23—The Drummer's Trunk (Comedy).
Nov. 27—Cupid Beats Father (Comedy).
Nov. 30—Billy Van Deusen and the Merry Widow (Comedy).
Dec. 4—Making Over Father (Comedy).

CASINO.

Nov. 14—Beauty in Distress (Comedy).
Nov. 21—The House Party (Comedy).
Nov. 28—Widow Wins (Comedy).
Dec. 5—A Tangle in Hearts (Comedy).

CENTAUR.

Nov. 18—A Polar Romance (Two parts—Dr.).
Nov. 24—Could a Man Do More (Three parts—Drama).
Nov. 25—Stanley and the Slave Traders (Two parts—Drama).
Dec. 2—Stanley Among the Voo Doo Worshippers (Two parts—Animal Drama).

CLIPPER STAR FEATURES.

Oct. 30—The Idol (Three parts—Drama).
Nov. 20—The Alternative (Three parts—Dr.)

CUB.

Nov. 12—The Double Cross (Comedy).
Nov. 19—The Fighting Four (Comedy).
Nov. 26—A Deal in Indians (Comedy).
Dec. 3—A Shot Gun Romance (Comedy).

FALSTAFF.

Nov. 8—Lulu's Lost Lotharios (Comedy).
Nov. 11—The Film Favorite's Finish (Com.).
Nov. 15—Hannah's Henpecked Husband (Com.).
Nov. 18—A Cunning Canal-Boat Cupid (Com.).
Nov. 22—The Postmaster of Pineapple Plains (Comedy).
Nov. 25—The Villainous Vegetable Vender (Comedy).
Nov. 29—Foiling Father's Fees (Comedy).
Dec. 2—Checking Charlie's Child (Comedy).

GAUMONT.

Nov. 9—See America First (No. 9—Scenic).
—Keeping Up With the Joneses (Car.).
Nov. 16—See America First (No. 10—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Nov. 23—See America First (No. 11—Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Nov. 30—See America First, No. 12 (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1568.)

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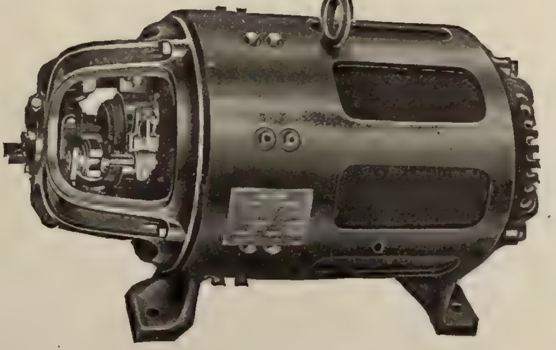

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1532-1534.)

(*Mutual Releases continued from page* 1566.)

MUSTANG.

Nov. 19—The Warning (Two parts—Drama).
Nov. 26—The Valley Feud (Two parts—Dr.).
Dec. 4—Broadcloth and Buckskin (Two parts Comedy—Drama).
Dec. 4—Film Tempo (Three parts—Comedy—Drama).

MUTUAL WEEKLY.

Nov. 18—Number 46, 1915 (Topical).
Nov. 25—Number 47, 1915 (Topical).
Dec. 2—Number 48, 1915 (Topical).

NOVELTY.

Nov. 15—The World's Championship Baseball Series (Two parts—Topical).
Nov. 22—Spring Onions (Comedy).
Nov. 24—Taming a Grouch (Comedy).
Nov. 29—Charlie's Twin Sister (Comedy).
Dec. 1—Betty Burton, M. D. (Comedy).

RELIANCE.

Nov. 14—The Crest on Von Endheim (Two parts—Drama).
Nov. 21—A Romance of the Alps (Two parts—Drama).
Nov. 28—The Friends of the Sea (Two parts—Drama).

RIALTO.

Nov. 17—The New Adam and Eve (Three parts—Drama).
Dec. 1—Lessons in Love (Three parts—Comedy—Drama).
Dec. 5—The Stab (Two parts—Drama).

THANHOUSER.

Nov. 14—In Baby's Garden (Drama).
Nov. 16—In the Hands of the Enemy (Two parts—Drama).
Nov. 21—Beneath the Coat of a Butler (Dr.).
Nov. 23—The Baby and the Boss (Two parts—Comedy-Drama).
Nov. 28—All Aboard (Comedy).
Nov. 30—The Crimson Sabre (Two Parts—Dr.).
Dec. 5—The House Party at Carson Manor (Drama).

THAN-O-PLAY.

Nov. 6—Mr. Meeson's Will (Three parts—Dr.).
Nov. 27—The Valkyrie (Three parts—Drama).

MUTUAL MASTERPICTURES.

Nov. 11—The End of the Road (Five parts—Drama—No. 46).
Nov. 18—Inspiration (Thanhouser—Five parts—Drama—No. 47).
Nov. 25—The Strife Eternal (Five parts—Drama) (No. 48).
Dec. 2—The Forbidden Adventure (Five parts—Drama) (No. 49).

NORTH AMERICAN FILM CORPORATION.

Oct. 18—The Diamond from the Sky (Chapter 25, "A House of Cards"—Two parts—Drama).
Oct. 25—The Diamond from the Sky, No. 26, "The Garden of the Gods" (Two parts—Drama).
Nov. 1—The Diamond from the Sky, No. 27, "Mine Own People" (Two parts—Drama).
Nov. 8—The Diamond from the Sky, No. 28, "On the Wings of the Morning" (Two parts—Drama).

Associated Film Sales Corp.

Releases for week of November 8:
Navajo Joe (Santa Barbara—Two parts—Drama).
He Never Knew (Ramona—Two parts—Dr.).
Duel of Hearts (Alhambra—Two parts—Drama).
His Word (Empire—Two parts—Drama).
Battle of Not Yet (Atla-Comedy).
The Axeman (Banner—Comedy).
School Boy's Memories; or, Kids at School (Liberty—Comedy).
Love, Luck and a Donkey (Federal—Com.).
Releases for week of Nov. 15:
The Bond between (Santa Barbara—Three parts—Drama).
The Sacrifice (Ramona—Two parts—Dr.).
Drifting (Alhambra—Two parts—Drama).
Where the Roads Meet (Empire—Two parts—Drama).
The Jitney Submarine (Atla-Comedy).
Ike, The War Correspondent (Federal—Comedy).
Won by a Nose (Banner—Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Pathe Phunphilms Photocolor Globe.
Wednesday—Pathe News Pathecolor.
Thursday—Panama Pathecolor
Friday—Gold Rooster Plays.
Saturday—Pathe News Starlight.

BALBOA.

Nov. 8—Blot from the Sky (Three parts—Dr.).
Nov. 15—His Conquered Self (Three parts—Drama).
Nov. 22—A Gentleman's Agreement (Three parts—Drama).

GLOBE.

Nov. 15—Our Feathered Friends at Dinner (Educational).
Nov. 22—The Sultan's Paradise (Picturesque Turkey (Scenic).

GOLD ROOSTER PLAYS.

Nov. 12—Nedra (Five parts—Drama).
Nov. 19—Mary's Lamb (Five parts—Comedy).
Nov. 26—At Bay (Five parts—Drama).
Dec. 3—The House of Fear (Five parts—Dr.).

PANAMA FILMS.

Nov. 11—Neal of the Navy (No. 11—Two parts—Drama).
Nov. 18—Neal of the Navy, No. 12 (Two parts Drama).
Nov 25—Neal of the Navy, No. 13 (Two parts—Drama).
Dec. 2—Neal of the Navy, No. 14 (Two parts—Drama).

PATHE.

Nov. 8—New Adventures of Wallingford, No. 6 (Two parts—Comedy).
Nov. 15—New Adventures of Wallingford, No. 7 (Two parts—Drama).
Nov. 22—New Adventures of Wallingford (No. 8, "Transaction in Summer Boarders")(Two parts—Comedy).
Nov. 22—An Intimate Study of Birds, No. 11 (Educational).
Nov. 29—New Adventures of Wallingford, No. 9 (Two parts—Comedy).

PATHE NEWS.

Nov. 3—Number 88, 1915 (News).
Nov. 6—Number 89, 1915 (News).
Nov. 10—Number 90, 1915 (Topical).
Nov. 13—Number 91, 1915 (Topical).
Nov. 17—Number 92, 1915 (Topical).
Nov. 20—Number 93, 1915 (Topical).
Nov. 24—Number 94, 1915 (Topical).
Nov. 27—Number 95, 1915 (Topical).

PATHECOLOR.

Nov. 2—The Adventures of a Madcap (Four parts—Drama) (Colored).
Nov. 3—Whiffles' Futile Flivver (Comedy) (Colored).

PHOTOCOLOR.

Nov. 7—Children of the Netherlands (Scenic).
Nov. 21—Bamboo and Its Uses (Industrial—Colored).

PHUNPHILMS.

Nov. 8—Bughouse Bell Hops (Comedy).
Nov. 15—Tinkering with Trouble (Comedy).
Nov. 22—Great While it Lasted (Comedy).
Nov. 29—Ragtime Snap Shots (Comedy).

PUNCH.

Nov. 17—Whiffles' Busted Date (Comedy).

STARLIGHT.

Nov. 6—Flats and Sharps (Comedy).
Nov. 13—Bungling Burglars Burgle (Comedy).
Nov. 20—All Dolled Up (Comedy).
Nov. 27—A Squabble for a Squab (Comedy).
Dec. 4—Hot Heads and Cold Feet (Comedy).

VICTORY.

Oct. 27—The Eleventh Hour (Three parts—Drama).
Dec. 1—The Gold Cobra (Three parts—Dr.).

Miscellaneous Feature Releases.

EQUITABLE FILM CORPORATION.

Nov. 1—The Better Woman (Triumph—Dr.).
Nov.' 8—Should a Wife Forgive (Drama).
Nov. 15—The Cowardly Way (Drama).
Nov. 22—A Daughter of the Sea (Five parts—(Drama).

FOX FILM CORPORATION.

Oct. 4—Sin (Five parts—Drama).
Oct. 11—The Little Gypsy (Five parts—Dr.).
Oct. 18—The Soul of Broadway (Five parts—Drama).
Oct. 25—The Family Stain (Five parts—Dr.).
Nov. 1—Carmen (Six parts—Drama).
Nov. 8—The Blindness of Devotion (Five parts—Drama).
Nov. 15—A Woman's Past (Five parts—Dr.).

GREAT NORTHERN FILM CO.

October—A Woman's Honor (Four parts—Dr.).

INDIAN FILM CO.

Nov.—Russian Battlefields (Four parts—Topical).

METRO PICTURES CORPORATION.

Nov. 1—Tables Turned (Rolfe—Five parts—Drama).
Nov. 8—Pennington's Choice (Quality—Five parts—Drama).
Nov. 15—The Woman Pays (Rolfe—Five parts—Drama).
Nov. 22—One Million Dollars (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Nov. 1—Carmen (Lasky—Five parts—Drama).
Nov. 4—Still Waters (Famous players—Five parts—Comedy-Drama).
Nov. 8—Madame Butterfly (Famous Players—Five parts—Drama).
Nov. 11—The Mummy and the Humming Bird (Famous Players—Five parts—Dr.).
Nov. 15—Bella Donna (Famous Players—Five parts—Drama).
Nov. 18—Armstrong's Wife (Lasky—Five parts—Drama).
Nov. 22—Chimmie Fadden Out West (Lasky—Four parts—Comedy).
Nov. 25—A Gentleman from Indiana (Pallas—Five parts—Drama).

PREMO FEATURE FILM CORPORATION.

November—The Antique Dealer (Five parts—Drama).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

THE ADRIATIC FILM CO.

Nov.—Fatherland of Italy (Four parts—Dr.).

THE PICTURE PLAYHOUSE FILM COMPANY.

October—Love and War (Two parts—Comedy).
October—The Blackmailers (Two parts—Com.).

TRIANGLE FILM CORPORATION.

Releases for week of Nov. 14:
The Coward (Fine Arts—Drama).
Old Heidelberg (Fine Arts—Drama).
Stolen Magic (Drama).
A Favorite Fool (Keystone—Comedy).
Releases for week of Nov. 21:
The Disciple (Kay-Bee—Drama).
The Sable Lorcha (Fine Arts—Drama).
A Game Old Knight (Keystone—Comedy).
Her Painted Hero (Keystone—Comedy).

WORLD FILM CORPORATION.

Nov. 1—Bought (Shubert—Drama).
Nov. 8—Hearts of Men (Harris—Drama).
Nov. 15—A Butterfly on the Wheel (Shubert—Drama).
Nov. 22—Body and Soul (Frohman—Drama).
Nov. 29—The Sins of Society (Brady—Drama).
Dec. 6—A Modern Camille (Shubert—Drama).

V-L-S-E, INC.

Nov. 1—The Crimson Wing (Essanay—Five parts—Drama).
Nov. 1—The Turn of the Road (Vitagraph—Drama).
Nov. 8—The Raven (Essanay—Six parts Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).
Nov. 15—Heights of Hazards (Vitagraph—Five parts—Drama).
Nov. 22—The Nation's Peril (Lubin—Five parts—Drama).
Nov. 29—The Caveman (Vitagraph—Five parts—Drama).
Dec. 6—The Alster Case (Essanay—Five parts—Drama).
Dec. 6—The Man's Making (Lubin—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Nov. 10—The Children of Eve (Edison—Five parts—Drama).
Nov. 17—The Politicians (Kleine—Drama).
Dec. 1—The Danger Signal (Kleine—Five parts—Drama).
Dec. 8—The Destroying Angel (Edison—Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1532-1534.)

General Film Company

RELEASE DAYS.

Monday—Essanay, Kalem, Lubiin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vim, Vitagraph.

Saturday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov 10—The Laurel of Tears (Special—Three parts—Drama).
Nov. 11—Rosa and the Author (Drama).
Nov. 12—The God Within (Drama) (Biograph Reissue No. 23).
Nov. 16—The Chief Inspector (Special—Two parts—Drama).
Nov. 17—The Gambler of the West (Special—Four parts—Drama).
Nov. 18—The Eyes of the Soul (Drama).
Nov. 19—The Lonedale Operator (Drama) (Biograph Reissue No. 24).
Nov. 23—Love's Enduring Flame (Special—Two parts—Drama).
Nov. 24—The Reproach of Annesley (Special—Three parts—Drama).
Nov. 25—The Man from Town (Drama).
Nov. 26—Two Daughters of Eve (Drama) (Biograph Rissue No. 25).
Nov. 30—Count Twenty (Special—Two parts—Drama).
Dec. 1—The Hungarian Nabob (Special—Four parts—Drama).
Dec. 2—His Emergency Wife (Comedy—Dr.).
Dec. 3—My Hero (Drama) (Biograph Reissue No. 26).

EDISON.

Nov. 13—A Broth of a Boy (Drama).
Nov. 17—His Wife's Sweetheart (Comedy).
Nov. 19—A Child in Judgment (Special—Three parts—Drama).
Nov. 20—Black Eagle (Drama).
Nov. 24—Cartoons in a Sanitarium (Cartoon-Comedy).
Nov. 26—The Ring of the Borgias (Special—Four parts—Drama).
Nov. 27—Roses of Memory (Drama).
Dec. 1—Microscopic Pond Life (Educational). —The Sufferin' Baby (Comedy).
Dec. 3—Blade o' Grass (Special—Three parts—Drama).
Dec. 4—The Magistrate's Story (Drama).

ESSANAY.

Nov. 11—Cupid's Bath (Comedy).
Nov. 12—The Indian's Narrow Escape (Western—Drama).
Nov. 13—The Second Son (Special—Three parts—Drama).
Nov. 15—The Undertow (Special—Three parts—Drama).
Nov. 16—A Bit of Lace (Special—Three parts—Drama).
Nov. 17—Canimated Nooz Pictorial, No. 2 (Cartoon—Comedy).
Nov. 18—Snakeville's Eugenic Marriage (Western—Comedy).
Nov. 19—Too Much Turkey (Drama).
Nov. 20—The River of Romance (Special—Two parts—Drama).
Nov. 22—The Law's Decree (Special—Three parts—Drama).
Nov. 23—The Papered Door (Special—Three parts—Drama).
Nov. 24—Vernon How Bailey's Sketch Book (Cartoon—Comedy).
Nov. 25—It Happened in Snakeville (Western—Comedy).
Nov. 29—The Night of Souls (Special—Three parts—Drama).
Nov. 30—The Losing Game (Special—Three parts—Drama).
Dec. 1—The Fable of "The Low Down Expert on the Subject of Babies" (Com.).
Dec. 2—Jack Spratt and the Scales of Love (Comedy).
Dec. 3—The Burglar's Godfather (Comedy-Drama).
Dec. 4—On the Private Wire (Special—Two parts—Drama).

GEORGE KLEINE.

Oct. 11—Wilful Peggy (Special—Two parts—Drama).
Oct. 18—The Village Outcast (Special—Two parts—Drama).
Oct. 25—The Price of Ambition (Special—Two parts—Drama).

KALEM.

Nov. 8—The Woman of the Sea (Special—Three parts—Drama).
Nov. 9—The Hoodoo's Busy Day (Burlesque—Comedy).
Nov. 10—The Dream Seekers (Special—Two parts—Drama).
Nov. 12—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama).
Nov. 13—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 15—The Pitfall (Special—Four parts—Drama).
Nov. 16—A Bargain in Brides (Burlesque—Comedy).
Nov. 17—The Night of the Embassy Ball (Special—Two parts—Drama).
Nov. 19—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).
Nov. 20—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 22—A Woman's Wiles (Special—Three parts—Drama).
Nov. 23—Oh, Doctor! (Burlesque-Comedy).
Nov. 24—An Enemy of Mankind (No. 1 of the "Stingaree" Series) (Special—Three parts—Drama).
Nov. 26—A Society Schemer (No. 5 of "The Ventures of Marguerite") (Dr.).
Nov. 27—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama).
Nov. 29—The Luring Lights (Special—Four parts—Drama).
Nov. 30—Only a Country Girl (Comedy).
Dec. 1—A Voice in the Wilderness (No. 2 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 3—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series—Drama).
Dec. 4—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad series—Drama).

LUBIN.

Nov. 6—The Cellar Spy (Comedy).
Nov. 8—The Orgy (Drama).
Nov. 9—Half a Million (Comedy).
Nov. 10—The Secret Room (Special—Two parts—Drama).
Nov. 11—The Ghost of Twisted Oaks (Special—Three Parts—Drama).
Nov. 12—A Night in Old Spain (Drama).
Nov. 13—His Three Brides (Comedy).
Nov. 15—The Wall Between (Drama).
Nov. 16—An Accident Policy (Comedy).
Nov. 17—In Love's Own Way (Special—Three parts—Drama).
Nov. 18—Margie of the Underworld (Special—Two parts—Drama).
Nov. 19—The Death Web (Drama).
Nov. 20—His Wife's New Lid (Comedy).
Nov. 22—An Ambassador from the Dead (Dr.).
Nov. 23—Limberger's Victory (Comedy).
Nov. 24—The Meddlesome Darling (Special—Two parts—Drama).
Nov. 25—As the Twig is Bent (Special—Three parts—Drama).
Nov. 26—Meg o' the Cliffs (Drama).
Nov. 27—Blaming the Duck or Ducking the Blame (Comedy).

MINA.

Oct. 21—Beached and Bleached (Comedy).
Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).

SELIG.

Nov. 15—The Vengeance of Rannah (Special—Two parts—Drama).
Nov. 15—Hearst-Selig News Pictorial, No. 91, 1915 (News).
Nov. 16—The Tenderfoot's Triumph (Western—Drama).
Nov. 18—The Print of the Nails (Special—Three parts—Drama).
Nov. 18—Hearst-Selig News Pictorial, No. 92, 1915 (News).
Nov. 20—Locked In (Jungle—Zoo Wild Animal—Drama).
Nov. 22—Chronicles of Bloom Center, No. 4, "A Thing or Two in Movies" (Special—Two parts—Comedy).
Nov. 22—Hearst-Selig News Pictorial No. 93, 1915 (Topical).
Nov. 23—The Impersonation of Tom (Western-Drama).
Nov. 25—Hearst-Selig News Pictorial No. 94, 1915 (Topical).
Nov. 27—Young Love (Drama).
Nov. 29—Just As I Am (Special—Two parts—Drama).
Nov. 29—Hearst-Selig News Pictorial No. 95, 1915 (Topical).
Nov. 30—Bad Man Bobbs (Western—Drama).
Dec. 2—The Love of Loti San (Special—Three parts—Drama).
Dec. 2—Hearst-Selig News Pictorial No. 96, 1915 (Topical).
Dec. 4—A Jungle Revenge (Jungle Zoo Animal—Drama).

VIM.

Nov. 19—A Pair of Birds (Comedy).
Nov. 26—Pressing Business (Comedy).
Dec. 3—Love, Pepper and Sweets (Comedy).

VITAGRAPH.

Nov. 15—Sonny Jim and the Great American Game (Comedy).
Nov. 16—Gone to the Dogs (Special—Two Parts—Drama).
Nov. 17—The Counts (Comedy).
Nov. 18—A Motorcycle Elopement (Com.).
Nov. 19—Diplomatic Henry (Comedy).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).
Nov. 22—Love and Law (Comedy).
Nov. 23—Saints and Sinners (Broadway Star Features) (Special—Three parts—Drama).
Nov. 24—Sonny Jim and the Family Party (Comedy).
Nov. 25—Ghosts and Flypaper (Comedy).
Nov. 26—All for the Love of a Girl (Comedy).
Nov. 27—A "Model" Wife (Special—Two parts—Comedy-Drama).
Nov. 29—One Plus One Equals One (Comedy).
Nov. 30—The Mystery of the Empty Room (Special—Two parts—Drama).
Dec. 1—A Scandal in Hickville (Comedy).
Dec. 2—The Conquest of Constantia (Comedy—Drama).
Dec. 3—The Home Cure (Comedy).
Dec. 4—Cal Marvin's Wife (Broadway Star Feature — Special — Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Oct. 20—To Cherish and Protect (Special—Three parts—Drama).
Nov. 6—Anselo Lee (Special—Three parts—Drama).
Nov. 9—For the Honor of the Crew (Special—Three parts—Drama).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).
Nov. 23—Saints and Sinners (Special—Three parts—Drama).
Dec. 4—Cal Marvin's Wife (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).
Oct. 27—The Morning After (Special Feature—Three parts—Drama).

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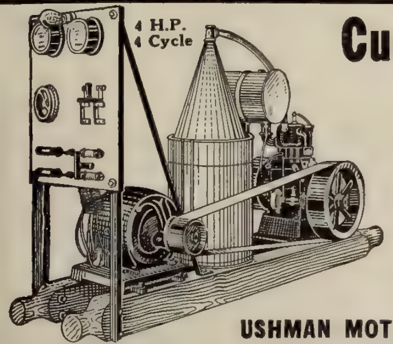

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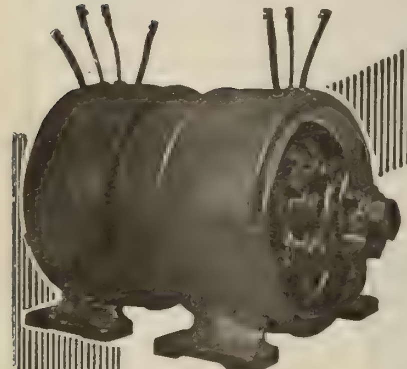

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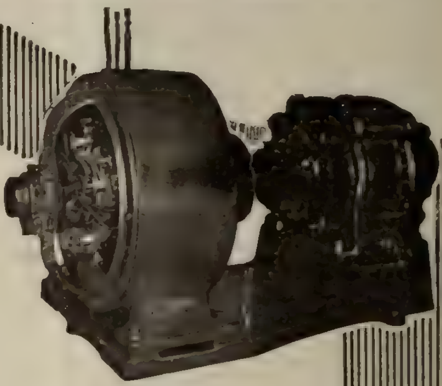

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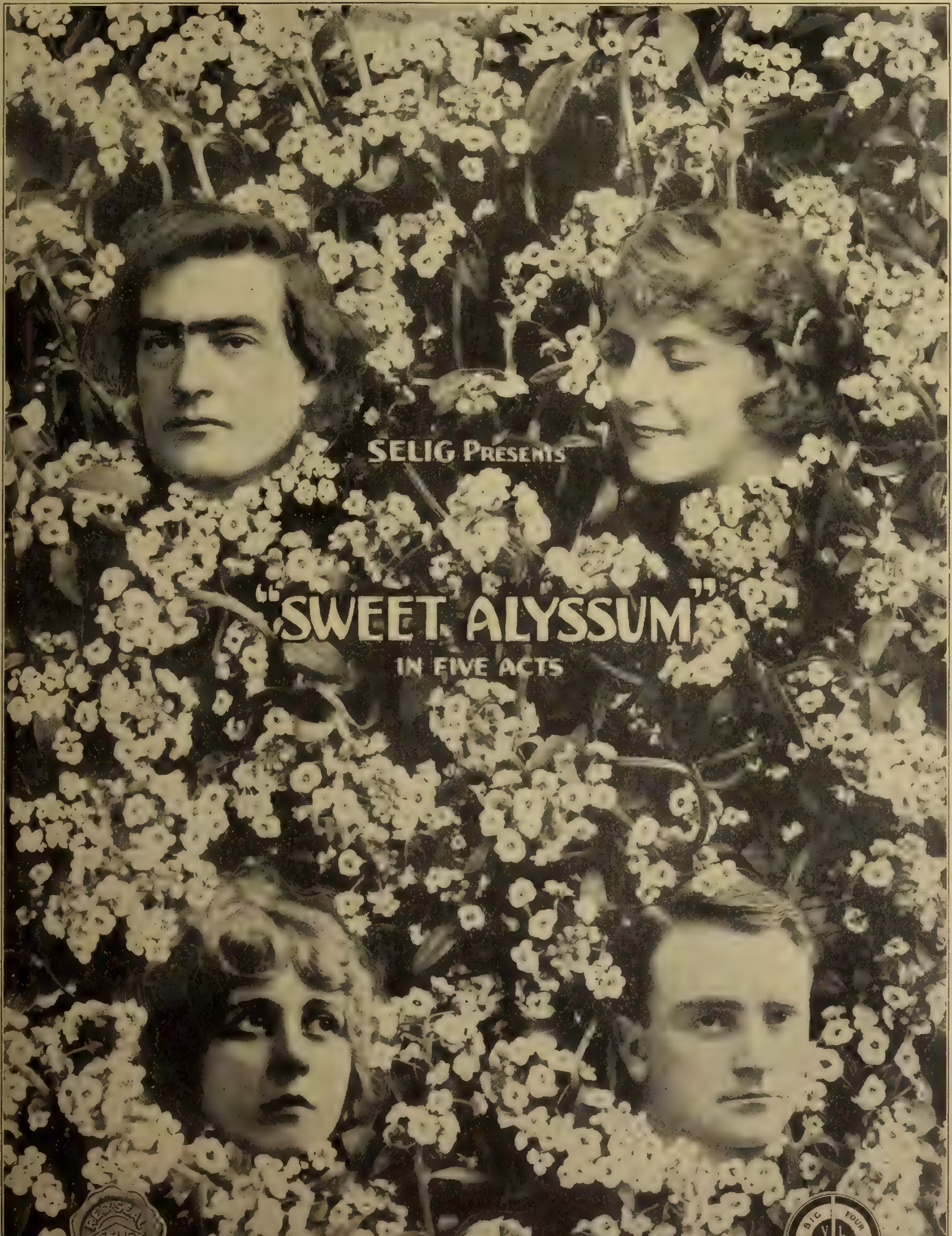
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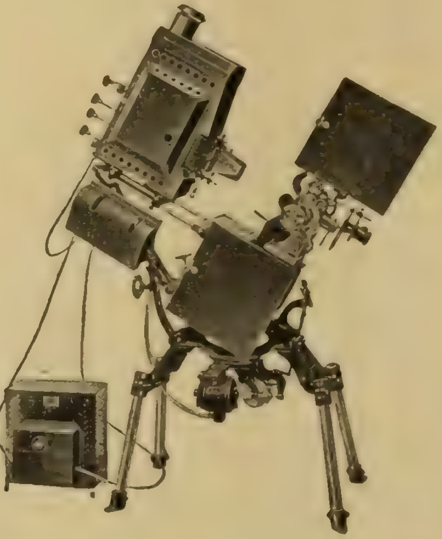

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MOVING PICTURE WORLD

THE FILM
INDEX

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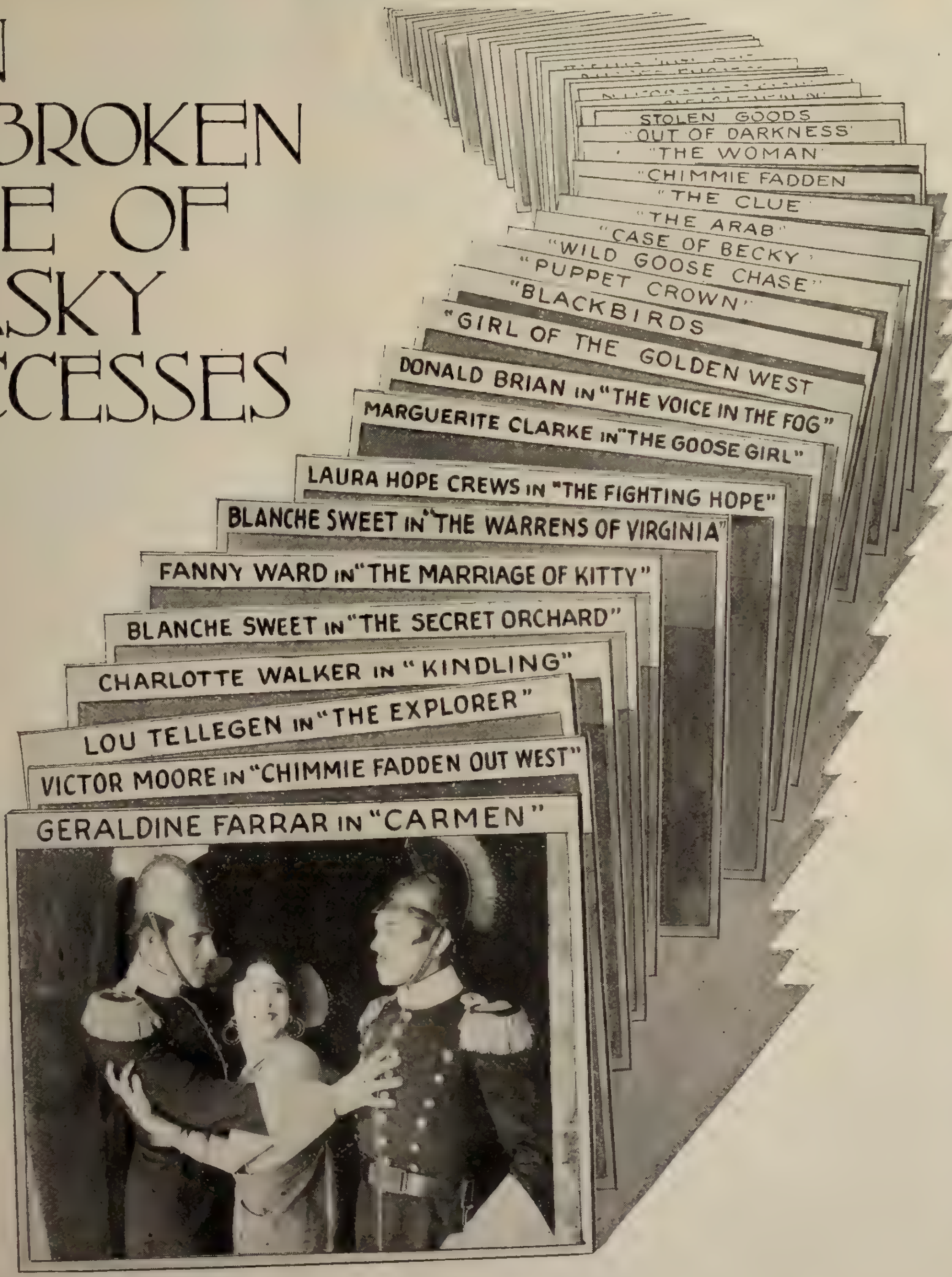
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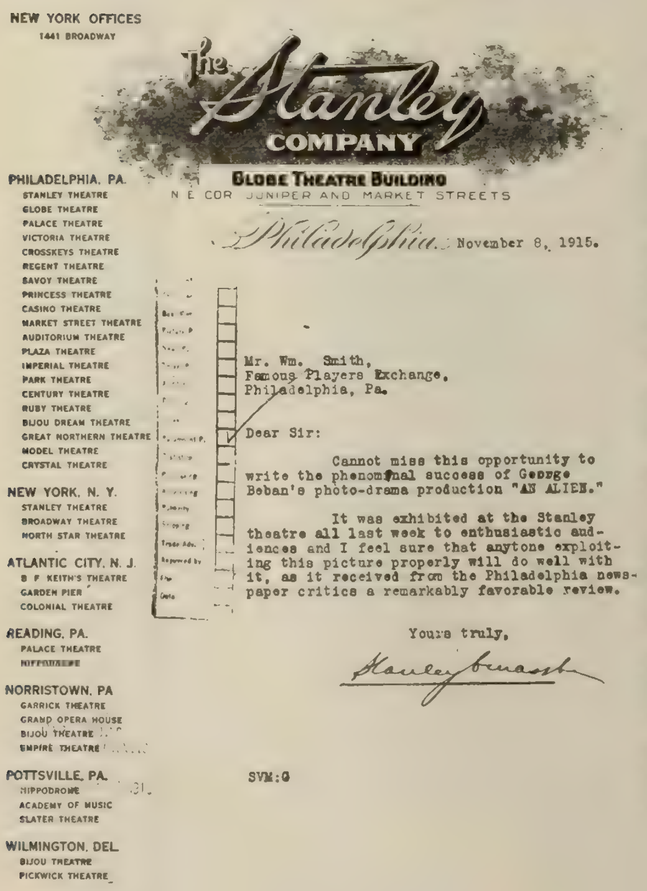

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Cannot miss this opportunity to write the phenomenal success of George Beban's photo-drama production "AN ALIEN."

It was exhibited at the Stanley theatre all last week to enthusiastic audiences and I feel sure that anytone exploiting this picture properly will do well with it, as it received from the Philadelphia newspaper critics a remarkably favorable review.

Yours truly,

Stanley Mastbaum

SVM:G

Here are a Few Excerpts from the Philadelphia Dailies:

Telegraph:—George Beban can make them laugh and George Beban can also make them cry—and then make them laugh again. If you doubt it, go and see "An Alien," in which the same Mr. Beban is appearing at the Stanley the current week. When Mr. Beban is not playing on the emotions with vividly expressing pantomime, Mr. Ince has provided a series of splendid pictures. The result is a film that fixes attention without wearying it, and is a splendid example of the skill of both artist and director.

Press:—George Beban, in "An Alien," is one of the masterly photoplays which demonstrate the art of the screen drama at its best. It interested the capacity audiences at the Stanley in its human story and moved them alike to smiles and tears with its kindly humor and sincere pathos. Mr. Beban has long been recognized as the most artistic delineator of Italian character on the American stage.

Record:—Beban is a fine character actor whose work in Italian roles is especially inspired. In this instance he manages by an excellence in pantomime to suggest the griefs and joys of the alien and to give full value to a story that is of strong human interest.

Inquirer:—Affording him even greater sway in his masterful picturization than he enjoyed in "The Sign of the Rose," George Beban yesterday scored a new success with the presentation of "An Alien" at the Stanley. The play is already familiar to many Philadelphians and with which Mr. Beban's name is always linked. The film is bound to be a great success.

Ledger:—If you liked George Beban in his famous vaudeville sketch, "The Sign of the Rose," you will care even more for him in the photoplay version which has been made of the story and which was placed on view for a week yesterday at the Stanley Theatre, under the title "An Alien."

Bulletin:—"An Alien," elaborated and made into a film play from "The Sign of the Rose,'" once used by George Beban as a vaudeville sketch, was given at the Stanley with Mr. Beban in the same role on the screen as he played on the speaking stage. Mr. Beban visualizes the character of the unfortunate Italian quite as potently as he acted it in vaudeville. But the purely melodramatic incidents fade before those simple scenes which depend upon the art of Mr. Beban. The play is acted and photographed in a manner that almost sets a new standard for the motion drama.

Evening Ledger:—In acting, lighting, production, in the whole technical side of film art, "An Alien" is well-nigh perfect. A strong cast, including the charming child-actress, Thelma Salter, seen last week at the Chestnut Street Opera House, is set off against admirably realistic scenery. Mr. Beban is easily the star of the production, outshining cast and production by the vivid and vital play of sensitive Italian features.

North American:—"The Sign of the Rose" is successfully given in motion pictures in "An Alien," which featured the program at the Stanley Theatre yesterday. George Beban takes the principal role and is capably supported. The photography of the film is excellent and the settings are as picturesque as the most ardent motion-picture devotee could desire. Beban himself contributes another striking portrait of the Italian type.

Every exhibitor should give his patrons the opportunity to see this great picture. Write your nearest Paramount Exchange

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ARTHUR BARD, General Manager
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The girl does not see her peril, but her rejected sweetheart does.

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Her sweetheart comes to her rescue and she is saved on the very brink of disaster.

Marguerite Clayton and E. H. Calvert are featured in this great morality drama, taken from the play by H. S. Sheldon. Directed by E. H. Calvert.

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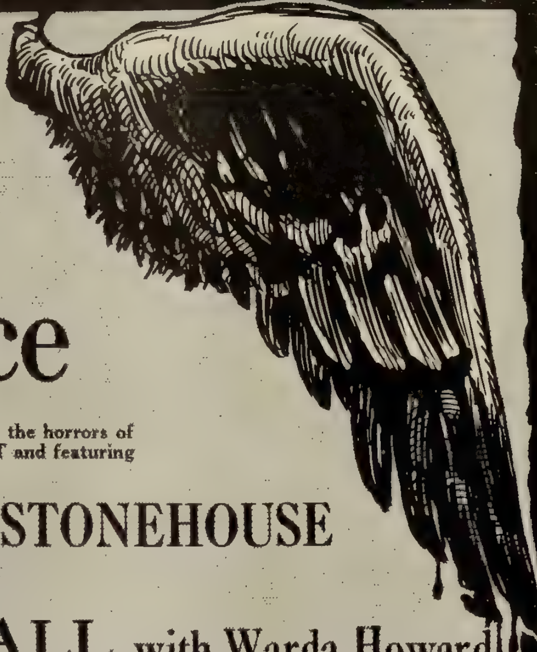

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in 6 acts; a romance of the life of Edgar Allan Poe, founded on George C. Hazelton's widely known novel and play. Directed by Charles J. Brabin.

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By F. Marion Crawford. Directed by Fred E. Wright.
Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL"

(In 6 acts)
By Henry Oyen. Directed by E. H. Calvert.
Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS"

(In 5 acts)
By Charles Hoyt. Directed by Richard Foster Baker.
Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

"THE BLINDNESS OF VIRTUE"

(In 6 acts)
By Cosmo Hamilton. Directed by Joseph Byron Totten.
Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER"

(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS"

(In 4 acts)
By George Ade. Directed by E. H. Calvert.
Featuring RUTH STONEHOUSE.

"GRAUSTARK"

(In 6 acts)
By George Barr McCutcheon. Directed by Fred E. Wright.

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to be remade by ARROW, from new

THE RED

a romantic serial of remarkable

RUTH ROLAND

at first intended for release by
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ANNOUNCES

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loss, the series is withdrawn
stories by Mrs. Wilson Woodrow. *IN THE MEANTIME*

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merit, produced by Balboa, featuring
and FRANK MAYO
PATHÉ a month later will be
GUILTY?" and released

EIGHTEENTH

best talent, with scenarios by WILL M. RITCHEY
authors of "WHO PAYS?"
be given this serial of heredity, romance
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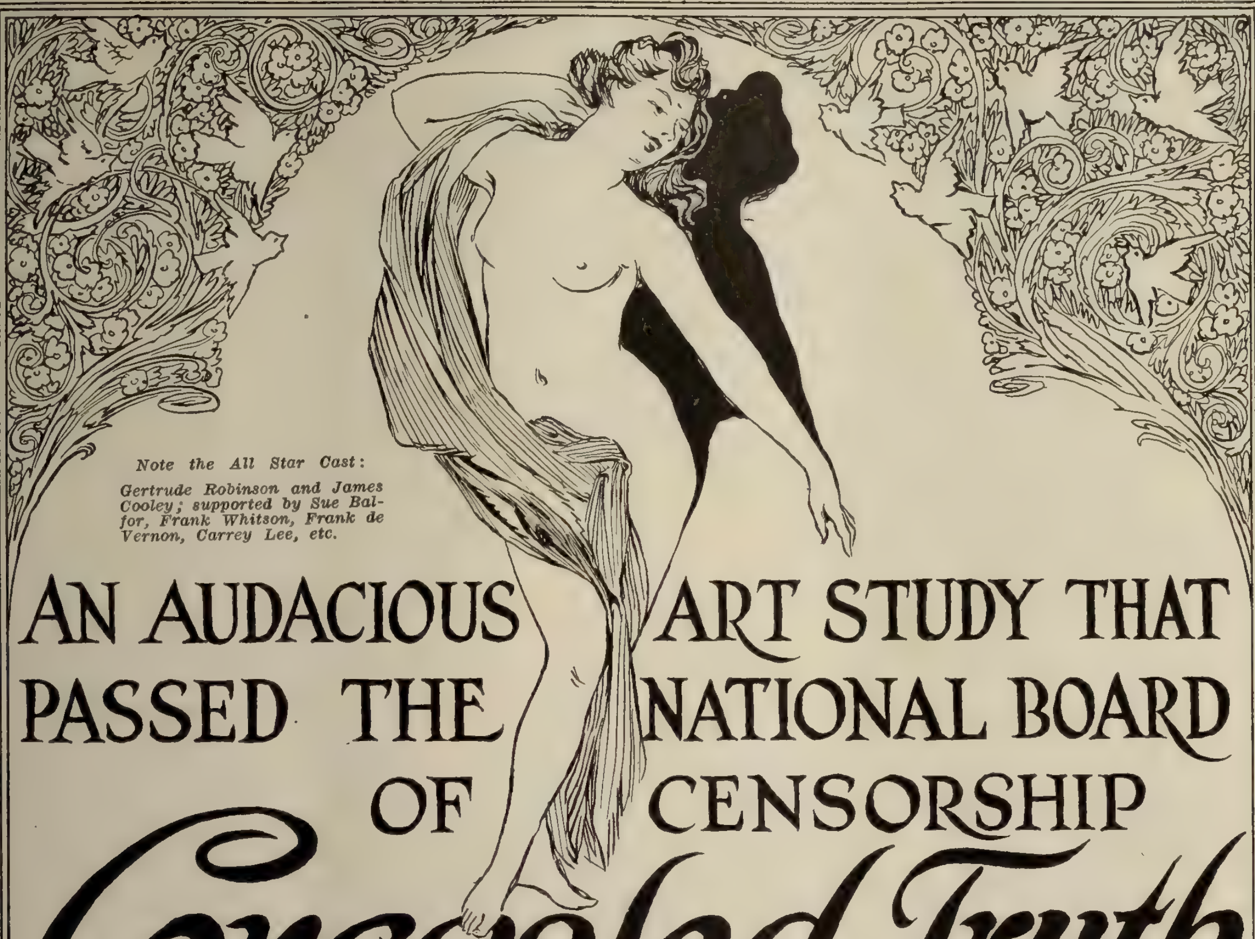

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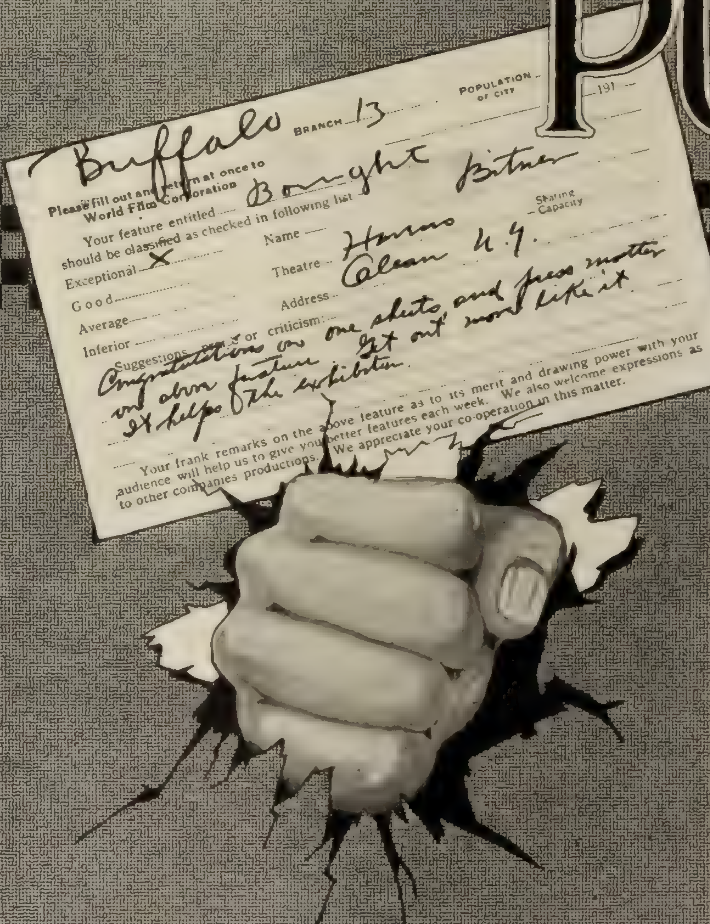

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FROM
WHO'S WHO IN THE THEATRE

CYRIL SCOTT made his first appearance on the stage in 1883 at Paterson, N.J. in "The Girl I Love." For some time he was with Minnie Maddern Fiske. 1886 he joined Richard Mansfield at Madison Square Theatre. 1887 he appeared with Lotta in "The Little Detective."

From 1888 until 1910 he appeared in the principal roles in:— "Irene," "Lord Chumley," "Beauty Abroad," "The Highest Bidder," "Old Heads and Young Hearts," "Lost Paradise," "Girl I Left Behind Me," "Liberty Hall," "The Younger Son," "Councillor's Wife," "The Luck of Roaring Camp," "Sowing the Wind," "Dr. Syntax," "The Heart of Maryland," "The Circus Girl," "Number Nine," "A Stranger in A Strange Land," "Papa's Wife," "The Casino Girl," "Royal Mounted," "The Prince Chap," "The Intruder" and in 1911

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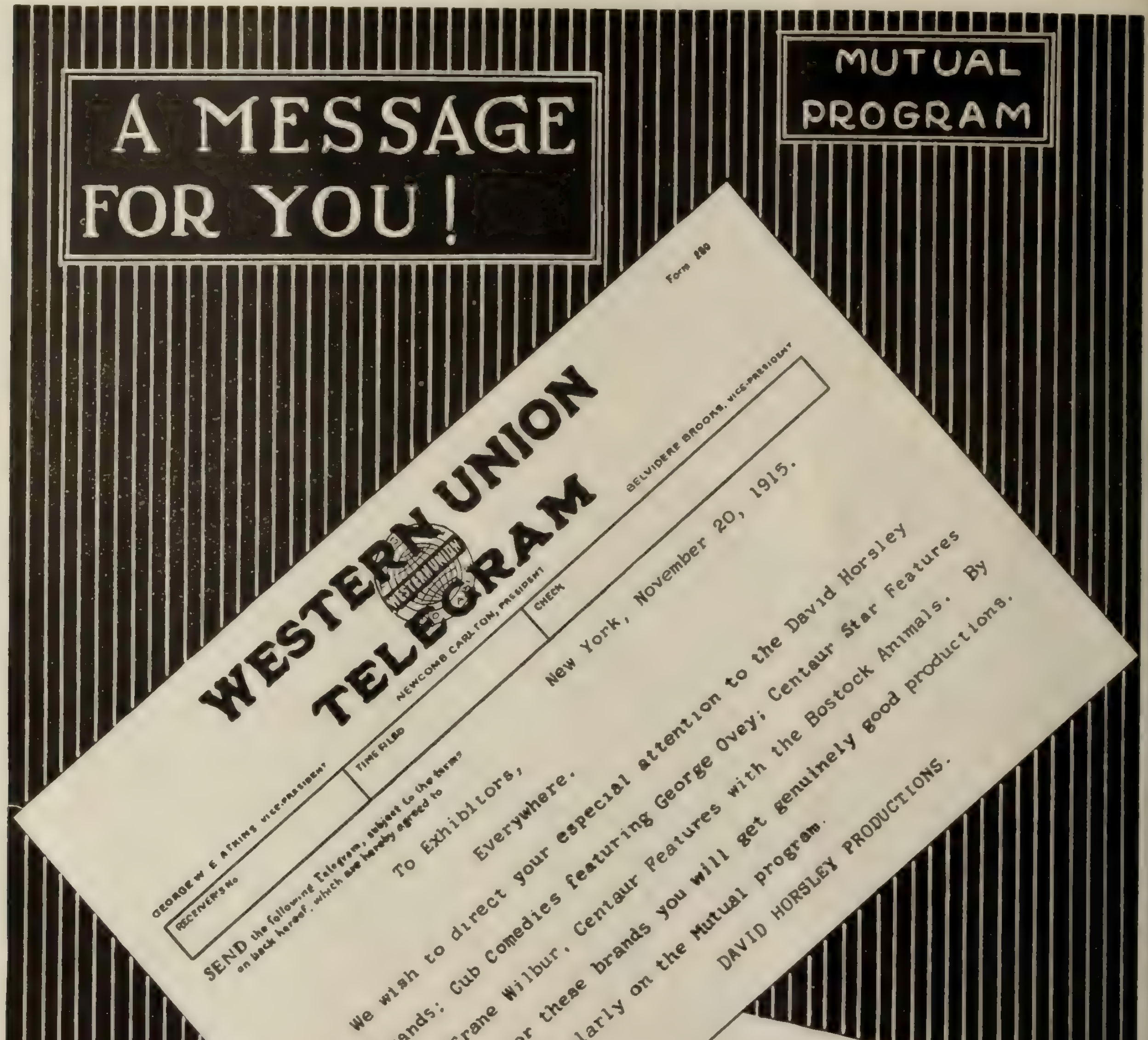

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FALSTAFF FILMS THE MIRTH OF A NATION

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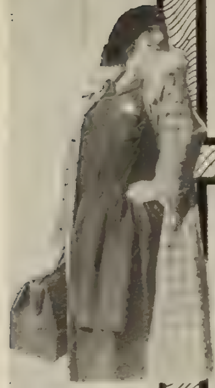
PRESENTS

FOILING FATHER'S FOES



Louise Emerald Bates is the foiler-nice foiler, yes? Colin Campbell is the funny little father. And the aggregation of foilees, make the laugh a sweeping roar.

One Reel Monday, Nov. 29th

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CHECK this lusty comedy at your theatre. You'll do it over again. A jolly story, well stacked with cute kiddies.

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Lottie Pickford **William Russell**
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George Periolat **Lizette Thorne**

Directed by Donald MacDonald

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Don't let your competitors beat you to it on this all-star "Clipper" feature

Here's the Newest "Mustang" Film—

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A two-reel western drama. It has the strong punch and the thrill your patrons demand. *Anna Little* and *E. Forrest Taylor* enact the leading roles. Directed by Frank Cooley.

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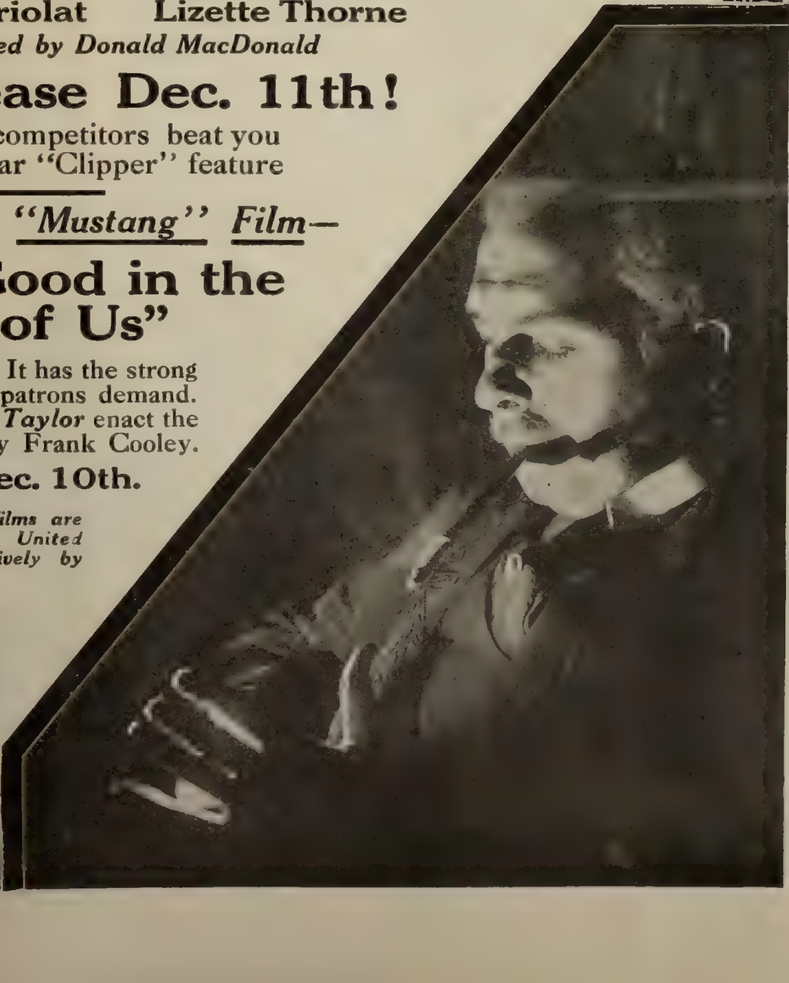

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THE BUZZARD'S SHADOW

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Winifred Greenwood
Edward Coxen—George Field
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Vivian Rich — Alfred Vosburgh
Directed by Reaves Eason
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American "Beauty" Comedies

Pretenses
Carol Holloway—John Steppling
John Sheehan
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Neva Gerber—Frank Borzage
Directed by James Douglass
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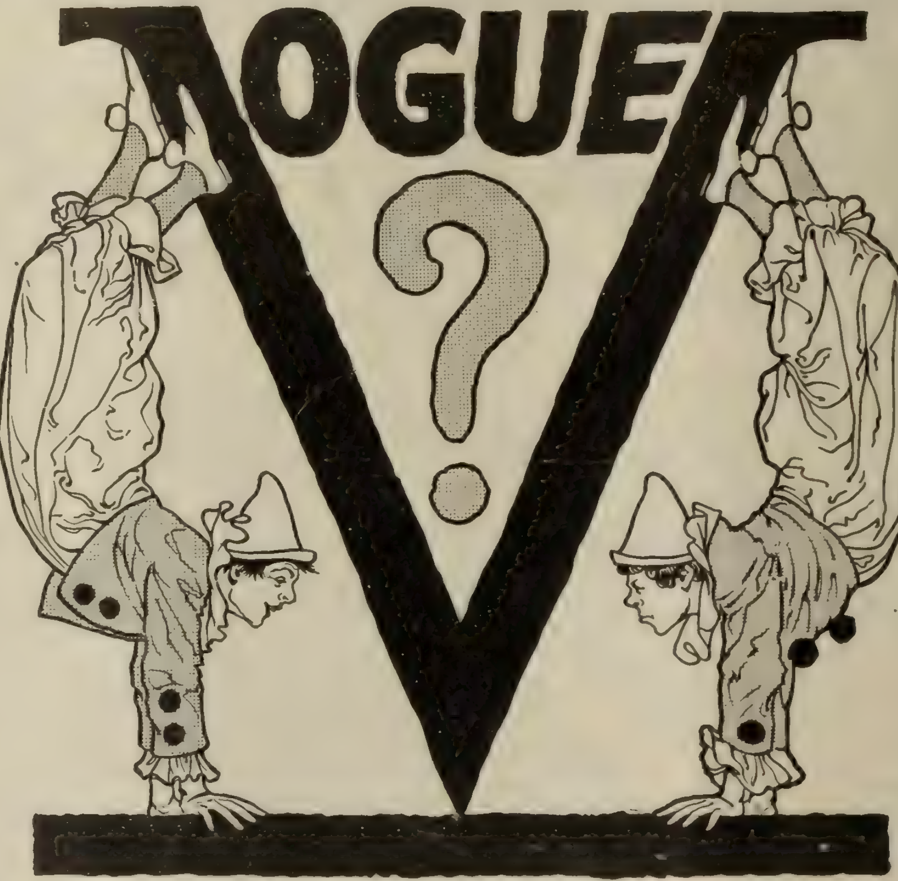

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daring. You know, too,
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any actress on earth!

Frank H. Spearman,
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author, wrote this rem
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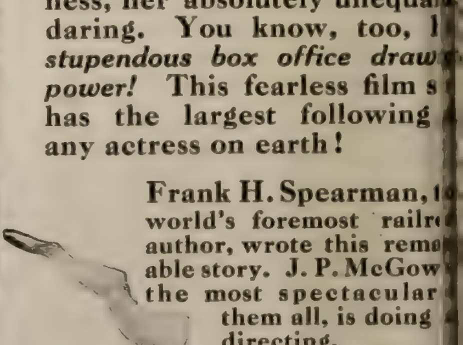
the most spectacular
them all, is doing
directing.



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. "The Girl and the Game" is a world-beater.
ns *crowds, crowds, crowds!*

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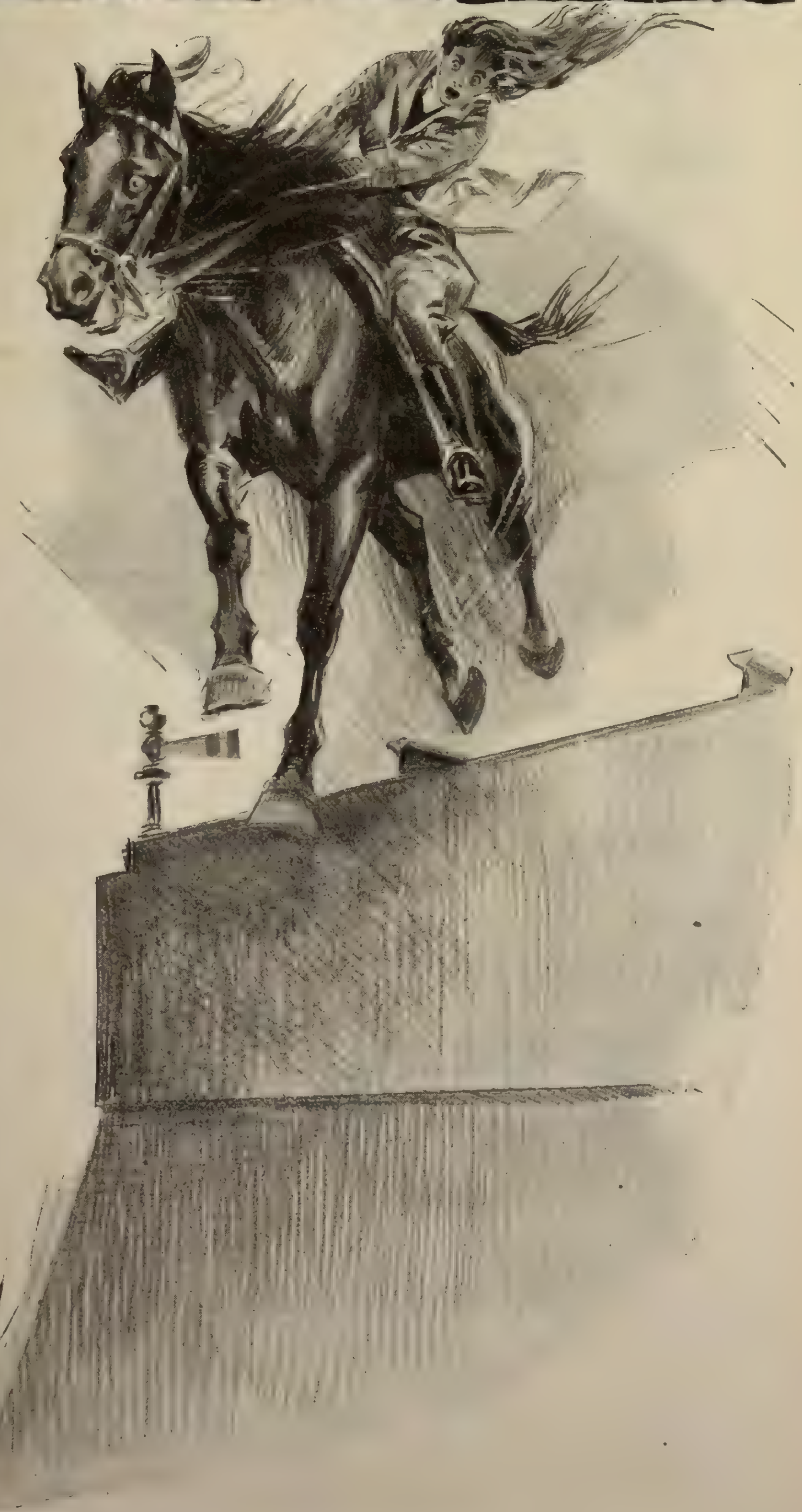

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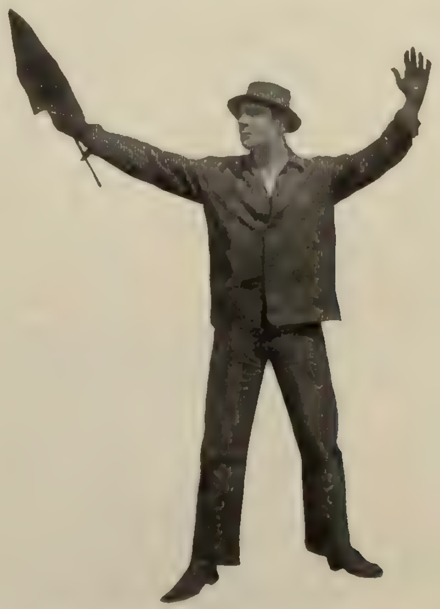

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MONDAY, NOV. 29TH
"THE LEGEND OF THE POISONED POOL"
ONE ACT DRAMA

TUESDAY, NOV. 30TH
D.L. DON COMEDY
"WHICH IS WHICH"
ONE ACT

FRIDAY, DEC. 3RD
"WITH STOLEN MONEY"
ONE ACT DRAMA

SATURDAY, DEC. 4TH
BILLIE REEVES COMEDY
"AND THE PARROT SAID—?"
ONE ACT

L.C. SHUMWAY
IN
"THE SILENT MAN"
TWO ACT DRAMA
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Comedy-Drama .... **Wednesday, Dec. 8**

"SAM'S SWEETHEART"
Drama .... **Thursday, Dec. 9**

"ROONEY'S PIPE DREAM"
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The Western drama
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A beautiful chorus girl to
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E. W. Hornung

Author of "Raffles"

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.	**President**
J. F. Chalmers	**Vice-President**
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Chicago Office—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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ADVERTISING RATES.

Classified Advertising—no display—three cents per word; minimum charge, fifty cents.

Display Advertising Rates made known on application.

Note—Address all correspondence, remittances and subscriptions to Moving Picture World, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1736)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, November 27, 1915

Facts and Comments

AN old friend of the paper sends us a clipping from a newspaper in his city showing that an exhibitor there offers a program consisting of Paramount and Triangle films together with some single reels and SEVEN ACTS of Vaudeville for ten cents. Our friend's query is very pertinent. "How," he asks, "can any one who has to live on the profits of his business meet this competition?" We give it up. In all schemes of excessive and unfair competition something as a rule "cracks" sooner or later. That's the best comment we can offer on the situation.

* * *

WE are, of course, glad to see the public schools interested in motion pictures, but we are sorry to see a schoolmaster engage in unfair competition with a bona fide exhibitor. In a small town in Minnesota the superintendent of schools has hired two features as the beginning of regular motion picture entertainments to be conducted "at cost." This he had a perfect right to do, but when he goes out of his way to throw stones at the exhibitor of the town he indulges in misrepresentation, of which the ordinary showman would feel ashamed. The exhibitor in question has been giving good programs. He cannot bring every release to the town. To say he is unprogressive because he failed to do this is silly. The schoolmaster evidently has much to learn. Our friend asks us: "With what courtesy should an exhibitor treat competition of this kind?" With the courtesy of silent contempt we think. Leave the schoolmaster to his own devices. His competition is nothing to be afraid of.

* * *

OUR recent article, "The Screen Not a Pulpit," has moved one of our esteemed clerical readers to enter an emphatic dissent. Evidently our friend has not read the article carefully. We wanted to disabuse the pseudo-moralists of their notion that the screen ought to be regulated by theological standards. The screen is a reflection of life; the pulpit is the place where preaching is done exclusively. Sometimes the screen preaches a sermon more powerful than any of Tillotson and Stillingfleet and more eloquent than Bossuet and Massillon, but it does not aspire to be a pulpit. The preaching is incidental, "the play's the thing."

* * *

IN this current issue of The Moving Picture World the reader will find an article entitled "If Shakespeare Fell Among the Censors." No stronger and no more readable and interesting argument against censorship has ever been made. It turns the laugh on the censors and on censorship. We suggest to our readers that they offer the article to their local papers. We feel pretty sure that the contents of the article will commend themselves to the average journalistic mind. If the editors don't take the article in its entirety they will print an extract or two. We do not have to tell the readers that anti-censorship publicity of this kind is bound to help them in any local fights they may have. We have incorporated the article into our anti-censorship library. The matter will be sent free to any exhibitor who cares to ask for it.

* * *

"THE Films—good and bad—are leaving their deep impression on the passing proletariat." We quote this sentence from the address of a man who believes in motion pictures, but wants to see them regulated. We think they are sufficiently regulated now. What we particularly object to is the phrase "passing proletariat." There is no such thing as a "proletariat" here, certainly none that is indigenous to the soil. The motion picture scouts class distinctions. We have seen audiences along the river front laugh and cry about the very same things that excited alternate mirth and sorrow in the theaters drawing their patronage from the "Four Hundred."

* * *

CENSORING by telephone is the latest wrinkle among the growing vagaries of that medieval machinery. In a town out West where they have local censorship in its worst form the members of the censoring committee cannot always be present in person when the films are projected upon the screen. The censors get no pay. Now, in order to insure a quorum, one of the censors telephones a description of the films to the absentees and asks them how they feel about passing them. Well, it's just as likely to be right over the telephone and just as likely to be otherwise.

Craftsmanship*

By Louis Reeves Harrison.

THAT there should be such a thing as technical workmanship in a scenario for screen production comes to many ambitious writers as a somewhat disagreeable surprise; it may be received with incredulity, and it has even awakened resentment. The art is so new that it would hardly seem as though time enough had elapsed for any remarkable degree of skill to have been acquired in its various departments, whereas men of high native ability have been hard at work for many long years with no other object in view than perfecting both artistic and scientific methods of screen visualization, and these men have developed with their work, each in his way becoming a craftsman.

Out in the audience, when a particularly fine photodrama is being shown, there are other people of native genius, some of them capable of splendid story conception, among them Miss E. and Mr. Z., both imaginative and both enthusiastic over the New Art. Mr. Z. feels that he could improve on what he has seen, and Miss E. is quite sure that she could. Both decide to enter the field, partly for the money in it and partly from a secret desire to try out this wonderful new medium and contemplate the materialization of cherished ideals. Both make the attempt.

Adequate knowledge of language may be required by the novelist, of harmony by the composer, of stage requirements by the dramatist, and even a painter has to learn how. Though they may be veritable artists, they are obliged to become craftsmen as well, and to assume that no skill is required in the construction of a screen story which satisfies millions of minds is nothing better than assumption and often worse, a mere supposition incapable of being proved.

Neither Miss E. nor Mr. Z. has wasted any time counting the number of scenes to each reel; neither has noted the amount of action required to enforce a situation, nor has either more than a vague notion of the amount of time used in showing one reel. Both are intent upon conception and quite willing to let realization depend upon the director.

Mr. Z. retires to his library and boldly enters the tremendous scope of a full-grown feature. The hero leaves his fiancee amid the luxuries of a highly-civilized environment to seek his fortune where there is adventure a-plenty. He is transported to wilder country and the hand of Fate leads him into relations with a beautiful girl of primitive manners and impulses. She may save his life and nurse him through illness, only to find that her impassioned soul has passed into his keeping. A letter reaches him that demands his presence at home, and the pitiful creature of intense feeling is left to a lonely vigil. Will he return? Again the hand of Fate! He discovers that the artificial creature he expected to wed has forgotten him for another. Oh, the joy of his true love at the end!

Miss E. writes a pretty three-reeler of that Sabbath morn when fleecy clouds floated on the summer sky, and only the bell of the village church broke the calm. What a grand sermon from the new preacher! How tenderly he referred to the song that he most loved. Then a strange woman in black walked into the choir, sat down at the organ and made the air throb with that song. It was She, the wife he had unjustly suspected long years ago. Oh, the joy of that Sabbath morn "After Many Years"! What a grand title! It would relieve unnecessary anxiety about the end. Then there would be only one setting necessary, the church.

There is a profound question of sex psychology woven into the story of Mr. Z. He entertains an idea now becoming universal that many civilized women are not entirely female, to judge from their self expression, but only enough so to be illogical at one moment and exacting at another, whereas enlarged social experience endows them with superior powers of calculation and thus prevents them from loving as blindly as men would have them love. Without woman's unreasoning love what would this world be for man? A limitless desert, in which the beautiful flower of his native egotism might wither and perish.

Here is a popular theme, the subject of several hundred screen stories, and this makes the writer's undertaking all the more difficult. He may retain his own viewpoint—his sincerity, implying an equal sincerity on the part of his audience, is important—but he must give variety to his treatment if he would put this over as a new and entertaining story. One good way out is through "localized impressions," involving a clever study of contrasting localities. The motivation of the hothouse flower, quite as well as that of the wild flower, grows out of environment, one of artificial conditions, the other of nature.

Miss E. has stood on the extreme outer edge of a whirlwind and felt a puff of air. Her story barely touches the tempest of human passion. It does not bring out that germ so common with intelligent men, the innate desire "to do good," which clashes all through life with a capacity for hating, that fierce correlative of love, jealousy. The intensity of the good minister's hate, when he believed himself wronged, provides the real power of her story. To depict it and all that fanned it into flame requires craftsmanship.

While the new craft is developing along lines of independence, some of the oldest conventions of literature and the drama survive in it and even flourish, particularly "the unities" and the technics of impartiality, playing fair with the characters. On the other hand, partially because the art is divided into formulation by the author and treatment by the director, and more largely because the use of language is very limited, being confined to a few telling words, usually those of conversation, the author need not be embarrassed because he is unacquainted with that overfed darling of literature known as "Style."

The author needs clarity of expression in the scenario, knowledge of construction and some ability to inspire, but his general equipment need not include mastery of all the formidable intricacies of language. He may start with the same small prospect of immediate and adequate return for outlay of time and effort he would encounter as a novelist, or as a dramatist, but the field is wider, and it is constantly widening for those who labor with sincerity and determination.

Given an unfailing font of creative imagination, in itself native, the way to successfully meet the competition of skill is to acquire skill. The author's craft, largely that of formulation, he can save thousands to the producer through systematization of the work in advance of treatment and interpretation, thus raising his own value through his craft. It is not enough to have an imaginative and selective mind—the author should LEARN HOW to conquer the minds and hearts of those who sit in the shadow and closely scan the illuminated screen. The creative soul may be native —its finest expression is acquired.

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If Shakespeare Fell Among the Censors

The "Rules and Regulations" of Breitinger and the "Standards" of Maude Murray Miller Would Make the Immortal Plays Look Like a Belgian Cathedral After a German Bombardment

By W. Stephen Bush.

THE censor boards of Pennsylvania and Ohio have established "Rules and Regulations" and "Standards" to which the producers of motion pictures are expected to conform under all kinds of pains and penalties. These rules are little known, except perhaps one or two that are particularly foolish, such as the Breitinger edict that "all comedies must have a serious purpose." Even the censors themselves recoil from applying all their rules and regulations. I have, therefore, judged them by their performances rather than by their theories.

Tried by this fearful test, only six plays escape unscathed. These are: "King Henry V," the first part of "King Henry VI.," "Timon of Athens," "Coriolanus," "The Comedy of Errors" and "Love's Labor Lost."

I have omitted "Pericles, Prince of Tyre" and "The Two Noble Kinsmen" from my list. There is doubt as to the part Shakespeare had in these two plays and beside they have been acted very rarely.

None of the other plays stand the Pennsylvania-Ohio test. Some of them are ordered suppressed entirely; others are mutilated out of all recognition; the rest suffer more or less material damage. Comedies, historic dramas and tragedies—all fall under the ban in varying degrees, with the sole exceptions above noted.

Here is the result in detail:

COMEDY OF ERRORS.—Passed by Ohio censors. Pennsylvania censors deplore the lack of serious purpose in this play, but find no detailed objections and let it pass.

TWELFTH NIGHT.—Not approved. The strange mixing of the sexes leads to immodest thoughts. A woman masquerading as a man and vice versa violate the state law and many city ordinances. Shakespeare does not claim that a license for this masquerading was properly obtained.

LOVE'S LABOR LOST.—Passed.

MIDSUMMERNIGHT'S DREAM.—Eliminate Scene I. in Act III. It ridicules respectable mechanics and serves no good purpose whatever. The use of a so-called love juice is strictly against the rules of the board. Cut out latter part of Scene II. in Act III. Reduce all passionate love scenes to about six feet.

MERRY WIVES OF WINDSOR.—Scenes between Falstaff and Mistress Quickly in Act II. must come out.

THE MERCHANT OF VENICE.—The scenic views in this play may stand, but Shylock must be reduced to a flash, otherwise the tendency to ridicule the Jews will cause the entire suppression of the play.

AS YOU LIKE IT.—Reduce all scenes of reckless love making to a flash and eliminate the Duke from the last act.

WINTER'S TALE.—Cut out entirely Scene III. in Act III. showing the abandonment of an infant, which is contrary to the statutes of our states in such case made and provided.

MUCH ADO ABOUT NOTHING.—Not approved. Aside from the levity with which matrimonial questions are treated in this play, we cannot tolerate the ridicule thrown upon Dogberry and Verges, the representatives of lawfully constituted authority. These two estimable officers of the law are held up to ignominy and obloquy.

TAMING OF THE SHREW.—Eliminate all scenes showing Petruchio in the act of offering physical violence to Kate.

THE TEMPEST.—No objection to the scenic views and the spectacular parts, but we insist that Caliban be either eliminated entirely or reduced to a flash.

ALL'S WELL THAT ENDS WELL.—Everything after Scene VII. in Act III. must come out. Helena has recourse to a degrading artifice which is bound to shock orderly and respectable married couples and may stimulate false sentiments in the breasts of our young men and girls. All the prolonged and passionate love scenes between Bertram and Diana are especially objectionable and must be removed in their entirety.

MEASURE FOR MEASURE.—Not approved. Begets contempt for constituted authority. Shows murder and prostitution.

KING JOHN.—All reference to burning out eyes of prince in Act IV. must come out. Scene I. in Act III. is offensive to Catholics and must be removed.

RICHARD II.—Remove Scene IV. in Act I. as likely to excite prejudice against the rich and thereby inciting class hatred. Cut Scene V. in Act V., as it consists almost entirely of acts of criminal violence.

RICHARD III.—Not approved. This play abounds in crimes and villainies.

HENRY IV. (Part I.).—Suppress Scene II. in Act II., as it plainly shows an act of highway robbery. Suppress all scenes in Eastcheap tavern, because vulgar and disgusting.

HENRY IV. (Part II.).—Suppress Shallow and Silence. These caricatures of our lawful courts and judges breed a disrespect for law among the young. Suppress Dolly Tearsheet and Falstaff. The latter character is scandalous in every respect. His actions with Dolly Tearsheet cannot be visualized without grievous moral harm resulting to our children. Suppress all scenes laid in Mrs. Quickly's tavern. Such resorts will not be tolerated in this state.

HENRY V.—Passed.

KING HENRY VI. (Part I.).—Passed

KING HENRY VI. (Part II.).—Passed.

KING HENRY VI. (Part III.).—Omit Scene I. Act I., showing bloody swords, all the fight between Warwick and York and all the gruesome sights in Scene IV. of the same act. Omit greater part of Scene V. in Act II. as too horrible for portrayal; in Scene VI. of Act V. omit stabbing affray (King Henry and Gloucester).

KING HENRY VIII.—The divorce proceedings of the King against Catherine of Aragon are pointed out in too much detail. They might have a bad effect on married couples and must be reduced to a flash. Scene IV. in Act I. must be radically changed. The sub-title, "He would kiss you twenty times with a breath," must be omitted and the kiss following title must be reduced to normal length ordained by board. Scene III. in Act II. must be omitted as tending to corrupt young of both sexes. Omit Scene V. of Act V. as it might give offense to a large division of Christians.

TITUS ANDRONICUS.—Not approved. The play is altogether too horrible and gruesome. There are too many deeds of violence and crime and no soothing elements whatever. There is also torture and mutilation of which the board cannot approve.

TIMON OF ATHENS.—Passed.

CYMBELINE.—Not approved. The board cannot approve this play as the plot is based upon a scandalous and immoral wager. A man by trick and device gains entrance into a woman's room where the woman reposes in bed, partly disrobed. The man steals a bracelet from the partly disrobed woman. Such sights must scandalize the young and very possibly incite them to theft and other crimes.

TROILUS AND CRESSIDA.—Omit entirely Scene II. in Act III., Scenes II., III., IV. and V. in Act IV. These scenes show a disgraceful understanding between Achilles and a daughter of Priam. Cressida's conduct is positively immodest. Omit all passionate love scenes and reduce the frequent embraces and kisses of Troilus and Cressida to the length of one embrace and one kiss of the regulation length fixed by the board.

ROMEO AND JULIET.—Cut out Juliet. Here is a girl just in her teens conducting herself in a most unmaidenly fashion and opening her window in the night time or possibly in the early hours of the morning to a young man to whom she has never been properly introduced. This play abounds in the very kisses and embraces and passionate love scenes which the board has repeatedly condemned. There are too many street brawls of extreme violence. Reduce these to a flash of about ten feet. The board has frequently announced its disapproval of the administration of secret sleeping potions and all such scenes in the play must come out. The ball which Romeo and his companions appear in may remain as it is—educational in character.

OTHELLO.—A colored man marrying a white woman may give offense. The play may, however, be shown with the following eliminations: Cut out Iago. His conduct and language cannot be tolerated in a respectable community. Omit entirely Act V. This act shows the smothering of Desdemona and the suicide of Othello. Two such terrible crimes in one short act will not be approved by this board.

JULIUS CAESAR.—The assassination of Julius Caesar must be eliminated, as plainly offending against the rules of the board. As the plot however requires that the fact of the death be conveyed to the spectators, two courses may be pursued: Mark Antony may be shown receiving a letter announcing Caesar's death or Caesar may be shown dying a natural death caused by rheumatism or old age. Reduce all riots to a flash. Omit Scene II. in Act III. as plainly contrary to rules of the board.

ANTONY AND CLEOPATRA.—Eliminate Cleopatra. Her professed contempt for marriage and her plainly adulterous passion for a married man and her habitual cruelty to her slaves stamp her as a woman from whose dreadful example the boys and girls of Ohio or Pennsylvania must be saved at all hazards. There is a snake in this play. It is true that the snake is small, but its effect on the women and children cannot but be deleterious.

KING LEAR.—Not approved. This play is a grave menace to the family life and the homes of Pennsylvania (or Ohio). There are at least four shameful and scandalous family discords and disruptions, involving criminal relations on the part of husbands, wives, illegitimate offspring and faithless servants. Bloody and barbarous scenes abound (death of Cordelia, blinding of Gloster, almost habitual tearing out of eyes, inhumanities of Duke of Cornwall). Immoral scenes, too, are scattered through the play. Adulteries, poisonings and acts of degeneracy are constantly met with. Never have the rules and regulations of our board been more recklessly violated than in this play.

HAMLET.—Not approved. This play is too hideous to receive the approval of our board, which has repeatedly ruled out the very things in which this play abounds. "The drinking of hot blood," for instance, and the doing of such "business as the bitter day would quake to look on" is highly unbecoming and might amount to disorderly conduct or even graver crime. Such things will not be allowed in the state of Pennsylvania (or Ohio). Evidently the author never heard of our rules and regulations, else he would have omitted at least all the capital offences.

MACBETH.—Not approved. This play visualizes several murders in the first degree and a shocking suicide committed by a woman. The conduct of Lady Macbeth if we permitted it to become generally known in Pennsylvania (or Ohio) would undoubtedly have a corrupting influence on our people and especially on the young of both sexes. What this woman says she would do to her own suckling baby if it stood between her and her ambition is not fit to be known by the young matrons of this state. If the producer will cut down the play to the scenes showing pretty scenes in the Scottish highlands, we will be inclined to give it our approval.

FRITZ DE LINT, NEW METRO LEAD.

Fritz de Lint, the new leading man who has been engaged to play in "What Will People Say," the next Metro feature in which Mme. Petrova is starred, had an eventful career in the army and diplomatic services in Denmark before coming to this country and going into motion picture work. De Lint was born in Denmark and was educated at Copenhagen and at Oxford, England, for the diplomatic corps. After graduation he was made a Lieutenant in the Academic Corps of Denmark, in which the Crown Prince of Denmark, now King Christian X., served. De Lint had a brief engagement on the stage in Petrograd before he came to the United States. He is twenty-six years old, weighs 195 pounds and stands six feet two inches in height. He is an all-around athlete, and is an expert horseman, tennis player and fencer. "What Will People Say" will be produced by Popular Plays and Players.

The Special Tax Laws

Full Text of the Law and Rulings of the Treasury Department.

For the benefit and guidance of our readers and in response to many inquiries The Moving Picture World prints the full text of the Emergency Revenue Law as it refers to motion picture theaters.

THEATERS, ETC.

Sixth.—Proprietors of theaters, museums, and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay $25; having a seating capacity of more than two hundred and fifty and not exceeding five hundred, shall pay $50; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay $75; having a seating capacity of more than eight hundred shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including hall or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater; *Provided*, That whenever any such edifice is under lease at the passage of this act, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to said lease.

(73) Persons are not required to pay special taxes for the more occasional renting of their hall for public performances to dramatic companies or other persons charging entrance money therefor, but the special tax of $10 is required to be paid by such persons or companies if they give dramatic performances or the other exhibitions specifically mentioned in paragraph 8, section 2. (Subdivision 6, Sec, 3, Act Oct. 22, 1914.)

(74) Where theaters are entirely closed to performances during the months of July and August, and only open in the month of September, the special tax is to be reckoned from the 1st day of September to the 1st day of July following, at the rate of $100 for the year beginning July 1. (Nov. 1, 1914, to June 30, 1915, current year.) (Circular No. 508, Aug. 8, 1898; Vol. 2, Treas. Dec., No. 19843.)

(75) Moving picture shows taxable as theaters under Section 6. (T. D. 2040.).

(76) A special-tax stamp taken out by the lessees of a theater can not, upon their transferring their lease to other persons, be transferred and made to answer for the latter persons in conducting the theater. (T. D. 20396.)

There has been a change in the rulings with regard to air-domes. As these rulings are very likely to be adhered to even if the amount of the special tax is changed we reprint them here in substance:

TO COLLECTORS OF INTERNAL REVENUE, REVENUE AGENTS AND OTHERS:

This office (Treasury Department) has previously held that proprietors of air-domes, in which operatic, dramatic or other representations, plays or performances, motion picture shows, etc., for admission to which entrance money is received, are given, are required to pay special tax under the provisions of the eighth subdivision of Section 3, Act of October 22, 1914.

However, upon further deliberation, it is now of the opinion that the proprietors of such air-domes are required to pay special tax under the provisions of the sixth subdivision of Section 3, Act aforesaid, such tax being based upon the seating capacity of such air-domes.

Where such air-dome is adjacent to a theater for which the special tax has been paid, and the seating capacity of the air-dome does not exceed the seating capacity of the theater, and performances are not given simultaneously in the air-dome and theater, the special tax stamp, secured to cover the theater, will cover performances given in the air-dome.

Where the proprietor of a theater operates an air-dome at another location, upon closing his theater he may transfer the special tax stamp issued for such theater to the air-dome, provided, of course the seating capacity of the air-dome does not exceed the seating capacity of the theater, and the special tax stamp, issued to cover performances given in an air-dome, may be transferred to cover a theater owned by the same party, under the above conditions.

Proprietors of such air-domes, who have paid special taxes under the eighth subdivision of Section 3, Act aforesaid, unless they hold special tax stamp for a theater which may be transferred to cover such air-domes, will be required to take out special tax stamp under the sixth subdivision of Section 3, Act aforesaid, and may thereupon present for redemption special tax stamp secured under the eighth subdivision above mentioned. Of course, under such circumstances, liability to 50 per cent. penalty will not be incurred.

All previous rulings, conflicting with the above, are hereby revoked.

W. H. OSBORN, Commissioner.

Personals

F. O. Neilsen said good-bye to his Chicago friends last week to visit us here in New York again for a few days. This time he will leave with something big under his arm.

* * *

W. H. Rudolph has affiliated himself with John F. Miller, of the Buffalo Times. It was a sure bet that Miller had something on his mind, for he has been living around Mrs. Astors' hotel pretty much of late.

* * *

E. St. George Hardin, representing the American Poster Co., has closed up some big business with the picture manufacturers here in New York and will go on to Chicago this week to duplicate his work. Hardin will make Chicago his permanent headquarters.

* * *

Charles Feature Abrams, after about one year's absence from New York, during which time he was manager of the Francis X. Bushman Company on the coast, is back again in New York, still boosting Metro.

Co-operation Keynote of General Film

President Berst Will Work for a Closer Relation Between the Company and Its Patrons—Old Methods to Be Discarded, Branch Managers to Have More Latitude and to Make Close Study of Business Conditions—Era of Good Feeling Promised.

CO-OPERATION with a big "C" is the keynote of the new administration of the business of the General Film Company now under the direction of J. A. Berst, the newly elected president. The old order of things, characterized chiefly by a supreme indifference to the simplest wishes and commonest needs of the patrons of the company and a total disregard of all rules of modern business promotion, has gone into the discard and in its stead will be inaugurated a regime of business building and creative effort.

This is, to all intents and purposes, the message that is given to the exhibitors throughout the country by President Berst. He does not put it just that way or in the exact words used, but it is not difficult to understand that he means all that when you hear him talk about the plans now being considered by the new administration of the General Film Company.

A representative of the Moving Picture World spent a profitable hour with Mr. Berst at the offices of the company soon after he had taken up the reins of management. It was the tone of finality which characterized his utterances and the apparent pleasure with which he announced the passing of the old methods which led the writer to conclude that a new General Film Company was soon to come into being.

But, withal, Mr. Berst is a man cautious of speech and not given to anticipating his actions by his words.

"What have I to say?" was his quizzical rejoinder after he had been told that he might want to say something about his plans. "What do you want me to say?" But this was only his way of clearing the ground, or the atmosphere, at the moment, for presently he talked—some for publication and some not to be repeated without the four walls—and to the point.

"You may say that the new policies of the General Film Company will very soon be made known to the exhibitors and to the employees of the company. The basis will be co-operation. I want to give the branch managers more leeway than they have had in the past. I want them to get in closer touch with the exhibitors and to establish more friendly relations with them. I want them to co-operate to the fullest extent with the manufacturers and to keep them informed at all times regarding the demands of the exhibitors in order that the manufacturers may know what kind of pictures are wanted and what are not wanted.

"I want all branch managers to keep in touch with each other and, to make this communication more possible, the company will establish at once a house organ for circulation only among its employees. This will enable us to improve our business methods and our pictures and therefore, give better service to the exhibitors.

"I am heartily in favor of placing our employees on a profit-sharing basis and, though the announcement made in the Moving Picture World of this week regarding this and other matters, was a little premature, I am at present working on a plan which will be submitted to the Board of Directors for its sanction. There are, also, under consideration, a plan for handling the product of the several manufacturers on a profit-sharing basis, the details of which have still to be disposed of before the matter can be finally adopted.

"In connection with the program of which the Moving Picture World has published the tentative form, the General Film Company will issue after December 20 a new form of program to be known as the "Unit Program." This program will consist of five or six reels from a single company and will be locked together. It may be divided into a three-reel and a two-reel, or a three-reel and two single reels, or a five-reel and a single reel. Each combination or unit will bear the name of the maker who supplies it and will continue as a unit throughout its term of service. The unit service will be in addition to the pictures supplied by each firm for the regular service. So far the Vitagraph and the Lubin companies have agreed to supply a "unit program" every week. Very likely other manufacturers will shortly do the same. These reels will be furnished to the General Film Company on the profit-sharing plan as are now being furnished the Chaplin pictures and the "Goddess" series.

Mr. Berst hinted that there might be other variations of this "unit program" idea, but said that he was not authorized to state positively that it would go further than already outlined. It presents new possibilities for the manufacturer and is likely to become popular.

In keeping with the new plan for co-operation Mr. Berst said the office of General Manager had been abolished and that, for the purposes of distribution of pictures the United States would be divided into four districts, with a district manager in full charge. This new program necessitated dispensing with the services of P. L. Waters, general manager; Louis Reichert, assistant manager, and special representatives Joseph Unger, J. E. Willis and F. L. Smith. Fred Aiken will be the district manager for the Middle West and H. H. Hicks for the Pacific Coast District. Other appointments will be made soon.

The four divisions, Mr. Berst explained, will be known as the Eastern District, the Middle Western District, the Southern District and the Pacific Coast District. The Eastern District will extend west to Cleveland and South to Philadelphia and Pittsburgh; the Western District will extend from Cleveland to Denver, with St. Louis and Kansas City as Southern points. The Southern District will extend from Washington south and west to Dallas, Texas, and include Oklahoma. The Pacific Coast District will take in all the territory from Denver, north and south to the coast.

"There is nothing true in the mischievous rumors that the General Film Company will disband," said Mr. Berst, referring to statements that had been published to that effect. "As the company conducts its business according to all the laws of this country, including the Sherman Anti-Trust Law, its officers have nothing to fear from the action of the Government; but in the event that the decree, when handed down, should, in the opinion of our counsel, be unjust, it will be appealed for the protection of the stockholders of the company."

Though it was long after hours when the World representative concluded his mission, Mr. Berst was still busy with official details. It is evident that he proposes to start things going along the lines laid out by the new administration and will not spare himself in the starting. There is every indication that with the new officers in charge the General Film Company will soon take its place with the other enterprising, business creating organizations of the motion picture trade.

V-L-S-E NEEDS MORE ROOM.

Announcement is made that beginning December 1, the Big Four will occupy the entire sixth floor of the Mecca Building, in which it now is quartered, at 1600 Broadway. Some time ago, therefore, negotiations were made looking toward a substantial expansion in office space, and the arrangements have just been completed, whereby the floor which has been occupied by the Kriterion Film Corporation will be taken over by the V-L-S-E. The total area of this space is 12,500 square feet, or one-third more than that which the Big Four now has.

The quarters of the New York Exchange and Booking Department will be greatly enlarged, as a result of this move, and will be so arranged as to facilitate greatly the conduct of business. Other principals of the organization will likewise enjoy superior working arrangements.

ETRIS REPORTS DEMAND FOR LUBIN PRODUCT.

Bob Etris, the traveling special representative of the Lubin Company, has returned to Philadelphia after a trip extending over the past three months, during which time he has visited every General Film exchange in the country and Canada and has addressed many gatherings of exhibitors.

Mr. Etris reports a remarkable growth of the popularity of the newer Lubin product, and the almost general acceptance of the D. L. Don and Billie Reeves comedies as among the best now being offered by any producing company.

Within the week Mr. Etris will again leave Philadelphia for an extended tour of the principal cities of the United States.

"THE AMBITION OF MARK TRUITT."

Oscar Eagle, who has just completed the five-reel feature, "The Sins of Society," in which Robert Warwick has the stellar role, has taken a company south for the purpose of filming his next subject, "The Ambition of Mark Truitt."

Screeners' Ball a Splendid Affair

Fifteen Hundred Representative Men and Women Attend Fourth Annual Function of Film Trade's Club.

THE fourth annual ball of the Screen Club was held in the grand ballroom of the Hotel Astor on the evening of Saturday, November 20. It was a marked social success. The treasury of the club, too, will be augmented by a substantial sum as a result of the ball. It is estimated there were 1,500 persons present, practically all connected in some way with the film industry. This is an increase of about 50 per cent. over last year's attendance.

The dancing began about 9 o'clock, at which hour the Screeners and their friends began to arrive. They continued to pour into the hall until after midnight. Although every one of the thirty-six boxes on the second floor had been sold many of these were vacant during the greater part of the night, there being plainly a preference for the main floor or for the various dining rooms surrounding the grand ballroom.

There were many words of praise for the efficient manner in which Will C. Smith, of the Nicholas Power Company, had managed the lighting effects. The varicolored rays of light thrown from the lamps in the upper balcony markedly enhanced the beauty of the spectacle and proved a striking background for the elaborate costumes of the women. In the grand march were as many as could with facility be managed in the great room.

President Billy Quirk was out in front of the long line of dancers, escorting Clara Kimball Young. Vice-President Harry Myers was next, with Rosemary Theby. Then came King Baggot, chairman of the committee of arrangements, escorting Mrs. Quirk.

Siegmund Lubin came over from Philadelphia with a contingent of his players. He was much in company during the night with his old-time pal and brother manufacturer, William T. Rock. The two "Pops" are regulars at Screen Club balls and are among the last to say good-night. David Horsley was an early arrival, admitting that he had traveled from Los Angeles to be present. With Mr. Lubin came Mrs. Lubin, Ferdinand Singhi, with Mrs. Singhi; George Terwilliger, Mary Charleson, Ormi Hawley, Earle Metcalfe, Mr. and Mrs. Peter Lang, Lottie Briscoe, Billy Reeves and Joe Farnham.

Daniel Frohman, just as was the case a year before, came early and remained late. The veteran producer is a tireless as well as a graceful dancer, and overlooks no terpsichorean bets. Adolph Zukor, too, accompanied by several of his brightest stars, was in evidence. Carle Laemmle looked up old friends. Ad Kessel, Charles Kessel and Charles O. Baumann entertained a party in one of the restaurants, declining to remain in the exclusive precincts of a box. P. A. Powers was too busy dancing to talk. John F. Skerrett talked California to H. H. Hicks, special representative of the General Film Company for the western half of the United States. Mr. Hicks dropped into town just in time to take in the big show and enjoyed every minute of the night. Lewis J. Selznick was fraternizing with King Baggot and William Farnum. Arthur H. Spiegel was accompanied by his general manager, Felix Feist. Harry Raver, original Screener, came early. Charles K. Harris was accompanied by Mrs. Harris. J. C. Graham and Mrs. Graham and Jesse Goldburg and Mrs. Goldburg were present. H. M. Horkheimer was tempted to admit that New York does things almost as well as does Los Angeles. Joe Engel and Paul Cromelin were other prominent film men seen during the night.

Ernest H. Horstmann, president of the Massachusetts Exhibitors' League, came on from Boston. He was accompanied by Samuel Grant, chairman of the committee of arrangements for the ball of the Bay State exhibitors on December 1, and H. I. Wasserman, another Massachusetts exhibitor. Dan Mason, veteran comedian and screen player, traveled from Providence. Screen stars and players were legion. There were few absent.

Breakfast was served in the clubhouse after the dance, and hundreds adjourned from the hotel to the quarters in Forty-seventh street. There was open house for the women friends of the members from Saturday noon to the close of the house Sunday evening. This is an annual occasion, and the feminine side of the film world always enjoys the lone opportunity of looking in on the club home of the film men. Posted on the bulletin were many telegrams from absent Screeners and friends of the organization. Among these were messages from Mabel Condon in San Francisco and Frank Powell in Chicago, the latter busy on the production of "The Fourth Estate."

The box holders were: The New York Motion Picture Company, Edwin Carewe, Frank Powell, Nicholas Power Company, James Kirkwood, William Farnum, Tom Terriss, William Quirk, Pathe Freres (two), Famous Players, F. G. Poppa, King Baggot, Ben F. Wilson, Solax, Harry R. Raver, World Film Corporation, Clara Kimball Young, Louis J. Selznick, Equitable, Metro (two), Peerless, Vitagraph, Marshall Farnum, Ed Roskam, J. C. Graham, William Fox, Edison Company, Harry Myers, Louis Hall, Hugh Hoffman, A. P. Kelly, George Terwilliger, Thomas G. Wiley and Benjamin Goetz.

The door committee were John Race, treasurer of the club; J. H. Gerhardt, committee treasurer; Frank Smith, Charles H. Green and Charles Brandt. Jule Bernstein had charge of the sale of boxes.

The Screen Club and the film trade in general well may be proud of the fourth annual ball. For that matter, any other industry well might be.

Scene During the Grand March at the Screen Club Ball.

Boston All Set For Big Ball

Third Annual Function of Massachusetts Exhibitors to Be Largely Attended by Film Men and Players.

ALL plans are complete for the third annual ball of the Motion Picture Exhibitors' League of Massachusetts, which will be held in the Arena in Boston on the evening of Wednesday, December 1. Samuel Grant, chairman of the executive committee, has been dividing his time between his office in Room 904, Columbia Theater Building, New York City, and the headquarters of the committee at 34 School street, Boston. Mr. Grant reports that he has been given every co-operation by the film manufacturers, and that, besides the many players who will be released from their duties that they may attend the annual function at the Hub, several heads of companies, as well as many of their chief representatives, will leave New York for Boston on the Knickerbocker Limited at one o'clock on December 1.

Among the film chiefs who will be present are Siegmund Lubin, William T. Rock, Ad. Kessel, Charles Kessel, Charles O. Baumann, William Wright, Richard A. Rowland, Len McChesney, Lewis J. Selznick and J. S. Martin, Gaumont. It is the understanding that Carl Laemmle will make a strenuous effort to be there. For the Fox Company it is said either Winfield R. Sheehan or A. Carlos will attend. Samuel Spedon will be the little father of the Vitagraph contingent, and Arthur James will guard the Metro players. Leon J. Rubinstein will be at the head of the Thanhouser delegation. It is announced that Edwin Thanhouser will offer a position to that woman in the grand march who seems in her personality the best to combine those qualities for the making of a successful motion picture actress.

Among the players whose attendance has been promised by their employers are Douglas Fairbanks, Owen Moore, and Dorothy Gish, Triangle; Earle Williams, Anita Stewart, Edith Storey, Mary Maurice, Hughie Mack and Wally Van, Vitagraph; Clara Kimball Young, Robert Warwick and two others, World Film; Viola Dana and three others, Edison; William Farnum, Theda Bara and two others, William Fox; Marguerite Courtot, Kalem; Pearl White and three others, Pathe; Flo La Badie, Mignon Anderson, Gladys Hulette, Louise Emerald Bates, Morris Foster and Ethyle Cook, Thanhouser; Mme. Petrova, Francis X. Bushman, Beverly Bayne and Mary Miles Minter, Metro; Cissy Fitzgerald, Francine Larrimore, Grace Valentine and the Mutual Traveler, Gaumont; King Baggot, Paul Panzer, Mary Fuller and Violet Mersereau, Universal; Christine Mayo, United. The representatives of the Kleine and Famous Players studios have not as yet been named.

The grand march will be led by Governor Walsh of Massachusetts and eleven players—five men and six women—to be selected by ballot. For several weeks the Boston American has been conducting a contest for the determination of the leaders of the march. It has aroused much interest in New England. It is expected that two million votes will be cast. The last coupons were printed on Sunday, November 21, and it will be several days before all are counted. Some of the companies were a bit slow in getting into the fight, but they have been making strenuous exertions in the closing days.

Chairman Grant said he expected the house to be sold out before the doors of the Arena are opened. Last year's ball brought together the largest indoor assemblage ever recorded in New England, and it is believed the number this year will equal that of its predecessor, which of course will be limited by the capacity of the Arena—between eight and nine thousand persons. One hundred and fifteen additional boxes have been constructed, making the number now 240. The price of admission is $1 for each person. All of the municipal departments in Boston have been co-operating with the committee, doing everything possible to insure the comfort of those attending.

The officers of the executive committee aiding Mr. Grant are R. W. Brown, secretary, and G. M. Clark, treasurer. E. H. Horstmann, president of the state league, also has been active.

INFORMATION ON MISS BENNETT WANTED.

J. C. Hizar, attorney-at-law, San Diego, Cal., is desirous of locating Laura Biggar Bennett. Those who know the whereabouts of Miss Bennett will please advise her to get into communication with Mr. Hizar, who says that the matter involved relates to her father's estate.

Teddy Sampson With Equitable

TEDDY SAMPSON, in real life Mrs. Ford Sterling, and for the past two years associated with D. W. Griffith at his Hollywood studio, became a member of the Equitable Motion Pictures Corporation's roster of stellarites this week, when she entered into a long-term contract to appear exclusively for that company. Miss Sampson arrived in New York last Sunday after a trip across the continent, during which trip she stopped at eighteen cities and appeared personally in theatres at which films in which she was featured were playing.

Teddy Sampson.

Miss Sampson will, in all likelihood, be seen in the production of "A Man and the Desert," in which it is now the intention of the Equitable to offer the virile actor, Emmett Corrigan, or the noted dramatic player, Frank Sheridan.

Miss Sampson created her most favorable impression by the work she did in "The Fox Woman," which was one of D. W. Griffith's most liked works of last season. In "The Fox Woman" Miss Sampson proved herself a genuine actress, not alone a dancer, as she had aspired to be, through her first two years, during which she was a featured member of Gus Edwards' acts. In addition to "The Fox Woman" Miss Sampson has appeared as a featured member in "The Outlaw's Revenge," "The Escape," "Home, Sweet Home," in which she played the heavy part, and was co-starred with Helen Ware in "Cross Currents," which is a forthcoming Triangle release.

Miss Sampson will begin work at the Equitable studio within the week and will probably appear in one of the S. E. V. Taylor productions before beginning her feature under Frank Powell or John Ince.

HOUSMAN WITH LUBIN.

Arthur A. Housman, formerly of the Edison Company, has joined the staff of Lubin players and will make his first appearance under the Lubin banner with Director Jack Pratt in a prominent role in Daniel Carson Goodman's big railroad story, "Fate," which will have its release through the V-L-S-E, Inc., offices early in 1916.

Mr. Housman's record as a player of note has been written. Suffice it to say the Lubin Company feels it has made a valuable acquisition, one the merit of which will be ably proved by the interpretation of the roles to be intrusted to Mr. Housman.

PATHE NOT IN ALLEGED NEW COMBINE.

Regarding the story published in a theatrical magazine stating that Pathe had formed a $50,000,000 combination with several other motion picture concerns, General Manager Louis J. Gasnier at once sent out an emphatic denial that such an alliance had been made or even considered. Advertisements addressed to the public were placed in the New York papers to this effect as soon as the story was brought to Mr. Gasnier's attention. In a statement issued at his office he stamped the story as a senseless fabrication.

PHOTOPLAYERS ARE GEORGE J. GOULD'S GUESTS.

Ashley Miller yesterday took his company for the fourth episode in his Ashton Kirk series for the Pathe Gold Roosters, including Arnold Daly, Sheldon Lewis, Pearl White and George Probert, down to Lakewood, where a number of scenes will be taken inside and outside of the sumptuous home there of George J. Gould, who entertained the company on his estate. The public will have an opportunity of seeing how a millionaire lives at his country place.

"Helen" Has a Birthday

Kalem's Popular "Hazards of Helen" Series Starts Second Year of Life This Month.

THIS is anniversary month for the "Hazards of Helen." A year ago the Kalem Company, noticing the popularity of their occasional railroad pictures, originated the "Hazards of Helen" series, which soon proved to be among the most popular of Kalem subjects. Last month the announcement was made in the trade publications that, in response to the requests of many exhibitors, the series would be continued indefinitely. Kalem officials believe the record of continuous weekly issue for over a year establishes a new mark in picture series.

Scene from "Crossed Wires" (Kalem).

At the same time that it was decided to continue the series for an indefinite time, Kalem officials began to lay plans for an unusual group of releases to mark the celebration of the anniversary month. E. W. Matlack, the Pittsburgh railroad official who has been responsible for most of the Helen stories, got into the spirit of the anniversary, and the players and directors were also worked up to an enthusiastic point. The series was really a year old last November, but as the pictures that were being produced then will not be released until December the latter month was designated as "anniversary month."

Whether or not anniversary month would be a success was finally up to Helen Gibson, however, for it is that petite player who must bear the brunt of the perils and dangers that beset Helen. The difficulty of calling upon Helen to perform anything more startling than she has in the past may be guessed when it is remembered that she has enacted such feats as leaping from the roof of a station to the top of a train speeding by, pursuing a runaway car on a handcar and then jumping to the handrail of the freight, and others of this character. But Helen merely smiled and promised to contribute her share toward the celebration by doing any feat that the scenario would call for. The result is a quartette of pictures which the Kalem officials believe the most interesting yet issued in the series.

"The Tramp Telegrapher," released December 4, inaugurates anniversary month. It starts in slam-bang fashion when Trent, a tramp telegrapher, beaten unconscious by a pair of crooks, is rescued by Helen just in time to save him from death under the wheels of a train. But the big thrill comes later when Helen and Trent, in pursuit of the thieves who have burgled the station safe, reach the train on which the yeggs are escaping just in time to land on the rods underneath the car. Determined to catch their quarry before they can escape at the next station, Trent braces his legs on the rods so that his body is at right angles to the car, and using his body as a perch, Helen climbs to the window, and inside the car.

"Crossed Wires," scheduled for release on December 11, is equally abounding in sensations, one of the most tense of which occurs when Helen pursues a train by automobile and then leaps to the car, where a struggle with an escaped convict ensues. For several moments Helen, in the automobile, and the convict on the freight car engage in a struggle, before the convict climbs to the top and Helen makes her leap.

"The Wrong Train Order," which will be issued on December 18, puts Helen in a perilous position alone on a runaway train. Open switches, an open drawbridge, and an oncoming train on the same track are among the breathtaking dangers which Helen narrowly escapes before she is able to stop the train. On December 25, the fourth of the anniversary month specials will be released. It is "A Boy at the Throttle," in which Helen drops ten feet from the top girder of a suspension bridge to a speeding train.

Actress Changes Name

WITH the release of the Lubin four-part drama "Heartaches," during the week of November 29, there will appear in the character of Kate Merry, the winsome little country miss, a new name in photoplays, and although photoplay fans will recognize in the features of this dainty and talented little actress Miss Vinnie Burns, they, too, will be forcibly impressed with the new name which Miss Burns has adopted.

June Daye.

Recently there was released a Lubin picture, "The Desert Honeymoon," in which Miss Burns appeared in the leading role. The excellent performance which she gave in this production earned for her a new host of friends, and since its day of release there has been a constant stream of letters in congratulation to her. Among these letters came one from a young girl admirer of Philadelphia, who, writing on behalf of her many friends, requested that Miss Burns grant her an interview at the studios. Miss Burns agreed and stated the time. Promptly there, the writer of the letter, and with her a committee of fifty young Philadelphia girls, and with an apt speech they presented to their idol a magnificent bunch of fifty American Beauty roses, bearing a card which read, "To Our Favorite, JUNE DAYE."

Impressed with the symphony of the two names, Miss Burns agreed, and now she wants the rest of her friends of the country to know that beginning with her appearance as Kate Merry in "Heartaches," released some time during the week of November 29, she will be known only as June Daye. She hopes you all are going to be as favorably impressed as she is with her adoption.

Scene at the Essanay plant in Chicago showing work in constructing the new indoor studio. It will be 350 feet long by 175 feet wide, and is said to be the largest indoor artificially-lighted studio in the world. The building will be of brick and steel. The second story will be devoted to offices. It is expected the studio will be ready for occupancy in January.

Going Direct to the Public

Richard A. Rowland, President of the Metro Corporation, Advocates General Advertising as an Aid to Exhibitors.

EVER since the founding of the Metro Pictures Corporation, President Richard A. Rowland has been a firm advocate of liberal advertising aimed at the public. He has been willing to wait patiently for returns, in the belief that in the long run it would pay to establish the name "Metro," and if possible to create a public demand for the product of the corporation that would virtually force exhibitors to show its pictures. From the first he has held consistently to this policy and it has been borne out by excellent results.

Richard A. Rowland.

In a recent interview with a World man, Mr. Rowland said that the present policy of the Metro Corporation called for an even more energetic campaign designed to reach photoplay patrons.

"Some may call it going over the heads of the exhibitors," he said, "but as a matter of fact it is the best way of helping exhibitors to make money, if they stop to figure the matter out as we have. I believe, of course, as does every thoughtful picture producer, that the first requisite of success is a consistently good program; not a perfect program, for no manufacturer can boast of that, as yet; but one that maintains a reasonably high average. The next step is to let the public know where and when the program can be seen that they may acquire the habit of looking for releases bearing a trusted endorsement.

"Too many exhibitors follow a hit-and-miss policy, counting on the receipts of a Saturday, or of some other day when a particularly strong feature is shown, to balance deficits during the other days of the week. I believe that this uncertainty may be eliminated if a house manager will take the trouble to find out just which program best suits the taste of his patrons and then uses it continuously. This test of the public taste may only be made by experimenting with the various programs and counting the results. For instance, an exhibitor may try Metro pictures on certain days of the week, using Paramount, World Film or the product of some other producer on other days, and before long he should know which brand strikes the highest average in drawing power. When he selects the best possible supply, he may standardize the name by newspaper advertising and other legitimate publicity methods until his patrons become regular attendants because they have faith in the quality of the output of such and such a manufacturer. This is founding a business on a solid basis.

"Only a few days ago we had a significant illustration of the value of spending money to tell the public what is o view in a theater. An exhibitor in a small town who had experimented with feature pictures wrote to one of our exchange managers, stating that there was no money in features because his average daily receipts were only $55. The exchange manager replied by offering to pay the bill for $25 worth of advertising if he spent that amount on a Metro production and his receipts did not more than warrant the expenditure. The exhibitor spent the $25, reported a record day with receipts of $286 and now is profitably following up the same policy.

"Every month it becomes easier for a producer to go direct to the public and tell what he has to offer. It is now the rule, rather than the exception, for newspapers to carry photoplay departments, and their editors always welcome readable stories about plays and players. Our publicity department is careful to serve these papers with interesting facts about Metro activities, and then, entirely for the benefit of so-called fans, we issue the Metro Pictures Magazine, which in its fourth issue jumped to a circulation of one million. This may sound unbelievable, but we have figures as evidence. I regard the magazine as one of the most valuable of all possible mediums for widening the interest in our photoplays and exhibitors certainly are sharing in the profits."

Coming to the much discussed subject of stage play adaptations and picturizations of novels, President Rowland agreed with other far-sighted producers in believing that the day of original work has arrived. "I am inclined to think," he continued, "that the advertising value of the name of a play is apt to be greatly over-rated. Naturally, there are a few plays that are bound to go big throughout the country on account of their reputations, but they are few, indeed, in proportion to the number of pictures produced. The material found in novels is likely to be better suited to screen purposes; but even here the success of the picture is largely dependent upon the skill of the scenario writer. He must alter and amplify from his own imagination until the completed product is to all intents and purposes an original work."

Mr. Rowland said that, judging from his own experience, many good photoplay stories are rejected because the men who read the manuscripts fail to see the possibilities under technical crudities. His remarks on this subject indicate that an author with a plot worth developing into a five-reel picture will be cordially received at the Metro office, even if his treatment is a bit rough.

Speaking of the record thus far made by Metro, Mr. Rowland mentioned the rapid growth of the corporation and the steady betterment of its product. "We have made a few mistakes, no doubt, but they have not been serious enough to check our progress. In the early days, when our producing resources were limited, we worked under pressure and even at that not one picture fell so far below par that it had to be shelved. We believe this to be a statement that could be made by few producers. At the present time we have the directors, the actors and the studio facilities required in the making of the best photoplays and we do not fear comparison with any program on the market."

"Duke" Aldis Joins Pallas

"DUKE" ALDIS, otherwise known to the Los Angeles smart set as "F. F.," has been engaged as assistant to William D. Taylor, director of Pallas Pictures, the new Paramount organization. Aldis, who is quite a society lion, has been quietly devoted to the moving picture game for the past year or two, starting in pluckily at the bottom with the determination to climb to a director's honors, and this is the first success he has deemed significant enough to justify telling of his career to his society coterie. Naturally, of course, there was much astonishment and surprise that the cotillion hero was now a film capture.

"Duke" Aldis.

Aldis was educated at St. Elphin's College in Kent, England, and then was sent to the continent, where he studied at Osnabruck College in Germany and at the College du Cateau in La Cateau, France, a town near Lille and at present held by the Germans.

Before he was 19 Aldis was on the firing line in the Boer war in South Africa as a member of the South African Constabulary, the crack cavalry regiment of the Cape country. He figured in countless night attacks and battles, but his health broke down toward the end of the campaign and he was invalided home shortly after Diamond Hill, the decisive engagement preceding the fall of Pretoria. He was presented with the war medals and bars awarded by Queen Victoria and King Edward VII.

Coming Vitagraphs

Advance Announcement of "Blue Ribbon" and Regular Releases for the End of 1915.

THE Vitagraph Company announces two Blue Ribbon Features for December. The first, "A Price for Folly," a five-part drama of French social life, will be released on Monday, December 13. The second release of the month will again bring Frank Daniels to the fore in Mary Roberts Rinhart's story, "What Happened to Father," in which Mr. Daniels has a part similar to those that have made his name a household word. In holding "What Happened to Father" for release until the latter part of the month, namely, Monday, December 27, the Vitagraph Company offers it as their contribution to the festivities of the holiday season.

Scene from "A Price for Folly" (Vitagraph).

"A Price for Folly" was written by George I. Dillenback and produced by George D. Baker. The cast includes Edith Storey, Antonio Moreno, Harry Morey, Charles Kent, Louise Beaudet and Hughie Mack. It was presented at the Vitagraph theater in May last and scored a great success. The press reviewers chracterized it as remarkable for magnificent interpretation and exquisite settings and carrying a story both strong and consistent.

Scene from "What Happened to Father" (Vitagraph).

Diametrically opposed in theme and treatment, "What Happened to Father," is radically different from "A Price for Folly." It is comedy, pure, wholesome and refined that carries a laugh because of spontaneous pantomimic humor of the story. The story is that of a retired business man, who writes a comic opera which he prevails upon one of his daughter's suitors to produce and in which father plays one of the parts himself and in which his particular style of acting earns the disapproval of the audience and he consequently has to fly to escape a too realistic demonstration of their estimation of his ability.

Regular Program for November and December.

The merging of November into December has been signalized by the Vitagraph Company in assembling a weekly program of exceptional releases. Commencing Monday, November 29, the week will be equally divided between comedy and drama, each subject enacted and directed by some of the best known players and producers of both the Eastern and Western Vitagraph Companies.

Elaine Sterne's Sonny Jim Story, "One Plus One Equals One," featuring the six-year-old Bobby Connelly, heads the week's program. Tefft Johnson produced the picture, Mae Greene, Mabel Kelly and Arthur Cozine, assist Bobby.

Two new Vitagraph stars, Ethel Corcoran and William Dangman, assisted by Florence Natol, are responsible for the enactment of the principal characters in the Tuesday release, "The Mystery of the Empty Room," produced by Courtlandt Van Deusen. It is a powerful drama that develops tragic moments. Many tense scenes depict in sequence the principal points in the story.

Sceen from "One Plus One Equals One" (Vitagraph).

The Vitagraph Company will usher in December with a comedy from the Western Company, entitled "A Scandal in Hickville," that is a riot of fun, by an all-star cast, including William Duncan, George Stanley, Anne Schaefer, Otto Lederer, Alfred Vosburg, Marguerite Reid and Carlton Weatherby, one of the latest players to join the company at Los Angeles.

A star cast of Eastern Players, including Flora Finch, Kate Price, Rose Tapley and Florence Natol, appear in the release for Thursday, December 2, "The Conquest of Constantia." The story starts as a comedy, that develops into a human interest drama. An old maid, a small boy and the Fourth of July, furnish the motive, while an adventure of the old maid's cat and the boy, are responsible for the climax.

Scene from "The Conquest of Constantia" (Vitagraph).

"The Home Cure," the "Sidney Drew Day" release announced for Friday, December 3, was written and produced by Mr. Drew, and enacted by the Vitagraph comedian and his talented wife. The possibilities of its theme, the curing of a man's friendship for drink, is not only productive of many ludicrous situations, but has an underlying note that teaches a sermon on temperance.

A Broadway Star Feature is announced for Saturday in "Cal Marvin's Wife," that will be of special interest because of the initial appearance of Mary Anderson in a Western feature. It was written by Lulu Case Russell. The story by Lulu Case Russell combines a unit of city life as lived by an actress with the boundless freedom and right living of an upright man of the plains. The backgrounds are typical of the story. A cast, including Mary Anderson, Anne Schaefer, William Duncan, Otto Lederer, Carlton Weatherby and George Kunkel, will be seen in the story's enactment.

Violet Mesereau

"I HAVE played in the pictures every summer for the past five years," says Violet Mersereau, the pretty Imp-Universal star. "Now I will devote my time to work for the screen." Miss Mersereau is one of the youngest moving picture stars in this country. She was born in New York City some eighteen years ago and has done professional work since she was nine. When her father died, her mother was left with three children to care for. Her friends advised that she find places for talented Violet and her little sister in the theatrical profession. Soon after Miss Mersereau played with Margaret Anglin and Maxine Elliott in stock and in "The Clansman." Her greatest success was in the leading role in "Rebecca of Sunnybrook Farm," which she played in this country and abroad.

Violet Mesereau.

About five years ago Miss Mersereau began to play in moving pictures and appeared in screen stories of the Vitagraph, Pathe, Nestor and Famous Players' companies before she joined the Universal. She has become a great favorite as a comedienne, and her latest screen appearance is in the Imp compedy of country life entitled "Getting His Goat," with William Garwood.

Clarissa Selwynne

CLARISSA SELWYNNE is rapidly creating for herself the reputation of being the handsomest and cleverest adventuress on the American motion picture screen. Be sure when you see Miss Selwynne's name in the cast of a photoplay you are going to have an impersonation which will make your flesh creep.

Clarissa Selwynne.

Of course, personally, Miss Selwynne is a charming as well as an attractive young lady. In England she worked on the legitimate stage under the management of Arthur Bourchier, Charles Cartwright, Lyn Harding and Lena Ashwell. Two years of Shakespearean repertoire preceded her appearance in pictures. "Hearts in Exile" (World Film); "The Flash of an Emerald" (World Film), are some recent releases in which Miss Selwynne figured with beauty and distinction.

Like all clever, intelligent young actresses, Miss Selwynne recognizes that the picture is the ideal medium for artistic expression in acting. She adds grace and intelligence to any cast and will surely electrify her audiences when she gets her great chance.

Richard C. Travers

RICHARD C. TRAVERS, an Essanay leading man, is now able to appear in pictures again, after completing a cycle of misfortunes. It all started when Mr. Travers, who was playing the part of a tramp, in Essanay's three-act drama, "The Undertow," attempted to flip a freight train in a scene in the play. Hurled to the ground when the engineer's hat blew in his face, he sustained a badly wrenched knee, a long cut on his arm and a broken hand. Barely rallying from this he was threatened with typhoid fever. Then rheumatism set in in his knee, part of which had been shot away in the Boer war. This yielded to treatment, and now Travers is wondering what next.

Richard C. Travers.

Mr. Travers is known for his daring, a man willing to take all kinds of risks and enjoy them. He probably has been in more accidents than any other photoplayer, Born in the Hudson Bay district, at a trading post far from any city, he never even saw a white woman, except his mother, until he was ten years old. Six feet tall and of rugged physique, his out-door life inured him to the hardships of his soldier-of-fortune life of after years. He fought in both the Spanish-American and the Boer war, in the latter losing a section of his knee bone from a schrapnel. This was replaced with silver and apparently is as good as ever.

Mr. Travers studied to become a physician but gave up practice to go on the stage. He played in stock in Toronto and Montreal, Canada, as well as in the United States. Five years ago he began his work in motion pictures by driving a racing auto in a picture. Later he came to Essanay and quickly made his way to leading man. He has starred in such pictures as "The White Sister" with Viola Allen, "The Palace of the King," "The Man Trail" and "The Snow Burner."

NOTED BOY ACTOR ENGAGED BY METRO.

"Black Fear," the sensational five-part Metro feature, now in process of production at the Rolfe Photo Plays, Inc., studio, has been delayed for two weeks, because General Manager Max Karger, of the Rolfe forces, and Director John W. Noble, could not find a suitable boy to play one of the most important roles in the production. The problem has not only been solved, but they were fortunate enough to obtain the services of John Tansey, the fourteen-year-old prodigy, who has just finished a course in a private school, and who is counted the best boy actor in America.

Tansey made his stage debut when he was two years old, appearing with Nat Goodwin in "Wolfville." He has supported nearly every well known star on the stage, including De Wolf Hopper, Olga Nethersole, Grace George, Annie Russell, Guy Bates Post, Rose Coghlan and many others.

CLEVELAND EXHIBITORS HAVE CLUB.

The Cleveland local of the Motion Picture Exhibitors League of America has established spacious club and office headquarters in the Republic building. This step puts the Cleveland league on a business basis such as is applied to other business organizations in Cleveland. With the appointment of an executive committee of nine members all organization affairs will be discussed and acted upon by this body. Meetings will be held once a month with a view to the general co-operation in photoplay affairs locally. The new quarters provide club rooms, reading room, executive offices and assembly hall.

Smith of Barker's Visiting

Pays Tribute to Our Exhibitors and Throws Light on Present Conditions in Great Britain.

J. W. SMITH, representing the well-known Barker Film Company of London, has been in this city for the last month acquainting himself with American conditions and making new friends and valuable connections. Mr. Smith is staying at the Hotel McAlpin.

Speaking to a representative of the Moving Picture World, Mr. Smith declared himself surprised at the wonderful progress which the exhibiting profession had made in this country.

"It is a curious thing," said Mr. Smith, "how some branches of this industry in some countries will stand still for awhile and then take giant strides of progress. You undoubtedly have magnificent motion picture palaces in this country today. Great changes have come over the industry in England. The exhibitor is prosperous and powerful. The war has put a lot of money in circulation and the film people are getting their share of it.

"I believe that the new import duty imposed by the British Government will stimulate producing in England. The government will refund to all British producers the import tax on raw stock whenever the finished films are exported to the British colonies or foreign countries. Practical measures have been devised to carry out the plan of the government. In spite of what has been said to the contrary our atmospheric conditions are good enough to warrant the English producers in working eight months out of twelve. It seems to me that the five-reel length of features will hold sway or at least command a good market in this country for some time to come. Our company has been very busy and we have secured the exclusive filming rights for some of the best plays and stories in England and on the continent. We have secured from Sir Arthur Conan Doyle the world's exclusive filming rights on one of his most celebrated stories, 'Brigadier Gerard.' This feature has an added value by reason of the fact that the late Mr. Waller, the famous English actor, who is well-known on this side, takes the part of the picturesque Brigadier.

"This was Mr. Waller's first and last appearance before the camera and his last appearance on any stage. His acting in the film is a marvel. It is of the highest quality throughout and always strikes the same happy chord."

Mr. Smith, who was accompanied by his wife, received important news from the home office which compelled him to terminate his stay here somewhat abruptly. His intention was to stay here for at least another month.

Mr. and Mrs. Smith sailed on Monday, November 22, on board the "Philadelphia."

GRACE VALENTINE IN "BLACK FEAR."

Grace Valentine, the charming and popular young actress who recently made her debut in motion pictures as a star, has been engaged for the stellar role in the big Metro feature, "Black Fear," produced by the Rolfe Photo Plays, Inc. Others in the cast include Grace Elliston, who was starred in "The Lion and the Mouse," Edward Brennan, John Tansey, the boy prodigy and other prominent players. John W. Noble is directing "Black Fear" at the Rolfe-Metro studio.

House Staff of Liberty Theater, Spokane, Washington.

Front Row—Left to right, Bert Miller, Victor Charbulak and J. A. Blinn, orchestra.
Middle Row—Left to right, R. L. Medcalfe, Musical Director; Al. G. Hayes, Electrician; Ray Bagley, Advertising Manager, Miss Inga Patterson, Cashier; Ralph R. Ruffner, Manager; Miss Helen Farrell, Cashier; Chas. Glaze, Musical Director.
Back Row—Left to right, Guy Windsor, Electrician; C. B. Patterson, Arthur Chilberg, Ralph Manring, Ushers; Geo W. Braden, Doorman; Carl R. Ragsdale, Debs Darling, Ushers; John Cager, Porter, Mrs. Grubbs, Maid.

Kalem Expands on Coast

Hamilton Smith Goes to the Pacific Coast to Get in Touch with Exhibitors and Supervise Production.

INCREASED activity on the Pacific Coast both in the producing end and the sales branch is indicated by recent developments in the Kalem Company's ranks. The first move was made with the announcement this week that Hamilton Smith, one of the most valued members of the Kalem staff, would start immediately for the west.

Mr. Smith will have general supervision of the Pacific Coast interests of Kalem. One of the most important features of his mission will be to get in intimate touch with exhibitors and exchangemen on the Coast. Close co-operation with the exhibitor has long been the policy of Kalem, and much of the success of that organization is due to a first-hand knowledge of the desires of the exhibitor and a willingness to meet those wants. In this respect Mr. Smith will have a roving commission, with the object in mind of becoming intimately acquainted with the exchangemen of the Coast and the trend of picture affairs as indicated by the exhibitors. The territory to be covered by Mr. Smith will include the Far West from Seattle on the north to Dallas, and east to Denver. Kalem officials believe that by this personal evangelism they will be in a better position than ever to meet the tastes of the picture public.

No definite announcement has yet been made as to the particular moves that are planned on the production end, though Mr. Smith will also be active in this respect. Kalem conducts two studios on the Pacific Coast, where the "Hazards of Helen" and the "Ham and Bud" comedies, two of the most popular subjects ever issued by Kalem are produced. "Stingaree," the $10,000 Hornung series, is also produced in California. James W. Horne is directing the last mentioned series, with James Davis luring Helen Gibson to the perils that make up "The Hazards of Helen," and William Beaudine putting the laughs in the comedies. Because of the popularity of these subjects, Mr. Smith has been commissioned to place every possible facility at the command of the producers.

Hamilton Smith is a product of the Kalem school, to whose success he has contributed as an author and director. Mr. Smith was recently raised to a more important position and when the decision was reached concerning the expansion on the Coast he was designated to put the plans into operation. He will locate permanently on the Coast.

Paul Panzer

PAUL PANZER, hero of many a thrilling motion picture, is one of the stars chosen by the Universal Film Manufacturing Company to represent it at the Boston ball, to be held at the Arena, December 1.

Mr. Panzer made several appearances at different Boston photoplay houses when on his vaudeville tour through the New England states last winter, and has a large number of friends there. He was in attendance at the ball last year, being one of the judges to select the dancers who were to lead the grand march, having been asked to serve by Governor Walsh, the governor protesting his lack of special qualification for the job.

From that time on, Governor Walsh and Paul Panzer have been friends. When the latter played an engagement at the St. James theater in Back Bay, Boston, last winter, he called on the governor, and invited him to attend the evening performance. Governor Walsh was unable to attend, but several of his staff were in the governor's box. An autographed photograph of Mr. Panzer is among the large list of pictures adorning the walls of Governor Walsh's private office at the executive mansion.

Paul Panzer.

"The Red Circle," Pathe's Next Special

"Who's Guilty?" Temporarily Postponed—Ruth Roland, the Star, in New Series.

ANNOUNCEMENT comes from the Pathe offices to the effect that "Who's Guilty?" the series originally scheduled for release on December 11, has been temporarily withdrawn and "The Red Circle," a strong, romantic serial produced by the Balboa in fourteen two-part episodes, put on the program in its place for release December 18. "The Red Circle" was originally intended for release by Pathe some time during January and is now practically completed.

The temporary withdrawal of "Who's Guilty?" affords excellent proof that both Pathe and the Arrow Company are determined that each episode shall be of unvarying high quality. The first episode, when screened, proved to be disappointing for causes which have now been removed. At great financial loss the episode was scrapped and will be entirely made over, with Emmy Wehlen and Howard Estabrook, of course, in the leading parts.

The idea of "The Red Circle" is original with H. M. Horkheimer, and Will M. Richey, who wrote the scenario. It represents the cumulative effort of some nine months and is based upon the idea that the instincts of heredity, however strong, can be overcome by environment and proper education. The working out of the theory has been done scientifically, with each step authenticated by the best authorities. In the story Ruth Roland, one of the most popular of the photoplay stars, plays the part of a young girl who inherits criminal tendencies, which, however, are modified by the superior character of the environment in which she is brought up. "The Red Circle" is a peculiar birth mark which is a characteristic of her family, and which comes and goes according as her thoughts are normal or abnormal. Frank Mayo plays the part of the lover who is trying to discover the identity of the mysterious criminal. With such a story the opportunities afforded the director are many, and Sherwood McDonald, who is producing the picture, has very evidently recognized them, as his work shows.

"The Red Circle" is stamped by all who have seen it as an unusually strong and interesting serial. It also enjoys the unique distinction of being the first serial to be put out which was practically finished before being released, a circumstance of great value to the releasing company.

Research Bureau for Casting

Victor Early and Walter Sterling Will Have Charge of Work of Selection.

ANOTHER novel innovation, established this week by the Equitable Motion Pictures Corporation, at the suggestion of Arthur H. Spiegel, was the opening of a research bureau for the purpose of attending motion picture theaters, securing the names of the multitude of types and character portrayers, and listing them for reference and future use in Equitable productions.

Two men are now at work (if one could really call it work) looking at Eastern made pictures, tabulating the names of various players, whose work in some particular part points to their adaptability to similar roles.

For instance, in Equitable's production of "The Dragon," the cast called for four character women, of four distinct types, yet each of a similar temperament, but with traits and natural characteristics entirely dissimilar. The work of locating this quartet was a long and arduous one for the casting staff. Had the research bureau been opened two weeks earlier, locating the four women would have been the work of ten minutes on the telephone.

The countenances of various extras with certain individualities are memorized by the two research experts, and when this type is needed, the faces, recalled by the experts, are called from the great crowd of applicants—and thus, the work of selecting types is made considerably easier.

Victor Early and Walter Sterling are the two men selected to investigate. Mr. Early was for ten years associated with one of the leading dramatic agencies, and Mr. Sterling was, at one time, in charge of stock companies for a prominent New England theatrical manager and each year cast no less than fourteen companies.

MADELEINE TRAVERSE IN WORLD FILM.

Madeleine Traverse is to play opposite Robert Warwick in World Film's picturization of "The Ambition of Mark Truitt," now being directed by Oscar Eagle. The company has gone south for the exterior sets.

World Film in Canada

Rights Handled by World Features, Ltd., Greater Canadian Film Corporation.

THE Canadian rights of all the World Film, Equitable and Paragon features will in the future be handled by the World Features, Ltd., capitalized at $5,000,000, with chief offices at Toronto. Of World Features, Ltd., H. B. Wright is secretary and treasurer as well as general manager of the corporation. Mr. Wright is an experienced exhibitor with a thorough knowledge of the exhibitors' requirements. He successfully conducted a chain of Canadian motion picture houses called Regent Theaters, Ltd.

He intends instituting a dominion wide advertising campaign on behalf of motion picture exhibitors using World Film features in Canada.

His first release under the new management will be "A Butterfly on the Wheel," with Holbrook Blinn in the lead. Mr. Wright considers this one of the finest motion pictures ever made, and predicts that it will be enormously popular in Canada.

With Canadian exhibitors and movie fans, he also finds that Clara Kimball Young is vastly popular. Mr. Wright has promised that Miss Young will have a great number of Canadian votes which will assure her winning the Telegraph contest now in progress.

"Robert Warwick?" said Mr. Wright in reply to a question. "Why, sure, Mr. Warwick is so popular in Canada that you have only to mention the name of Warwick to an exhibitor and he will book the picture without seeing it. I have no hesitation in saying that Mr. Warwick is the most popular motion picture artist whose work is seen on the Canadian screen. His performance in "Alias Jimmy Valentine," "The Flash of an Emerald," part of which you know was taken in Canada, and many other World Film features are the topics of general conversation amongst Canadian fans."

Edwards Davis

EDWARDS DAVIS, M. A., recognized during the present decade as one of the "high-brow" authors of the stage, and a producer of plays of distinction, as well as an actor of stellar class, has been engaged by the Universal to appear in the forthcoming production of "The Strength of the Weak." In the virile play in which Mary Fuller is to depict the stellar role wherein Florence Roberts first won her metropolitan recognition. Mr. Davis, under the direction of Lucius Henderson, is to appear on the screen in the part then essayed by Tyrone Power.

Edwards Davis.

Within four years after his first appearance on the stage Mr. Davis has become an independent star, appearing in several plays of his own writing, of which "The Seventh Commandment" and "A Man of the World" are the best known.

Ten years ago Mr. Davis was selected by Martin Beck as the headliner of the Orpheum Road Show. Mr. Davis was the first dramatic star successfully to present tragedy in vaudeville, appearing over one thousand times in his two-scene tragedy, "The Unmasking."

Since his first appearance in vaudeville, Mr. Davis has only appeared in works of his own writing, and in all of his distinctive plays, he has appeared in the stellar roles, of widely different scope.

After acquainting himself with the technic of screen picturization the author-star announces his intention of personally directing and appearing in his various plays and new scenarios in the creation of which he is now engaged.

Oliver Morosco's Latest Capture

Hattie Williams to Make Screen Debut on Paramount Program in "Detective Sparks."

OLIVER MOROSCO has scored again in obtaining the signature of Hattie Williams, the well-known star of the stage, to appear in motion pictures under the Morosco-Paramount banner. In securing Miss Williams for the screen, Mr. Morosco adds another star of wide repute to his list of important captures for motion pictures, closely following the announcement of his acquisition of Anna Held and Constance Collier.

Hattie Williams.

Hattie Williams has long been a favorite among theatergoers throughout the country and has worked her way to stardom through sheer merit from the ranks of the chorus. Her first appearance on the stage took place in Boston when she appeared in the chorus of "1492." She was soon singled out by the manager as a girl of more than ordinary talent and when the production played New York she was given an opportunity by playing the part of "Infanta Catalina." Her success in the part was instantaneous and resulted in a rapid rise to the front, some of her triumphs including the characterization of starring roles in such plays as "The Girl from Maxim's," "The Girl from Kay's," "The Rollicking Girl," "Detective Sparks," "The Girl from Montmartre" and other metropolitan hits of equal prominence.

As her initial screen subject the producers have secured the rights on Miss Williams' former stage success, "Detective Sparks," in which she starred at the Garrick Theater, New York City, a few years ago. This production allows the star particular opportunity to display her talent, and on account of its many surprising situations, continuous action and big possibilities in the way of effective backgrounds, should prove of more than usual merit as a photoplay.

It is planned that Miss Williams commence work on her first motion picture at the Morosco studios in Los Angeles on December 18, the subject to be released on the Paramount Program at an early date following its completion.

CLARA WHIPPLE IN "THE MAN HIGHER UP."

Clara Whipple, the leading woman of the Equitable Motion Picture Company's stock organization, will commence work next week as the leading woman for Frank Sheridan in "The Man Higher Up," which will be produced as a motion picture.

Miss Whipple has played a number of good roles in support of Equitable specially engaged stars, but the role in this play is the biggest which she has yet been given.

"I am so glad to have an opportunity to play a part which will bring sympathy to myself," says the beautiful actress, who was until recently the only motion picture actress in Canada. "Vampire women and schemers require good dramatic ability, but I prefer emotional roles."

FANIA MARINOFF IN "McTEAGUE."

Fania Marinoff is to play opposite Holbrook Blinn in "McTeague," now in course of production at the World Film studio at Fort Lee. The part which Miss Marinoff has is a singularly strong and attractive one. The character of Trina gives the actress who impersonates it an opportunity of switching up and down the gamut of the entire range of feminine emotion. She is to be sweet and dainty, alluring, crafty, loving, revengeful, patient, sacrificial. The part of McTeague, played by Mr. Blinn, is equally great and varying. "McTeague of San Francisco" is based upon the book by the late Frank Norris and will probably be the "thrillingest thriller" shown by World Film.

Gaumont Winter Work Flourishing

F. G. Bradford Returns from Jacksonville with Interesting Account of the Rialto Star Feature Productions.

INTERESTING accounts of the work done by the Rialto Star Feature companies at Jacksonville, Fla, where the Gaumont winter studios are located, have been brought back to New York by F. G. Bradford, general manager of the Gaumont Company. Mr. Bradford spent ten days at Jacksonville. In addition to watching the work of the companies which are making photodramas for release on the Mutual Program, he planned and contracted for a number of improvements which indicate that the Gaumont company will be located during the winter at Jacksonville for at least several years to come.

"Conditions at Jacksonville are ideal for the work we have undertaken to do on the Mutual's new program," said Mr. Bradford in speaking of his southern trip. "Although I arrived only a few days after our players had started work, I found that the pictures were well under way. The work of preparation had been so thorough that all the directors had to do when they reached their studios was to start with no more effort in getting their pictures under way than they experienced at our Flushing studios.

"Particularly interesting were the pictures being filmed under the direction of Richard Garrick and William F. Haddock. They offer such a contrast that together they serve as an excellent example of the variety one finds in Rialto Star Features on the Mutual Program. Mr. Garrick was directing 'Lessons in Love,' a multiple-reel light comedy well adapted to display the talent of its star, Hal. Forde. Mr. Haddock's company, with Robert T. Haines as star, was busy at the same time with 'The Secret Agent,' a photodrama of stirring continuity by the well-known author, Arthur Stringer.

"Jacksonville has been most hospitable in its reception of the Gaumont players, and you may be sure that our companies are extremely happy to find themselves amid such congenial surroundings. They are planning trips later in the season to Palm Beach, Miami and Fort Myers. Already one company has been to St. Augustine. The social life of this wonderful winter land will be adequately reflected in forthcoming releases."

Ver Halen With Raver Film

C. J. VER HALEN has been added to the business staff of the Raver Film Corporation, following negotiations by mail and telegram for some weeks. "Charlie," as Ver Halen is familiarly known among his man friends, has been sojourning in Chicago editing the Tribune News Weekly, and when the Raver organization was launched hastened to send congratulations and best wishes to Harry R. Raver.

C. J. Ver Halen.

It will be remembered that "Charlie" was in charge of the Chicago office of a national amusement weekly when Mr. Raver was writing "copy" incidental to his management of the American Eclair studios, and the latter has not forgotten the courtesies shown him by Ver Halen.

A man was needed for an important post on the business staff and Mr. Raver made overtures which were accepted. Ver Halen was not engaged as press agent or publicity "expert." He is to be a sort of narrator-extraordinary, or intelligencer. His duties will consist of carrying out Mr. Raver's ideas in reporting facts concerning the progress of his company, and this means both mental and physical effort, for the task of confining one's writings to cold, hard facts is not an easy one from the standpoint of the average press agent.

The Rothapfel-Mutual Tour Banquet

A Distinguished Gathering of Film Men and Exhibitors Listen Attentively for an Hour and a Half to S. L. Rothapfel, the Balasco of Moving Picture Presentations, at the Hotel Sherman, Chicago, Thursday Evening, November 18.

By James S. McQuade.

WHILE the food was all right and toothsome in its way, Roxie's speech was the thing at the banquet given in his honor in the Italian room of the Hotel Sherman, Chicago, Thursday evening, November 18.

No need to write that "Roxie" is the short for S. L. Rothapfel, who has been rivalling Jules Verne in his lightning trip through the United States, under the guidance of the Mutual Film Corporation, and of John R. Freuler, its president, in particular. Twenty-seven cities had been visited and that number of speeches made by Mr. Rothapfel before he added Chicago to the list; and to show the iron-clad claims made by his itinerary on his time, I need only mention that he came into the city from Milwaukee Thursday forenoon, and had to rush from the banquet hall after his speech to catch the train for St. Louis. Some going! But Roxie has fattened on it, judging from his present physical appearance, and what it was, as I recall it some time ago.

However, Roxie found time during his stay to give me a brief account of his experiences on the tour. In every city visited he has been received most cordially, and his "talks" loudly acclaimed. Standing out boldly among all the cities visited for the warmth of the reception given him and the evident hearty appreciation of his efforts to aid exhibitors by his own experience and advice—is Seattle, the queen city of the Northwest. And that warmed the cockles of my heart, for I spent some happy years there, in the late 80's and early 90's, and ever since I have watched its growth and enterprise with affectionate interest.

Mr. Rothapfel did not hesitate to say that Seattle exhibitors are live business men, well supplied with brains and good horse sense. He considers them the most up-to-date in the country and their houses, as a whole, the finest and most intelligently managed.

In Minneapolis, where I first met him at the Lyric, about four years ago, Mr. Rothapfel was welcomed by many of the most prominent people in the city, old patrons of his who have missed the artistic beauty of his picture programs. There he was the honored recipient of a beautiful loving cup from these business friends of his, and its presentation was made in a speech that was eloquent in compliment, good will and comradeship. "The cup brings to you the message not only of the donors, but of the host of others who join in the spirit of giving, and in the sentiment of good wishes, which the gift represents," were the closing words of the address of the presentation.

At the Chicago banquet Joseph Finn, of the Nicholas Finn Advertising Agency, was toastmaster. In introducing the guest of the evening Mr. Finn referred to him as the man who had brought the work of the exhibitor to the high standard of that of the artist."

Mr. Rothapfel made no effort towards rhetorical effect during his long speech, which was delivered in conversational tone throughout, and with an intimacy of interest that never permitted the attention of the auditors to relax.

At the outset he made the statement that conditions were exactly alike in the East and West. The exhibitor is in a rut, and has not advanced, as a rule, during the past year. As the industry rests in large measure on exhibitors as a whole, this lack of progress is a serious matter.

"Make your theater the thing, the same as the play in the spoken drama," he emphasized. "Good pictures and not stars are the thing. Individualize each theater. Get more efficiency. Get new life. Build up your theaters with smiles and politeness, in addition to good pictures. Good pictures are not necessarily features. This first run craze is all wrong." These were some of the pithy advices given at the outset.

Mr. Rothapfel then recounted his own experiences as an exhibitor, and dwelt fully on the matters of programs, projection, the screen and its setting, the creation of atmosphere, and of theme, musical interpretation, the importance of a well trained, neat and polite house force, etc., etc.

At the close he was given the ovation, and as he said goodbye and rushed off to catch his train, the strains of "For he's a jolly good fellow," rang in his ears.

Following is a list of representatives of film organizations and other concerns present: Newton E. Levi, Mutual Film Corporation, New York City; Mr. and Mrs. B. N. Judell and Julius A. Alcock, Mutual Film Corporation, Chicago; Louis M. Noto, J. E. O'Toole, A. J. Normal, F. J. Flaherty, Aaron Saperstein and George F. O'Malley, of the H. H. branch, Mutual Film Corporation, Chicago; Jay Cairns, North American Film Corporation, Chicago; R. R. Nehls, American Film Mfg. Co., Chicago; Joseph H. Finn, Vogue Films Inc., Chicago; Mr. I. Leon Klasky, World Film Corporation, and wife, Chicago; F. M. Brockell, Paramount Pictures Corpora-

Rothapfel Banquet in the Italian Room, Hotel Sherman, Chicago, Thursday Evening, November 19.

tion, Chicago; H. W. Willard, Triangle Film Corporation, Chicago; B. W. Fox and Geo. A. Magie of the Universal Film Mfg. Co., Chicago; I. Van Ronkel, E. Van Ronkel, I. Natkin, Chas. L. Filkins and Edw. Cohen of the V-L-S-E., Inc., Chicago; M. G. Watkins, American Standard M. P. Corporation, Chicago; Aaron J. Jones, Peter J. Schaefer, Adolph Linick, Norman E. Field, Samuel I. Levin, Louis J. Jones, Fred W. Schaefer, Frank G. Schaefer, Ralph I. Kettering, Sig. Faller, John G. Burch, Chas. J. Schaefer, Harry Earl, George H. Moore and Dorothy Schaefer, of the Jones, Linick & Schaefer Co. and theaters, Chicago; W. E. Gerry, George H. Sheldon, F. J. Woods and R. N. Cushing, Nichols-Finn Advertising Co., Chicago; F. W. Wild, Jr., and Mrs. F. W. Wild, C. S. Wertsner & Son Co., Chicago; Roderick Ross, Ross & Co., printers, and wife, Chicago; W. S. Grome, D. G. Heinly, Walt Bloeser, H. B. Shemood and M. A. Goldberg, of the Chicago Tribune; F. W. McQuigg and J. C. Reynolds, Chicago Evening American; James S. McQuade and Paul C. Hinz, Moving Picture World, Chicago; E. H. Wood, Mildred Joclyn and Frank A. McInerny, Chicago Evening Post; Wm. C. Esty, Jr., Motion Picture News, Chicago; Neil G. Caward, A. L. Hasse and Ed. J. Mock, Motiograph, Chicago, and Martin J. Quigley, Exhibitors' Herald, Chicago.

The following exhibitors were present: Mr. and Mrs. Alfred Hamburger and Samuel Mitchell Frankland, of the Hamburger Enterprises; Miss H. Rosenblum, Deluxe theater; Fred Loeb, Little theater; Wm. J. Sweeney; Edward Barrett, Pastime theater; George Paul, States theater; H. E. McDorman, Francis theater; Paul Sittner, Sittner's theater; L. F. Allardt, Allardt Circuit; Mrs. Bert S. Feltes, Park theater; Julian Lamm, Logan Square theater; A. J. Bidstrup, Gaiety theater; Fred W. Hartmann, Aristo theater; Robert R. Levy, Revelry theater; Wm. E. Heaney, Virginia theater; Thos. R. Porter, Bonita theater; H. C. Miller, Alcazar theater; Jack Ballot, Board theater; Max Schwartz, Harper theater; F. W. May, Beach theater; Abe J. Balaben, Circle theater; A. Schoenstadt, Boulevard theater; A. L. Schiff, Ashland theater; J. H. Morrison, Grand theater; Harry W. Rosenblum, Temple theater; Samuel Spitzer, Paulina theater; Edw. B. Smith, Bell theater; B. Cohn, Home theater; E. Q. Cordner and Abe Auesbach, New Strand theater, all of Chicago; R. C. MacMullen, Colonial theater, Joliet, Ill.; H. B. Knapp, Superba theater, Freeport, Ill.; W. D. Burford, Palace theater, Aurora, Ill.; John F. Mackinze, Strand theater, Indianapolis, Ind.; J. J. Rubens, Fox theater, Aurora, Ill.; Chas. Boomershine, Citizens' theater, Millersburg, Ind.; Herman Meyer, Niles Center theater, Niles Center, Ill.; H. L. Gumbiner, DeLuxe theater, Hammond, Ind.; J. K. O'Neill, Opera House, Henry, Ill.; Frank E. Lee, Lee's Picture Theater, Three Oaks, Mich.; M. L. Sparr, Village theater, Wilmette, Ill.; M. S. Ludick, Melrose Park theater, Melrose Park, Ill.; H. T. Benson, Five Cent theater, Milford, Ill., and L. L. Deutsch, Soldiers' Home Theater, Danville, Ill.

ROTHAPFEL AT KANSAS CITY.

Nearly 200 exhibitors and exchange representatives greeted Samuel L. Rothapfel at his Kansas City meeting Sunday evening, November 14, in the White Room of the Baltimore Hotel. All the local Mutual men were present, and the managers and most of the traveling men of the other exchanges. Many managers brought exhibitors as guests, and they declared that the address of Mr. Rothapfel was the most inspiring and instructive that they had ever been privileged to hear. E. C. Mills presided.

Mr. Rothapfel impressed on his auditors the idea of individuality in the management of moving picture establishments. He told of his rapid rise, frankly describing his lowly condition before he entered the picture game. He told of the methods by which he had brought non-paying houses to a very profitable condition.

Ross C. Cropper, of the Universal, and other exchange members, also made talks full of suggestions for the exhibitor. There was no distinction in the audience and in the talks between "Mutual" and others. The meeting was characteristic of the whole tendency of service by exchanges out of Kansas City—to build up the picture business, and keep it on a high standard.

GEORGE U. STEVENSON IN HOSPITAL.

George U. Stevenson, who has been connected with the Universal publicity staff for some years, and recently returned from London, has been in St. Luke's Hospital, New York, since November 2. Mr. Stevenson was operated upon for a rather painful trouble and is reported to be making a speedy recovery.

Miss Rosetta Brice

FEW of the photoplay favorites of the present day have had a more meteoric rise to fame than Rosetta Brice, the beautiful little titian-haired diva of the Lubin Company.

Rosetta Brice.

A little more than three years ago Miss Brice, who was then a member of the Orpheum Stock Company of Philadelphia, attracted the attention of the Lubin management, who immediately made overtures for her services, which resulted in her joining their company. For many months she appeared in a series of character studies with Lubin which earned for her an enviable record and soon caused her to be one of the most demanded members of the Lubin staff. Always with the intent to play ingenues and leads, she accepted her commissions with an untiring zeal, begging at times that she be cast in a minor role until such time as she felt firmly convinced that her motion picture schooling had been nearly perfected; and it was not until the question of casting the Lubin V-L-S-E feature, "The Rights of Man," arose that Miss Brice presented herself to the inner office and announced that she believed herself ready for leads and that the part of Princess Lohra in that production was the one in which she preferred to begin her career as a leading lady. Her intention was warmly received and she was assigned the part. The success of her delineation has been written since that release, and with the showing of "A Man's Making," in which Miss Brice assumes the leading lady role, with Richard Buhler, another V-L-S-E release of December 6, more laurels are added to her record.

Miss Brice is cast again for the leading role in Daniel Carson Goodman's big railroad story, "Fate," in which Richard Buhler will next appear.

GREAT NORTHERN CATALOGUE.

An attractive catalogue, containing a list of diverse and instructive scenic and educational subjects, is being issued by the Great Northern Film Company, 110 West Fortieth street, New York City, and offered to the motion picture trade as well as to educational organizations.

Neither trouble nor expense has been spared in securing unique and interesting scenes and subjects from all parts of the world, and the minutest details are enhanced by the wonderful photography for which the Great Northern Film Company is noted. The catalogue will be cheerfully mailed, free of charge, to applicants.

PREMIER DIRECTOR BREAKS ARM.

Joseph A. Richmond, director of the Dra-Ko Film Company, had the misfortune to break both the bones in his right forearm. It is an apt commentary on the chances of life that Mr. Richmond, who has never hesitated to take his own share of the risks necessary for the production of Dra-Ko pictures, should have injured himself while cranking his automobile.

JOHN D. TIPPETT ARRIVES.

John D. Tippett, for the past two years the London representative of the Universal Film Manufacturing Company, with offices in London, arrived on the Red Star Liner Lapland, which docked at six o'clock Monday afternoon, November 22. Mr. Tippett will remain in New York for some weeks consulting with officials of his company.

WORLD FILM TO PRODUCE "THE REVOLT."

World Film is to produce "The Revolt," in which the admired artist, Olga Petrova, is at present starring. The director has not yet been chosen, but it is possible that Albert Capellani will have the assignment.

The Jury's Verdict

Some Letters from Exhibitors Reflecting Their Opinion About the Moving Picture World.

By W. Stephen Bush.

ONCE more I find heaped up before me a big stack of letters from appreciative readers of the Moving Picture World. We thank everyone of these kind subscribers for their words of encouragement. These letters coming to us in ever-increasing volume are to the staff of the Moving Picture World a source of constant cheer and inspiration.

It would be impossible, for reasons of space alone, to print all these spontaneous letters of commendation or even the larger part of them. We beg to assure the writers of all of them of our lively thankfulness, but we must content ourselves with printing only a small part of the imposing whole. The one note which constantly recurs in all these unsolicited tributes tells of the deep and widespread conviction that the Moving Picture World IS IN A CLASS BY ITSELF; that it has no competition worth mentioning; that it covers all the needs of the exhibitor, and that it covers them completely. There is an intimation in many of the letters of praise that a cheap publication is dear at any price. The abiding belief within the ranks of the industry seems to be that the Moving Picture World is all-sufficient. To us this is the most gratifying sign that our ambition to become indispensable to producer, distributor and exhibitor has not gone unrewarded and is being more and more realized from week to week.

As you read these tributes you will notice that they come from all sections of the country. Here is an extract from an old-time motion picture man in Santa Barbara, Cal.: **"There is more value,"** says he, **"in your paper than in all the others combined. Yes indeed, I find that your publication is more than you claim for it."**

Here is what a subscriber writes from Madisonville, Tex.: **"I have subscribed to the Moving Picture World for several years and I think a lot of it and hope to take it for a long time yet."** From a large town in Wisconsin we received this comment, backed up, as usual, with a renewal subscription: **"The World is bigger and better than ever and I don't see how anyone interested in moving pictures can be without it."** The owner of a well-known and prosperous theater in a city in Iowa sends this tribute with his subscription: **"You see, it's just like this: A man or company cannot run a real show without the good old guide known as the Moving Picture World. We are just starting here, but have been in business before and know what your M. P. W. is."** Thus writes a Canadian exhibitor (Barry Sound, Ontario): **"The World is certainly THE GREATEST HELP TO THE PHOTOPLAY EXHIBITOR that we have ever discovered yet and we are on the lookout all the time."** From Lindsborg, Kansas, comes this cheering message in company with a renewal subscription: **"I wish to express my thanks to the World. It's the best journal in the market for exhibitors. I could not possibly get along without it."** In sending a year's subscription an exhibitor from Jackson, Mich., gladdens our hearts by adding: **"We could not get along without the World. If you could but see how we depend upon it for reviews, etc. It's the only way a real live exhibitor can tell anything as to the merits of the different releases. Success to the World."** A motion picture man with a theater in Bellevue, Ohio, says: **"Please enter my name for one year's subscription to your trade journal. I DEEM IT THE ONLY WORTH-WHILE TRADE MAGAZINE on the surface of the globe. Could not get along without it."**

Here is an enthusiastic admirer who conducts a high-class theater in a flourishing city of the Middle West: **"Gentlemen: Every time the World comes to us and I read it through I have a desire to sit down and write you a nice long letter and in that way express my appreciation of your publication. Then the thought comes to me: Good Lord, the poor men are stuffed full to the brim with letters, and then I settle back till the next week comes around. Heavens, this is awful. Every week you take my own thoughts out of me and print them in the World. Man dear, how do you do it?"** Another exhibitor writes from a city in Michigan: **"If you could see my old Worlds you would not doubt that I read them. There is hardly a whole page left in them after I get through. The manager who tries to get along without the World will soon be in the 'also ran' class."** A motion picture man in one of the suburbs of New York says: **"I am honestly pleased with the World. It is the magazine I have been looking for."** An exhibitor from Hagerstown, Md., is evidently a careful reader of the paper. This is what he writes upon the occasion of renewing his yearly subscription: **"The Moving Picture World is the ONE INDISPENSABLE MAGAZINE for the moving picture manager, in my estimation. We believe that you are fair in your criticisms, both good and bad. We further receive wonderful assistance in your 'Advertising for Exhibitors' and your 'Projection Department,' as well as from the general reading matter contained in this magazine."** From Utica, N. Y., we get these words of encouragement: **"I am very much in favor of your campaign against moving picture censorship and will lend my aid in every possible way."** From Everett, in the state of Washington, an appreciative reader writes thus: **"I have read the World ever since its inception and I consider it THE BEST of all moving picture weeklies, AND IT IS GETTING BETTER. 'Reviews of Current Productions,' which you installed some time ago, is a move I have wished for for a long time. 'Comments on the Films' is also a worthy department." "The most convenient for ready reference,"** writes a local exhibitor in renewing his yearly subscription.

I am now warned that I have exceeded my allotted space, but this last tribute I am bound to "get in." This is what one of the biggest film men in Chicago has to say about us: **"The Moving Picture World is the ONE AND ONLY MOVING PICTURE MAGAZINE ALL OUR EMPLOYEES IN THIS OFFICE READ. We always look forward with interest to each issue."**

We aim at something more than a mere publishing of news. We give the news and all of the news as a matter of course. Our greatest aim is to render practical service to the exhibitor to help him in making a decent profit on his investment and to add to the prestige, the power and the popularity of the motion picture. The tributes printed here and culled from a considerable collection seem to show that we are meeting with a sizable measure of success.

METRO HAS WILCOX'S WORKS.

Metro has contracted with Ella Wheeler Wilcox for her entire works of both poems and prose, which will be made at the rate of six a year.

The Ella Wheeler Wilcox series of pictures will be produced by the Rolfe Photoplays, Inc., for release on the regular Metro program. Max Karger, general manager of the Rolfe forces, arranged the contract with Miss Wilcox, and it was considered of such moment that a moving picture was made in the Rolfe studio of Miss Wilcox signing the contract. Afterward, when the film was shown in the projecting room at the studio, Miss Wilcox manifested the keenest sort of delight.

In the Wilcox collection there are more than five hundred poems and several books of prose. Most of them are familiar throughout the civilized world, and not a few grace the walls in many homes. In the seven volumes of poems, perhaps the best known are "Poems of Passion," "Poems of Pleasure," "Poems of Power" and "Poems of Problems." Among her notable books of prose are "Three Women" and "Maurine."

Ella Wheeler Wilcox, Whose Poems Will Be Pictured by Metro.

Kitty Gordon

MISS KITTY GORDON, one of the most noted of beautiful Englishwomen and a highly accomplished actress, has been engaged by Lewis J. Selznick, vice-president and general manager of the World Film Corporation, for the forthcoming production of "As In a Looking Glass." The speaking drama of this name was played in this country and England by Mrs. Langtry and Mrs. Bernard Beere in hot rivalry when both actresses were in their prime.

Kitty Gordon

The story, which first appeared in book form, was written by the well known English novelist, F. C. Phillips, and created a great sensation in Europe and America. Its central character was a fascinating and heartless adventuress who toyed with the affections of many male victims until she finally fell desperately in love with a young gentleman into whose society she was thrown. This new lover at first reciprocated her affection, but when the true career of his beautiful consort became known to him, he spurned her, and she took her own life, broken hearted.

Miss Gordon, a splendid figure to look upon, has been prominently identified with the American stage for the past five or six years. She has appeared as the star of several very successful musical comedies playing in every part of the country, so that she is exceedingly well known to the general public. She is also one of the most widely photographed beauties of the present time. Her most recent engagements were with Oliver Morosco and the Messrs Shubert.

In private life Miss Gordon is the wife of Captain Beresford of the English army, who has recently been mentioned for conspicuous bravery in the field. They have one child, a daughter, who inherits the remarkable beauty of her mother.

Fay Tincher Transformed

MISS FAY TINCHER, the dashing office girl of a widely celebrated comic series from the Griffith studio, has been remarkably transformed into the classical heroine of "Don Quixote," and with Rhea Mitchell in the role of Lucinda is supporting De Wolf Hopper in the first of Mr. Hopper's screen plays for the Fine Arts-Triangle. It will be remembered that Dulcinea is a simple village maiden whom the knight errant mistakes for a beautiful princess. She rides a mule named "Dapple" and Don Quixote worships the ground she walks on.

Fay Tincher.

The resources of Los Angeles were sufficient to produce a very complacent mule, not of the Maud variety, but kind and obliging and lending itself to the films. Miss Tincher has taken great delight in her rides on the animal. She has also another pet in the film, a kitten, that she has named "Dulcinea," after her own role. A Spanish-American priest, recently returned from Spain, helped stage the scenes in conformity with the scenery and customs of La Mancha. Mr. Hopper is said to be enjoying his role of the tilter at wind mills better than any legitimate parts he has undertaken of late, for naturally the Gilbert and Sullivan roles in which he was starred on the musical stage grew stale by too frequent repetition.

Flickers

A postal card from Jack Cunningham shows that he is taking a vacation down to the old home, in Bemidji, Minn.

* * *

Another card from Mrs. I. L. Simpson, of Solar Screen fame, shows that she too is distributing surplus profits at Atlantic City.

* * *

Hopp Hadley is still doing his grasshopper act. Who are you with to-day, Hopp?

* * *

Edward N. Hoyt, known in Shakespearean roles, is now under the direction of John Ince, in Equitable pictures.

* * *

I think that we will get some work this week from Jay Cairns.

* * *

Omer F. Doud, publicity manager for George Kleine, is in Chicago. Doud will be gone for about a week.

* * *

Jack Moore will do his little very best this week in the George Kleine publicity department during the absence of Omer Doud.

* * *

Thomas Evans, everybody will be glad to hear, is out of the hospital again and back on the job.

* * *

G. Van Werveke, who for eleven months assisted General Manager Gasnier of Pathe Freres, is now connected in an executive capacity with the Arrow Film Corporation. The Arrow is producing for Pathe.

* * *

There should be some word coming very shortly from Leonard C. McChesney. He was never known to keep quiet so long.

* * *

John Miller, motion picture syndicate booster for the Buffalo Times, is making The Astor his home quite frequently lately?

* * *

John Clymer, scenario manager for the Pathe company, is a busy man these days, with time for nothing but work. In fact he tries to tell us that he never did see anything in the fox trot or tango for a diet.

* * *

"Arthur S. Kane, Films," is the significant moniker on the door of a Candler Building office.

* * *

W. R. Scates, well known exchange man and otherwise pioneer filmer, and former associate of Fred Aiken, in Chicago, has been in town for the past week.

MAC.

MARGUERITE SNOW IN NEW YORK.

Marguerite Snow, the Metro star, has arrived in New York from Hollywood, Cal., accompanied by the Quality Pictures Corporation company of players, which she will head in future Metro features. Hereafter, Miss Snow will work in the east. "Rosemary," a five-part picturization of the play of the same name, has just been finished at the Quality-Metro studio in Hollywood, and Miss Snow appears in the stellar role. Paul Gilmore is featured with her, and there is a strong supporting cast, including Frank Bacon, the famous character actor. Previous to her appearance in "Rosemary," Miss Snow was co-starred with Francis X. Bushman in Quality-Metro features, the last picture they made together being "The Silent Voice."

BEERBOHM TREE COMING TO AMERICA.

Recent happenings in the busy Triangle field include the sailings of Sir Herbert Beerbohm Tree from London for America to act in the Triangle Fine Arts Films; plans for the organization of an eastern Triangle-Keystone company, and the extensive plans of B. S. Moss to show the Triangle service in upper Manhattan. Sir Herbert is under a ten months contract to act under the supervision of Director David W. Griffith at Los Angeles. The great roles he has made famous in England and America will be presented. Among them are Cardinal Woolsey in "Henry VIII.," and probably Bottom in "A Midsummer Night's Dream."

Stanley C. Kingsbury

HENRY "PATHE" LEHRMAN, managing director of the L-KO Motion Picture company of Hollywood, Cal., who has been paying New York City an extensive visit in the interests of his Billie Ritchie L-KO comedies, secured while here, the services of Stanley C. Kingsbury to act as his special representative. Mr. Kingsbury has been identified with the film industry for some years past, first entering the business as a showman, having owned and operated one of the first picture houses in Syracuse. Later he became associated with the Warner's Features, being connected with the Buffalo office, from where he was promoted to the managership of their interests in the Dominion of Canada, with offices in Toronto.

Stanley C. Kingsbury.

After serving for some time in that capacity, he associated himself with the Famous Players Film Service, Ltd., with which he became widely known in film circles. Upon his return to the States, Mr. Kingsbury again associated himself with the Warner's interests, which later became the United Film Company.

When Mr. Lehrman came to New York and desired the services of a man of wide experience and extensive acquaintance in the motion picture business, he sought Mr. Kingsbury and after drawing up an agreement satisfactory to both parties, appointed him special representative of the L-KO Motion Picture Company.

George Le Guere

GEORGE LE GUERE, noted for his juvenile characterizations on both the speaking stage and the screen, has been engaged for the role of "Bibbs Sheridan" in "The Turmoil," the five-part feature picturized from Booth Tarkington's famous novel of the same name, which is now in process of production at the Columbia Pictures Corporation studio for release on the Metro program. Valli Valli, the versatile English actress, is starred in the production.

George Le Guere.

Mr. Le Guere was born in New Orleans, and comes of an old Southern family that came to this country from France with Lafayette during the Revolution. He was educated at Georgetown University in Washington, D. C., and was one of the youngest graduates of that famous old university, obtaining his master of arts degree when he was twenty-one years old. Although still a comparatively young man, Mr. Le Guere has created twelve prominent parts in notable Broadway productions.

Mr. Le Guere made his debut on Broadway as understudy to Robert Edeson in "Strongheart." Since then he has supported such well-known stars as David Warfield, Lena Ashwell, Lulu Glaser, Gertrude Quinlan, Eleanor Robson, William Hodge, Gertrude Elliott, Ada Lewis, Blanche Walsh, Dorothy Donnelly, Edmund Breese, Walker Whiteside, Tim Murphy, Jane Cowle and others.

He made his screen debut in "Bachelor's Romance," with Famous Players, and made his first appearance under Metro auspices in "Destiny, Or the Soul of a Woman," in which Emily Stevens is starred. His success in that picture was sensational. Mr. Le Guere is a prominent member of the Lambs Club and is a great lover of the water. He spends all his leisure time fishing, swimming and sailing. He has written a number of short stories that have been published in the magazines, and he has had some success with dramatic writings.

Julius Steger Joins Metro

JULIUS STEGER, the well-known stage star, who recently appeared with tremendous success in the photoplay versions of "The Fifth Commandment" and "The Master of the House," is the latest addition to the long list of stars under the Metro banner, which includes Ethel Barrymore, William Faversham, Emily Stevens, Mme. Petrova and others equally notable. Mr. Steger has signed a contract with the Rolfe Photo Plays, Inc., to appear exclusively on the Metro program. His first appearance will be in the stellar role in "The Blindness of Love," a comedy drama by Ruth Comfort Mitchell. It will be released on the Metro program in December.

Julius Steger.

Mr. Steger has had a varied career on the stage, displaying remarkable versatility. He has appeared in everything from musical comedy to tragedy, but it is in strong dramatic roles that he excels. He was born in Vienna, the home of light opera, and came to New York when a youth. He first attracted attention on the stage as the leading support of Marie Tempest. Since he has created the leading roles in numerous musical productions on Broadway. His last appearance in light opera was in Victor Herbert's "It Happened in Nordland," with Lew Fields. Soon afterward he appeared in vaudeville as a serious actor, presenting "The Fifth Commandment." This remarkable transition met with the hearty approval of the theater-going public and Mr. Steger has enjoyed seven prosperous years as a headliner in vaudeville.

Mr. Steger is gifted with rare dramatic talent that reaches the heart. He has always been noted for his natural acting, which makes it the more impressive and convincing and adds to his work as a screen artist.

ESSANAY DOES ANTI-TUBERCULOSIS SUBJECT.

Essanay has just completed a two-act photoplay for the Wisconsin Anti-Tuberculosis Association of Milwaukee. The film, which is called the "Power of the Penny," depicts all the horrors of consumption and shows the detail of the work being done by the association to stamp it out. The plot contains a powerful love story and is an intensely interesting romance as well as a technically instructive story. Scenes were made in the streets of Milwaukee, in hovels where entire families were stricken with the disease and at the sanatorium and free dispensary. The work of the physicians in the hospital as well as the life of the patients was shown in detail. It is a story that touches the hearts of all and makes them go out in sympathy to these unfortunates. The photoplay will be shown throughout the state in the association's fight against tuberculosis. It will afterwards be loaned to other organizations for exhibition, in order to show the public the conditions existing and arouse it to determined action to wipe out the white plague from the country. The photoplay was directed by Richard Foster Baker, and a staff of Essanay players take the leads in the drama.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.

Throwing Away the Scrap Book

By Herbert Case Hoagland.

IN THE Moving Picture World, dated October 23d, there was printed a very interesting and timely article entitled "Footage Presswork," written by the versatile Epes Winthrop Sargent. To quote Mr. Sargent: "There are three kinds of press work, the kind the press man writes to show the Boss, the kind he gets printed to show the Boss, and the kind he gets in to sell film. If the footage standard were replaced by intelligent judgment, there would be more of this third class." The Selig Company is probably the only large concern now manufacturing motion pictures that has absolutely discarded the scrap book. That ponderous volume which in so many offices occupied a most conspicuous place, has been thrown away by the Seilg Company.

What is the good of a press scrap book? To our mind it but feeds the vanity of the press agent, and occupied valuable time on the part of his employer who must drop all work and repeatedly scan the volume when it is carried into the sanctum by the publicity man.

I am not saying that all publicity men carry in the scrap book to the Boss at any and all times, but some of them do—just like this:

"Excuse me, Mr. Jenkins, but I want to show you that last story I wrote and just see how 'The Woman's Own Defender' has eaten it up. Really, I didn't think it would go so well when I ground it out."

And Mr. Jenkins must hoist the big book on his knee and murmur, "Very good, very good indeed!" when he may be thinking of other and more important things.

Alas the scrap book—pooh, pooh for it, say I, and there are many publicity men who will agree with me. There is generally a standing army hovering around that self-same scrap book, cutting and pasting and referring, and commenting, when their services could readily be utilized elsewhere. The Selig Polyscope Company really has no time for a scrap book.

And with the scrap book there should go down to dire defeat the sensational press story which too frequently it contained. The day has flitted by when the falling-off-of-cliffs story is a joy forever. The photoplay editors of newspapers and the editors of trade journals will not countenance this class of copy. It is true that one can hang a narrow escape yarn around a movie actress occasionally and it will yet be placed in type. However, when this class of stuff is published it fails of its purpose. The "rainy day" stuff is not relished by the exhibitor of motion pictures, it is not swallowed by the photoplay public and, consequently the prestige of the publication printing the dope, and the prestige of the motion picture manufacturing company countenancing the circulation of the yarn, are not at all enhanced.

William N. Selig and J. A. Berst, heads of the Selig Polyscope Company, have an iron-clad policy anent publicity. It is this: "Tell the truth." The truth can be told just as attractively, and in time the reading public will learn to put dependence in the publicity statements made by those companies that frown on undue exaggeration.

The old circus stuff is au fait. Those press agents who affect the circus style of copy and label every production released by their particular employers a "masterpiece," will shortly find their occupations gone. The coming publicity men must be men of education and brains, men of newspaper training who are able to know a good story when they see it and are able to write it honestly and brightly. The old-time publicity man had the "front," the publicity man of the future must have the stuff!

It isn't the "string" of clippings that counts in a publicity way in this day and age, whether the publicity be motion picture exploitation or otherwise. It is the medium that carries the exploitation, it is the reputation for honesty and veracity earned by any particular publicity department; it is the nose for news, or the knack of seeing a legitimate feature story and preparing the same conscientiously, that counts.

There is legitimate feature material to be found in the activities of any large motion picture manufacturing company without drawing the long bow. In a modest way we might point to our own exploitation of Otis Harlan in Hoyt's "A Black Sheep." Before this production was released we interviewed Mr. Harlan. He mentioned his life-long friendship with the late Charles Hoyt, during the course of the conversation. The thought came that the personal side of Hoyt from the Harlan standpoint might be not only interesting, but entertaining and instructive. And so it proved.

Mr. Harlan, in his articles on Mr. Hoyt, prepared from his notes by the Selig publicity staff, contributed, according to several theatrical critics, some heretofore unwritten theatrical history. His articles were sent out in plenty of time for editorial consideration. They all bore a certain release date. Some rare professional photographs owned by Mr. Harlan and kindly loaned by him, added great interest to the text. The Red Book Corporation of Chicago, Ill., used a feature story on Hoyt and Harlan embellished with photographs. The article appears in the current "Green Book Magazine" and is one of those rare instances where a feature article exploiting a film production, has appeared in a high class magazine without one cent of cost to the motion picture manufacturer. The Dramatic Mirror, the New York Clipper and many other high-class publications carried the "A Black Sheep" exploitation. The stories were very frequently embellished with pictures of Mr. Harlan in character and with scenes from the Selig Red Seal play.

And to come down to bed rock. Why did the above named and many other influential magazines and newspapers in this and other countries carry the Selig film publicity? Did they do it as a favor to the Selig Company? Not so you would notice it, for "The Green Book" never carried a penny's worth of Selig advertising and the same may be said of a majority of the other publications. Did they print the feature story to fill space? Again, no! Every publication throws daily into the capacious wastebasket more copy than is printed. Then why?

Because Otis Harlan's interview was news. It told unwritten history of one of America's greatest playwrights. It told of Hoyt's methods of work, his personal characteristics; it carried photographs of Hoyt never before published; it was an interesting, readable, yes, an important contribution to the history of the American stage. It was a kind of story that any editor would be glad to get, and they got it! There is scarcely a dramatic editor of standing in this country that was not apprised of the Hoyt story and few of them overlooked it. The story was placed properly, was valuable, and it went over!

The Selig idea of having Selig stars write their own stories of motion picture experiences was another happy publicity thought in our own estimation. It proved a new and novel twist, the stories are bonafide and contain personal viewpoints of notable actors and actresses. They sign these stories and the newspapers and magazines of the country are glad to get them. At least through the Western Newspaper Union, 700 of just one of these feature articles were circulated and used in newspapers and other publications, large and small, in one month. While on the subject of publicity, a word might also be spoken anent the character of the clip sheets issued. The Selig Company had an idea that a miniature newspaper not all Selig—a bright little sheet presenting picture news attractively, briefly, and carrying headlines that would appeal to the desk man and coax him to read the story underneath—would go. An editorial column of short original filler was instituted and due care was taken that the Selig Company was not mentioned in every item. Moving picture page editors were urged to clip and use this material. They have done so, and when we state that Selig "Pastepot and Shears" has a **paid** subscription list of a hundred readers when no subscription price is advertised, these readers paying each fifty cents yearly and being obliged first to write in and ascertain the subscription price, we believe the fact proves the worth of the publication.

And what of the scrap book? Isn't it better to have good, legitimate news and feature stories anticipated by many editors and read with interest or pleasure by many readers than to bury them within the heavy covers of a scrap book? Why the scrap book? When the story is circulated and read it may live in the minds of the public; it is dead within scrap book covers.

The Selig Company has thrown away the scrap book!

THE LESSON OF THE WAR

When the great war in Europe is over Ashley Miller will be able, if all his actors live that long, to complete what should be one of the most interesting pictures ever made. Two years before the start of the war Mr. Miller toured Europe with a small company and a camera. He had a pretty comedy-drama in preparation then called "When Love Grows Old." He took scenes in all of the countries, where battles are now raging, of these young couples of different nationalities and then "years afterward," in changed make-up. The latter scenes will be retaken showing the change in these countries since the war.

BRITISH NOTES

THE question of film caricature is one that must sooner or later occupy the attention of legal luminaries in something of the nature of a test case. The situation of the motion picture in such an eventuality is indeed difficult to define. In a recent application before the courts by the producers of "Three Weeks" to restrain a contemporary firm from circulating a burlesque upon the same subject, the vague term "visualization" was employed in all its elasticity to synonymise kinematographic presentation. We frequently hear in this country of authors disposing of the "visual rights" of their works to motion picture enterprises, but from specimen contracts of this description I have seen the term is an absolute misnomer. Literally interpreted, visualization means the right to present to the eye, as detached and apart from the verbal accompaniment, through any media. For instance, the adaptation of a play or a novel into a set of still lantern views or to a series of wordless stage tableaux is just as much a visualization as kinematographic reproduction, if not from a financial standpoint as profitable. A year ago in the "World" appeared a news item stating the heavy price paid by an American syndicate for the "entire visual" rights of a masterpiece of a famous English author. When I went to see the filmed version in a certain Eastern seaport town I was not a little interested to observe that the advertising enterprise of both manufacturer and exhibitor was being rewarded by counter attractions, each of a "visualized" nature. The scholars of a local school were the same week "presenting" the piece in silent tableaux and a local big-wig was on the Friday evening discoursing to lantern views taken from the book of the identical story. It is obvious from this that entire visual rights in a contract for kinematographic reproduction has one meaning in precept and another in practice.

To return to the caricature, a type of film that war has popularized, we can safely presume that the kinema cartoonist enjoys the same latitude and freedom as his brothers of the press and the stage. Custom and privilege have made him an exception to be tolerated. We periodically get Chaplin on the film—apart from Essanay releases—faithfully caricatured by Dudley Buxton, and there is no disputing the likeness. Yet the legitimate owners of "C. C." don't complain at this novel visualization, though one hesitates to think what would happen if an attempt were essayed to transplant him into more substantial productions.

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A short time ago I mentioned that the Society of Authors were instituting a canvass amongst eminent educationalists in this country, with a view to compiling a thoroughly representative collection of opinions upon the suitability or otherwise of the motion picture as a potential factor in education. The returns of this census are now available and inasmuch that the principals at British Universities were addressed make the returns all the more interesting. The questions asked of each with a summary of the replies were as follows:

(1) "Do you use the kinematograph in your classes or lectures?" Most replies to this query stated that the writers did not, on account of expense, and because their subjects could not be at present satisfactorily adapted to kinematographic presentation. The few affirmations included surgeons, agriculturalists, geographers, a zoologist and a vivisectionist.

(2) "Are you unable to do so owing to the expense, or lack of necessary supplies? (b) Or because you consider this method of teaching unsatisfactory?" To the first question the number of affirmative answers was surprisingly large. To the second opinion was more divided. Exponents of abstract arts and sciences did not hesitate to dismiss the idea as useless, yet on the other hand several saw a ready mission for the film as a capable text book illustrator.

(3) "If you consider the use of the kinematograph desirable but too expensive would you be willing to hire the necessary films if some central organization was established to lease them out at a reasonable charge?" Many of the assentors to the last query voted in favor of this.

Following these were six other questions upon similar lines and mainly embracing the foregoing points in detail.

* * *

The film tax continues to be the all-important topic for debate in the trade and the imposition of a three-cent-per-meter duty upon exports from Italy has furnished it with a new phase. Hope is not dead, however, in the British film importer and I hear there is every possibility of a radical revision of the film tariff. Only recently in the Parliamentary debate upon the subject an amendment of a penny per foot upon negatives instead of 8d. was suspended pending inquiries.

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The "London Evening News" continues its prattle regarding films and every day discovers some new mare's nest in its praiseworthy attempts to emulate the "Californian Eagle." Apart from the Selig scandal, which was promptly and effectively "nailed" by E. H. Montagu, libellous insinuations continue to be directed against well-known American personalities in the industry. By heeding these the manufacturers concerned are playing into the hands of a paper which is out for the free advertisement it badly needs.

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It is unofficially reported that the first month's Custom House receipts upon the new duty upon films imported to the British Isles amounts to £32,000.

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In addition to the thousands of charity performances in moving picture theaters throughout the country on Kinema Ambulance Day, November 9, a special matinee entertainment by celebrities who have appeared on the screen has been arranged to take place at the London Opera House on November 16. Their Majesties the King and Queen, Her Majesty Queen Alexandra and His Royal Highness the Prince of Wales will give their patronage, and the artistes will include Gladys Cooper, Phyllis Dare, Mlle. Delysia and M. Morton, Clara Evelyn, Florence Turner, Sir George Alexander, John Lawson, Billy Merson, Henry Ainley, Derwent Hall Caine, Albert Chevalier, H. B. Irving, Lupino Lane, Geo. Grossmith, Leonard and Yorke, Geo. Mozart, Charles Rock, George Robey, Ed. Sass, James Welch and others. W. A. Northam, publicity manager of the London Film Company, is the organizing secretary.

* * *

I mentioned recently of the prohibition at Saint Helen's (not Saint Helena) among other places of the film "Five Nights." The incident has provided a test case of the legality of local licensing authorities assuming dictatorship of what the public shall and shall not see that will be interesting to follow. The National Film Company, the owners of the English rights, applied in the King's Bench Court demanding the local justices at Saint Helen's to show cause why the prohibition should not be quashed. The application has been adjourned to enable the judges and counsel to obtain information of the nature of the film.

* * *

Why does the "Evening News" continue to persistently attack and urge the Government to tax American films? is the summary of a question in Parliament last week asked by Thomas Lough. "Because," says the same gentleman, "the company which owns the paper also owns a large film factory."

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The Channel Islands, those remote outposts of the kingdom close to the shore of France, were nearly placed in an unfortunate position through Mr. McKenna's new dictum. Films leaving London for exhibition there would under the ordinary rule have to pay tax upon every journey, but last week, in reply to Mr. King, M. P., the Chancellor stated that British and foreign films which have once paid the import duty will be allowed to be sent for short periods to the Channel Islands under bond and be exempt from further duty. I fancy many films will go to the Channel Islands for short periods for a rest and—a change.

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A firm to become housed recently in the handsome Selig edifice is Lucoque's, who are handling in this country the picturization of A. E. W. Mason's story, "The Four Feathers."

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Maurice Elvey, who left the British and Colonial Company early in the year to start producing on his own account under the trade name of Diploma Films, is now ready for launching his initial half dozen efforts. Each will be disposed of on the exclusive basis and each star, the former Hepworth villainers, Elizabeth Risdon, now Mrs. G. L. Tucker. Mr. Elvey is now at work upon picturizations of "The Greatest Wish in the World" and "The Evolutions of Catherine," both by E. Temple Thurston, a popular writer.

Thomas Bentley, of the Trans-Atlantic Film Company, Ltd., has just completed in express time a drama entitled "The Woman Who Dared." This must not be confused with the morality drama of a similar type, "The Woman Who Did," produced by the new Broadwest Film Company and dated for release about the same time.

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There is a touch of subtle humor in Paul Kimberley's statement respecting one or two rearrangements in the personnel of the London Thanhouser office. With gloomy countenance he admitted that his former cashier had gone to the front and that his secretary, F. Tims, was about to be married.

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The Itala film, "Cabiria," has been playing to capacity at the West End Cinema, off Leicester Square, for a fortnight. Its reception has fortified its retention by the management until Dec. 6.

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The net loss on the trading accounts of the London Film Company, Ltd., for the year ending September is over £28,000.

London Trade Topics.

A batch of the heavier feature plays of the Vitagraph Company is to hand this week and has with few exceptions been disposed of on the exclusive basis. The Gaumont Company has taken the much heralded railroad scena, "The Juggernaut," and a newer enterprise, the Samson Film Company has adopted "The Scar" and "The Criminal." "The Offending Kiss," as evidence of Mr. Smith's faith in the principle, is reserved for the open market.

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J. Taylor, the British agent for the World Film Corporation, has left Manchester for New York, whither he expects to fix up new representations.

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Walter Howard's melodrama, "The Lifeguardsman," which successfully weathered two seasons in London, and is still on tour in the provinces, has been selected for the initial effort of the new British Actors' Film Company.

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The next war topical of special note to be released will shortly be issued under the joint auspices of the Urban Trading Company and the Gaumont Company. It depicts vivid scenes taken immediately after the recent French advance in Champagne.

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R. F. Edmondson, of American Film Releases, has returned to London after a brief visit to the States.

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Among Will F. Jury's mail the other morning was a contribution of a thousand dollars to the trade ambulance fund from —— ———. Well the postmark was New Rochelle, N. Y. "Pop" Lubin has also generously come forward with $2,500.

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Climatic and atmospheric disadvantages were for a long time a serious handicap to the progress of British film production, but with the advance of kinematographic and optical science these have been minimized almost as much as ever they will be. Doubtless there are many American manufacturers interested in the development of the photographic side of the profession and the improvement in quality of films produced in this country, particularly in regard to exterior scenes. It would be hard to award the palm to any particular subject or firm, but as a criterion I would specially recommend "The Coal King," by the Neptune Film Company. The story is mediocre, even weak, the acting is fair, but the photography (in the print I saw) is, to say the least, Californian.

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Two producing companies were registered under the Joint Stock Companies Acts last week. The first is a new undertaking to be called the Vanguard Film Producing Company, Ltd., with a capital of £300 and a field of operations in Yorkshire. The next is that of Bamforth & Co. of the same county who have been in the home producing market with comedies for some time past. The capital is registered as £7,500, and henceforth it will be known as the Holmfifth Producing Company, Ltd.

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Burlingham, he of Vesuvius, the Matterhorn, and more recently Mount Blanc episodes, has disposed of an Alpine scenic subject, "Climbing the Jungfrau," to the Trans-Atlantic Company.

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A combined meeting was recently held in the metropolis of foreign film agents, buyers and exporters to discuss the effects of the new legislation upon the exporting side of the industry. Its deliberations as yet have not been disclosed, but it has decided to canvass foreign buyers for subscriptions to the Kinematograph Ambulance Fund.

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A representative of the Fox Film Corporation has been looking around for suitable offices down Flicker Alley way. Previous to the recent litigation in the American courts, the Fox Company was a comparatively unknown organization, and certainly exported few, if any, of its wares to this country.

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Max Pemberton's riotous comedy, "In Search of a Husband," has been done in celluloid and will be released next year. British Kinematograph Theaters, 199 Piccadilly, are the promoters of the enterprise.

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Chaplin is still very much on the carpet with the picture-going public, despite the many and strong attempts to "shove him under." Supporters of the boycotting policy of the Exhibitors' Association have found a temporary expedient for satiating public taste while at the same time "starving" the Essanay Company. Old successes of Chaplin, both with Keystone and the Chicago house, are being carefully renovated, and in some cases are fetching extraordinary prices for second-hand stuff. A suburban manager stated the other day that he had arrangements in hand for the supply to his circuit of one rejuvenated Chaplin film a week for two years ahead.

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Still another new series of English moving picture productions promises to come to light about Christmas. Ernest G. Batley, who did pioneer work years ago with the B. & C. and other companies, is at work upon a number of single and split reel versions of popular children's nursery rhymes. Mr. Batley has selected the insignia "British Oaks" as his trade-mark.

J. B. SUTCLIFFE.

Katherine Franek

KATHERINE FRANEK, who is fast forging to the front as a valued member of the Vitagraph Stock Company, says she became an actress through the exercise of a woman's "I will" against the repeated opposition of her parents. Miss Franek was born at West Palm Beach, Florida, December 25, 1888, and is the daughter of Abraham and Sarah Franek. She received her education at the De Land Seminary in De Land, Fla., where she studied until she was sixteen.

Katherine Franek.

Miss Franek's brother was in the managerial end of the theatrical profession, and during one of her summer vacations she decided she would become an actress. Motion pictures appealed to Miss Franek, and, watching them daily, it was but natural, with her inclination for stage work, she should apply for a position as a screen actress. In October, 1914, she joined the Vitagraph Company as a stock member, and in that organization, where there was more opportunity for advancement, continued her climb up the ladder to motion picture stardom. She is fully determined to become a recognized film star and is continually studying to fit herself so that she may gain this destination. The most important pictures in which she has appeared under the Vitagraph banner include distinct characterizations in such special features as "The Dawn of Understanding," "The Making Over of Geoffrey Manning," "Heredity" and "The Battle Cry of Peace," besides the portrayal of half a hundred characters in shorter pictures.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE appeal to motion picture exhibitors to get together and stick together is more opportune at the present time than any other period in the history of the business. It is sincerely hoped that the exhibitors of Ohio will give special attention to it, drop any petty jealousy, or other personal feelings that may exist, and combine for the general welfare of the business. No exhibitors who have any common sense will fail to realize this after learning of the appeal that comes from their fellow exhibitors in the District of Columbia. News comes from Washington that immediately after Congress convenes on the first Monday of December Rev. Crafts, the national spokesman of the official censorship agitators, will renew the fight for an act of Congress providing for motion picture censorship. Unfortunately the exhibitors in many parts of the country outside the District of Columbia have assumed that, being on the battlegrounds, the exhibitors in that territory are in a position to better fight the agitators than those located at a distance. It appears from the appeal that this is a mistaken impression. Mr. H. M. Crandall, president of the Motion Picture Exhibitors' League of the District of Columbia, gives timely warning to his fellow exhibitors throughout the country that the foe is getting ready for a hard fight and that the exhibitors of the District of Columbia feel they are almost helpless because the district has no representative in Congress and it is difficult for its residents to adequately exert their influence there; so that the battle is put up squarely to exhibitors outside the district, who have representatives in Congress and who should lose no time in placing the case before them. The time for the work is short, and quick and vigorous action is imperative. Moreover, it is necessary that the motion picture people prepare at once for proper representation to co-operate with the exhibitors in Washington when the time comes to meet the lobbyists of the opposition. Heretofore the picture people have been slow in getting to the battleground and upon arrival there have found the agitators in a state of wonderful preparedness. These straight-frocked and white-tied lobbyists are slick ones. No one can lose them in the crooks and turns of the lobby, so the motion picture people cannot afford to lose a minute, or allow the slightest opportunity to slip by. Mr. Crandall says the enemy has been at work so diligently since the last session of Congress that he feels the motion picture people will meet a formidable opposition. "I do hope that the exhibitors will take time by the forelock and get busy," he says.

* * *

The Board of Trade, manufacturers, exchange people, dealers in supplies, exhibitors, operators, everybody connected with the motion picture business and dependent upon its welfare should give quick response to the appeal from Washington. Exhibitors can do good work in addition to personal appeals to their Congressmen by securing signatures of their patrons and friends to petitions and urging them to write personal letters. It cannot be disputed that the moving picture "fans" exceed by far the hosts the opposition claims to have and a demonstration of this strength certainly can do no harm, and, to the contrary, may have a good effect. It will at least serve to counteract the intimidatory methods of the opposition and convince the lawmakers that when it becomes a question of political future there is a powerful element to be considered other than the church vote. When the proper time comes it may also be well to recall to the minds of the lawmakers the recent election results in the State of New York. The motion picture people stood together in opposition to the proposed amendments to the State constitution because they were denied representation in them. The proposition went down under a majority of over 400,000, while the Woman Suffrage proposition was beaten by only 150,000. No figures are at hand to show how many motion picture people voted against the constitutional amendments, or the influence they exerted against them, but there is sufficient evidence to show that they gave the proposition such a powerful punch that people who have an eye on their political welfare cannot afford to ignore them, or trample upon their rights. The motion picture people do not ask for anything unlawful, unjust or that may tend to injure the morals of the public. Equal privileges are their sole claim and aim. That was all they asked when their appeal was killed in committee by the constitutional committee at Albany, and if it becomes a case of political intimidation at Washington as it was at the last session of Congress, it would be well to impress upon the lawmakers to remember New York.

* * *

While official censorship is generally opposed in the motion picture centers, there are some people who feel that if it can be demonstrated that they are wrong on the subject and such censorship is necessary they prefer a national regulation, providing that such legislation would displace the bodies that have unnecessarily sprung up like mushrooms throughout the states, creating imposition upon the makers and exhibitors of pictures in even some of the smallest villages in the country. Mr. Crandall, of the District of Columbia Exhibitors' League, says he would welcome a national board if the cities, towns and villages throughout the country would accept the judgment of the members as their own; but he fears the temptation for graft is so great that the creation of such a board would only be an additional imposition upon the manufacturers and exhibitors—simply the creation at their expense of additional soft political berths.

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A curious state of affairs has arisen in connection with the official censorship board of Los Angeles, Cal. After reporting adversely on "Damaged Goods," the board allowed a reconsideration and finally became tired of the arguments, suspending judgment until after the Board of Education has an opportunity to see the picture. This is a sample of the operations of official censorship boards. The Board of Education has as much jurisdiction in the matter as the Board of Health has; and if the censors are not qualified to render a decision, or doubts as to the stability of the claims made against the picture are so strong that the board cannot decide, either the board should resign, or the exhibitor should be allowed to go on in peace. But the case presents a "nigger in the wood pile." A member of the censor board is a feature exhibitor in competition with the exhibitor who wants the picture passed and he strongly opposed its endorsement. It is entirely reasonable to assume that this exhibitor, and any other who holds a similar position, is in favor of official censorship. Be that as it may, his position only emphasizes the claim of the motion picture people that official censor boards have too many opportunities to curtail, or deprive them of, their rights. It would be better if no exhibitors became members of the censor boards. Exhibitors who have any respect for, or a desire to preserve, their constitutional rights should not sell them for such appointments. In the Los Angeles case the argument against exhibitors becoming members of censor boards is made stronger. The exhibitor-member exercised very poor judgment. It was very bad taste for him to sit on the board, or take part in any argument, when the picture of a competing exhibitor was under consideration. He was practically sitting in a judicial capacity and his action is subject to the same criticism as would that of a judge who might preside in the trial of a matter in which he has a personal interest. The latitude official censorship boards have for infringing upon, or depriving others of, their rights is one of the strongest arguments against their existence. Another point against them is that the members may use their office as the Los Angeles member did with impunity. If a judicial officer did the same thing he would be subject to charges. The only charges provided for in the laws creating the censor boards are those relating to the pay they receive for their unconstitutional work.

* * *

All hats off to the motion picture exhibitors of Pittsburgh, Pa. To quote the language of the day, "they have the right dope." They made the candidates for city and county offices in the recent elections show their hands on the motion picture business before endorsing them.

* * *

Motion pictures have discarded their swaddling clothes. They are now "grown-ups," developed and strong, fearing no counter attractions. Joseph Brooks, a veteran among legitimate theatrical managers, can testify to this. He created a revival of stage production of "Trilby," with an all-star cast headed by over half a dozen leading actors and actresses of this country and England. He closed the show in Boston and returned to New York last week, saying that opposition of "Trilby" in photoplay form had killed his business. He says advertisements by the picture people, "Why pay $2 when it can be seen for 25 cents?" was the shrapnel that drove his company from the trenches, but such publicity was only incidental. Most of the regular shows today are hanging out signs reading: "This is not a moving picture show," but that has not reduced the number of regular shows that are silently stealing back to the old home town.

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT**

Different.

SOUVENIRS of clips of film are common enough, but Paul Gyllstrom, who does the press work for the Palace theater, Santa Barbara, has something else. His letter explains the idea:

> Am enclosing a sample of a souvenir that is being distributed at the Palace theater, Santa Barbara, during the run of the twentieth chapter "The Diamond From the Sky," Sept. 27 and 28. While my main job is with the Morning Press, I look after the Palace press work, and this little idea was my own and sanctioned by President S. S. Hutchinson, of the American Film Company, who instructed the cutting department at the studio to have surplus negative saved for us. This stunt could only be pulled off in the home of any production and also in the case of a serial, as it took several chapters to provide the couple of thousand souvenirs to be distributed the next two days. We may not have enough for all, but have given notice that they will be distributed as long as they last.

We are not so certain about it being impossible for theaters outside of studio towns getting hold of the negative. Most companies make two negatives of each scene and some throw one of these away. In any event there are always clipped ends they might be glad to sell. The idea is that each envelope contains two frames of negative with the suggestion that the recipient can print up positives on paper or have the frames enlarged professionally. It is a good scheme, but we would suggest that the name of the theater should have appeared upon the card as well as on the containing envelope.

Enlarging on the idea, it might be of service to the press man of some company who wants to reach the exhibitors with a new appeal. Four or five frames of negative from a new production might appeal to the exhibitor and the cost would be small in proportion to the return.

The Right Idea.

In sending in a small program for the Liberty, Jamesburg, N. J., Adolph Hoerl explains:

> The paragraphs as they appear this week on the back page are written on account of a rumor due to the opening of another house. The town can only stand one house and an account of my brother and myself being merely young men some one got the idea that we were going to quit, or else our opposition started a rumor to that effect. We are still "alive."

That's the right idea. If opposition comes, fight it intelligently. The three paragraphs are self-explanatory. They seem to cover the ground. The house has been run properly. Now that invasion is threatened, they can simply point to their past record. It backs them up. That is the way to run a theater when you have the only house in town. The program is a small four-pager, but the facts are set forth well and attractively.

> AN EXPLANTION.
>
> The management regrets a rumor which has been circulated, verbally and otherwise, to the effect that the Liberty Theater is about to close up. We want to say that there is no truth in the rumor.
>
> OUR STANDARD.
>
> Once our standard is set no cause can lower it. We are giving our patrons the very best the market affords, but our extra efforts are more than counterbalanced by the expressions of appreciation we hear on every side.
>
> A RECORD.
>
> No one, either upon being questioned or voluntarily, has expressed dissatisfaction at any picture shown at the Liberty Theater, even down to the little one-reeler. We are proud of that. If you have seen one you were not satisfied with, help us break this record.

New.

The Circle theater, Easton, Pa., sends in a new form of program with the remark that they have sought to make it as perfect as possible. They now have the weekly program on the front page, but they do not dress it up to look like a program. They use tabulated style for the underline and full face type, but the program for the week goes in plain, solid Roman and no display. It is the current week they mainly seek to advertise. It should be advertised on the front in display type. The underline should be advertised on the back in display type. The details of the current program may appear on the two inside pages. They waste a lot of good space with extended synopses that do not mean as much as ten smartly written lines, and they have no space for house talk because they smear the pages with reprint. It is not necessary to take a page to an attraction. Keep the program to a single page of smartly written stuff, keep a condensed program on the front page and the underline on the back and there will be one solid page and part of another for sound house talk, if they will study how to write house talk. The fault at present seems to be an inability to write pulling stuff. If it cannot be done, they should arrange to have someone else do it for them. It is not enough to have a program. The program must be a worker.

Awkward.

Perhaps other than those people who pay will notice this lapse from a Minneapolis house. It says:

Request for an
Address card
at the
Blank theater

It is awkward English. You make a request *for* a card or you request a card, but you do not "request for." Somehow the use of good English suggests good management—and the reverse.

This Is Pantages.

Really this picture doesn't belong in this department, but if the Boss can't think of anyone else to wish stuff on he puts it in our box, and so it happens that we get a letter from the Pathe exchange in Seattle with a picture of Alex Pantages standing between two Lillian Lorraines, which is a most happy situation. The cut is partly reproduced to show a man who from a very small beginning has left his impress on amusements on the Pacific coast. Mr. Pantages is running Neal of the Navy, which is why the picture is sent in by the exchange, but he is doing more than that. He is running regular houses with pictures as an attraction and he is running them right because he is a natural born showman who has built one small house up into a circuit.

Uses Car Cards

J. F. Fleitas, of the Monroe, Key West, sends in a postcard photograph of a car card sign he uses. These are metal signs painted or pasted with one-sheets as seems most advantageous. We gather that the car company makes no charge for this since it brings business to the line. Mr. Fleitas seems to think the idea reasonably new, but nearly thirty years ago it used to be part of our Saturday night outing to take a chance on getting kicked in the head tying theater banners to the horsecars as they came into the stable. It is good advertising not only because the signs are run the entire length of business streets, but because each car carries the same sign and repetition helps.

He also sends a rather long vest pocket with two weeks in one This is all the more reason why the days should be dated, but they are not. A card half the length, issued each week, would probably be better, as it would not have to be carried for so long and would not stick so far above the pocket as to be torn by the coat. Four inches, at most, should be the length of a vest pocket.

Well Planned.

The Stanley, New York City, sends in a private mailing card, four by eight inches, with a weekly program on the back. The card is white and is printed in red and black. The program is run by dated days, the headline title in full face, others in Roman caps and the names of the players in red. A red star still further designates the star features. The double printing costs more, but intelligent use of the second color makes the card doubly attractive. The front carries the line "You can help us," as the attractor, the explanation being that they pick their service from 115 reels weekly and will appreciate the comment and suggestion of the patron; always a strong appeal to the man who wants to attend to the other man's business instead of his own.

Got Him Guessing.

Ralph Ruffner, of the Liberty, Spokane, sends in a few samples of newspaper work, including one that he thinks is his, at least he writes:

> I am almost positive the enclosed ad is ours, for I am able to make out "The Liberty" and "Hope-Jones." If it is, I never saw such guys when it comes to sticking to copy. We told them very distinctly that we boasted 1,200 roomy, comfortable divans, and here they've gone and balled it all up by saying "1,200 komfortabla, rymliga divaner I."
>
> It all came about this way: We got wind of a big celebration—a sort of a harvest festival to be held here in Spokane the last three days of this week, and having been informed that there would be in the neighborhood (that's the word, I hope it proves true) of 35,000 Svenskas (Swedes) and other good folks in town, thought it a good gamble to go after all of them and, perhaps, fill up the 1,200 K. R. D.'s with some regular joy seekers. To embellish our program and make it look like it was all for them, we fortunately secured Miss Esther Sundquist, a highly talented and very popular young lady violinist. What's in a name? We shall see.
>
> Along with this you will find several samples of our newspaper efforts, ranging from a full page down to four tens. Sobs of anguish prevent my telling you how much we pay for space in the newspapers of this handsome city, but if you will consult the Clearing House Reports of Spokane, each bulge therein is evidence that the Liberty had paid an ad. bill the day prior. All decreases in same proportion!

That isn't as bad as being called a "Hvilken teater" offering a "Biografprogram." Still it probably paid as it is the only picture house represented in the special issue.

The remainder of the samples are a liberal education in how to tend to business when you write advertising. Advertising costs money, as may be inferred from the last paragraph of the letter, and when they pay line rates they do not experiment. They do not load the space down with all sorts of type. They put in a few big lines and then build up to those lines instead of trying to hide them behind other big faces. It looks like poor argument to say that a few big lines are better than many, but the big lines will lead to the reading of smaller lines if they are given a chance and are not overshadowed, and it is a realization of this fact that makes the Ruffner advertising work for the house. The really clever advertising man is the one who makes a half page do a full page draft.

Advertises for Guests.

The Broadway theater, Charlotte, N. C., runs in its house organ each week a few items like the two reprinted:

> If she will only not be too busy to read Movie News this week Miss D. Y. of 616 East 5th St. will be presented with passes to the Broadway if she will call at the box office.
>
> To, in a measure, show our appreciation of their regular attendance at the Broadway we wish Mr. and Mrs. Jack J. of No. 3 North Fox St. to call at the Broadway box office for complimentary passes.

In a small town every one will read the sheet to see who gets the passes and it makes for general interest.

A Booster Night.

Mrs. R. R. Moore, of the Ideal, Akron, O., who runs her house on brains and personality, has found another new one. She has been running a slide that reads:

BOOSTER'S NIGHT

(Date here)
Bring a stranger to "your theater"
We are always boosting for you.
Here's your chance to boost.

And for that night she planned new hangings for stage and house, new framed photographs and a show a little better than usual. If your patrons are your friends, try a booster night. The stranger is the one you want to get. The regulars you merely have to hold. If your regulars get you your strangers it works two ways, you get more business and the newcomers feel among friends. No matter what you may think about votes for women, you simply have to hand it to Mrs. Moore now and then.

Uses Its Own.

The Mecca theater, Dayton, O., uses its own colored program with a really fine cut of the house apparently falling into a subway trench like Broadway, New York. If the drawing can be worked over to escape the suggestion that the house is headed straight for the bottomless pit, the effect would be much better. Black, blue and yellow are the colors used and these are handled effectively on the back page for a border for the underline. The current program is run on the inside pages with inconspicuous foreign advertising top and bottom. The matter is snappy and well prepared. It's a good program all except the bottom of the front page, but the artist fell down on handling his color.

Spasmodic.

Will J. Glaser, of the Grand, Faribault, Minn., sends in some circulars which he says they use spasmodically with good results. The results would be better were they used regularly, for well prepared advertising such as this gets its best effect from regularity of appearance. Get the people asking for your advertising instead of having to force it on them.

Mr. Glaser uses an exceptional quality of stock, six by twelve. One circular, the first, is printed on both sides and can be folded into three to suggest a mailing card, but is printed with an address to "Mr. and Mrs. Grand Theater Patron, and Family," which is too long. The other part to show reads:

SAFETY FIRST!

Safe to Take Your Mother, Sweetheart, Sister, Wife or Brother—*To The*—

Good Photoplays
Good Music
Good Cheer

GRAND
"The Theatre Beautiful"

The Grand
Has a Charm
All Its Own

In another issue Mr. Glaser gracefully dodges the "Not good Saturday and Sunday" line. He prints a matinee coupon good when presented with ten cents and adds "Not good Sunday, Oct. 3, or thereafter." This sounds much better. Mr. Glaser is fortunate in having a printer who cannot only set type but who can display it.

And It's So.

This is from the Olympian, the house organ of Harold and Helen Ballou in Seattle:

> MOVING PICTURE WORLD REVIEWS.
>
> The reviews of pictures to be presented at the Olympian that are published from time to time in The News are taken from the Moving Picture World, and represent the ideas of experienced critics, uncontrolled by any influence.
>
> Doubtless many Olympian patrons read the Moving Picture World and they know that the reviewers write truthfully and fearlessly. Many pictures are flayed mercilessly, many others are passed as "fair," and when a picture is called good, it is good.
>
> These criticisms are dependable.

Did it ever occur to you that if you say a thing is so it might strike the man from Missouri that you are prejudiced and that perhaps the comment from this paper will be more readily accepted? Let the paper work for you in every way. Make the fullest and most intelligent use of it or you are not getting all you pay for.

Print and Duplicator.

The National, Cleveland, O., uses for its advertising a folder printed on one side and mimeographed on the other. Presumably a large stock of printed sides is run off and used for multigraph work week by week. The sheet is seven by ten, folded twice and mailed under one cent postage by being sealed with a tiny red wafer. When folded one side presents the address and the other this happy line:

Not Merely "Moving Pictures"
But
Honest to Goodness Photoplays.

The third fold carries a little house talk that is presumably changed with each press run. The other side is left for the reproducing work and this is very well laid out with detailed dated programs and running comment with an underline chat and coming features. Whoever prepared the matter has an orderly mind for the disposition of the text is excellent. If, as would appear, this is done on a flat bed reproducer instead of a mimeograph, it will be possible to use rule and border work to good advantage with a very small outlay for type material.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Mr. Frambers Says:

HERE is a meaty letter from Clarence Frambers, editor for the Selig company. Pay particular notice to the third paragraph. If you are told that a company wants a certain type or types of stories, do not use it as a dumping ground for everything you have in stock on the off chance that it may be sold. This is one reason why so many editors keep their tips under cover and you are robbed of a chance to sell intelligently. Now listen to Mr. Frambers:

> In response to my notice in your department for scripts of a certain character, which you so kindly printed, I am in receipt of some remarkably good material and am buying quite a good deal of it; however, I would like to offer a few suggestions which, if brought to the notice of the scenario writers reading your articles, would save a great deal of time and extra work.
>
> I neglected to state in my letter to you that we had moved and our address is now 58 East Washington street. When this company moved in April it was so stated in every motion picture trade journal and therefore I took for granted that the alert scenario writer would make note of the change. Two months ago I had a special stamp made reading "Please note we have moved to 58 East Washington Street." This was placed on every rejection slip sent out. And yet I get from 200 to 300 scripts every day addressed "20 East Randolph Street." The post office department are getting after us as this pile of letters have to be readdressed and are held up and delayed.
>
> Despite my explicit letter stating my wants I am getting piles of war stories, slap stick comedy, four and five reel features, one reel society dramas and then a note is enclosed stating "I saw your notice in the MOVING PICTURE WORLD for scripts." These are just what we don't want.
>
> Scenario writers also make a serious mistake when writing western stories. If they are rejected they complain because no one else buys western stories. There's a reason. Most writers will send in western scenarios with several large "sets" and "city" scenes, etc. They don't seem to realize that when a company is making nothing but western stories they are out in the mountains or on the desert far away from a studio, a city, or society hangouts. Western stories must be western throughout and not start in the city and end up on the desert. If interiors are necessary make them very simple.
>
> The only company we have making western stuff is headed by Tom Mix, who is a dare-devil and an expert on horses. He does stunts on horses that no one else ever dares to attempt. Hence you will see when a script comes in calling for a great deal of heavy or emotional acting on the part of the "hero" or a large cast that it is not available for our use. All this could be avoided if the writer only "took in" a few of Tom Mix's pictures.
>
> Scenario writers frequently complain of their treatment at the hands of editors, but I can readily appreciate how some of us busy men lose our patience and close up like a clam. I said in my letter that I would, when deemed expedient, make criticism and offer suggestions on rejection slips. So far about two dozen have "come back" at me saying they don't agree with me and want an argument. This is very discouraging.
>
> Also wish to state that I have some ninety-five scripts in my desk that either have no addresses on them or the scripts have come back undelivered. If an author puts his address on his script and it comes back undelivered, what's the answer?
>
> And yet they come in without return postage. Wurra wurra.

Just Once.

If you sell an idea, sell it unless you tie a string to it that is recognized by the purchaser before buying. Your interest in an idea lies in several forms, if you take the trouble to reserve to yourself all of those forms and give proper notice of such reservation. You can take the same idea and make it into a novel. You can sell first the serial rights, then the book rights and perhaps the second serial rights. Then you can make it into a play, and later, perhaps, into a grand opera. You can make a song or painting from it and copyright each of these forms, but each purchaser of any right must be advised that the other rights are reserved—and it does not pay to try and sell the motion picture rights alone unless you are a very well known author whose work is in great demand.

Recently a woman who had cut down a novel to a few hundred words to submit in a newspaper fiction contest wanted to know if she could take the idea, in the event of winning a prize, and write a novel, too. Another author wrote that he had sold a story to a certain company and that they had produced it so poorly that he wanted to do it over again, as the screen version was almost unrecognizable. In neither case could a favorable answer be returned. If you sell a thing without reserve you relinquish all rights.

The New Touch.

In the November American magazine appears a story that in very similar form has been done dozens of times before. In this case two men are cast upon a desert island after a shipwreck. One, who lands unconscious, holds a draft for a million dollars, the proceeds of the sale of a business established by the other man's father. Before the wreck the financier has been justifying his conduct in taking over a broken down business, building it up, incorporating it and making a profit of $950,000 on a $50,000 investment. When the financier regains consciousness he finds that the other, arriving there first, claims the island as his own. He is able, physically, to uphold his claim, so he amuses himself by taking the other to board at a prohibitive price, and when the million dollar draft is exhausted he pays him a salary on the same fantastic basis and issues script. The financier toils away while the man he called a dreamer lolls comfortably in the shade. Up to this point the story is like a lot of others and probably would not have been accepted by any magazine, but there is a new punch in the climax. When rescue comes the financier not only has script for the million dollar draft, but the other man owes him an additional $150,000, or some such sum. It was this last point that made the story different from the others and gave it a reason for being. It is the same way with stories. You can get the old ideas over if you can get a new tang to the climax.

Distractions.

In the August Green Book David Belasco says that following the first night of Marie Odile the pigeon that flew down and perched upon her shoulder was cut out because people wondered how the bird was trained instead of following the play.

An entire department could be given to instances wherein something similar hurt even where it did not ruin a photoplay. Down stage a tender hero and moist eyed heroine are parting. He is going to the wars. The rest of the army of nineteen persons is standing at the rear waiting for him to come along. The general playfully pricks a private in the calf with his sword. The man yells and his fellows laugh. The scene is spoiled. The director is to blame? Perhaps. Perhaps he thought it was good by-play. More likely he was too busy shouting at the players in the hope of getting them to give a good imitation of acting instead of playing they were a couple of bean poles. But if the scene in the script had the soldiers waiting, then the author primarily was at fault. He should not have left the men on. A scene shows the army. The girl comes in. The hero obtains permission to say good bye. They leave the scene. They are seen in another. Back to the army.

Christmas Stories.

Stop work on that Christmas story you are writing, because it very probably will not sell. It used to be the fashion to release special stories for Christmas and Fourth of July and Memorial Day and Thanksgiving and all the rest, but the exchanges kicked and little of this is done now. A film lasts from 90 days to a year. When an exhibitor using a junk service puts on a Christmas story in May it is a dead giveaway. Such films must be retired soon after Christmas and the exchanges do not get proper booking value out of them, so most manufacturers no longer make seasonal stuff.

Gone!

Recently authors who have submitted scripts to the Keystone company have been receiving letters from Henri Nuss, one of its editors, praising their work, but deploring their lack of technical knowledge; a lack he offered to supply by letting them have the manuscript of a book he had written but was too busy to publish for a consideration

The matter was brought to the attention of the Keystone company and it was found that Mr. Nuss had copied the names of all who had submitted scripts to Keystone and was carrying on an agency from this mailing list. His connection with the company has been severed.

Regular film companies do not find it necessary to augment their income by such petty means and they do not permit their employees to use company property or their standing with the firm to further their own ends. Any time you get a letter supposedly from an editor, offering what seems to be an inside track to the studio, let the others bite

Langley Not Moore.

Kenneth D. Langley writes that he is no longer associated in any way with the "Elbert Moore" concern, but is with a producing company. The "Elbert Moore" advertising is continued and Mr. Langley's note gives the suggestion that he never was other than an employee of that concern.

Both Unconvinced.

Remember, we recently wrote of a man who had read the old Lubin form sheet we prepared long ago, but who could not see the use of a text book. We argued that if he had found a four-page sheet helpful he might gain greater aid from a larger book. He apparently took the general comment for a personal reply, though there have been others with the same idea. He writes:

> I'll take my medicine cheerfully and without a whine. It is certainly bitter, but it is good. I am open to your criticism of my method. To make me feel sore is an impossibility. That column in this week's issue of the Moving Picture World has taught me a lesson, but still I shall not yield. The Lubin form sheet written by you is great. Your "Technique" surely must contain a lot more that is helpful. But let me tell you, without egotism or glory, since I have learned the construction of a photoplay I have discovered another thing. I have found out that there is a God within me—the real self, the soul. That is what shall guide me until I reach the pinnacle of success.

This writer has found that within himself is to be found success and only within himself. This is the Great Discovery for the writer, for the man who seeks to replace his own mind with a printed text book is forever and totally damned in that he will never learn to think for himself but always will be a leaner.

But on the other hand to discard all help, to reject all aids, is almost equally foolish as to seek to get others to do your work for you. There are many things that can be communicated by means of the printed word. If these facts can be acquired and digested it lessens the length of the novitiate and sends the novice forth better equipped. He has been enabled to take the right way from the very start instead of making innumerable detours down blind alleys and cul-de-sacs. He has not profited by these side journeys, he has merely wasted valuable time, where the use of a guide book would have designated the proper paths and he could have concentrated his energy upon reaching the goal.

No text book or lesson course can ever supply the lack of inherent qualification, and no success can ever be based upon other than the author's own effort and experience, but a text book can direct the effort into the right channels, and by enabling the aspirant to avoid useless labor, provides him more time in which to experiment along the proper lines.

Euclid crystalized the principles of geometry. Surely that is no reason why the geometrician should discard the work of Euclid and seek to rediscover the problems for himself. Euclid tells that the line a-b must equal the line a-c. In that simple statement may be contained the result of much study that, once the discovery is made, might be better applied to the practical application of that fact. In the same way the text book on any subject states the theory and leaves the practice to the pupil.

We are not particularly interested in pushing the sale of Technique of the Photoplay. We are interested in starting the would-be writer upon the right path, and it is for that reason and not for the sake of financial returns that we urge the student to provide himself with a guide, then to study it and lastly to do the practice work that ALONE can bring success. For nearly two years we have been giving free tuition to a certain writer. He has made a couple of unimportant sales in that time, but this is the only tangible result he has to show, but he is getting a foundation that, when the sales do commence to come, will enable him to write not one but scores of thoroughly good story plots. We could have coached him to a flash in the pan a year ago, but he wanted to be a real success. It takes longer—much longer—to build the two or three-story foundation of an office building than it does to erect the upper floors, but once the foundation is there the twenty or thirty stories shoot up as though by magic. The foundation does not show, but it must be there. It is the same in story writing. Take your text book and build your foundation. Then when you come to rear the superstructure, you'll have something to build on.

Chances.

"What chance do we little fellows stand?" demands a writer who has seen in print that the market is growing better. He goes on to say that he can write a pretty good one-reel story and now and then a two or three, but does not yet seem able to write five and six-reel features.

What chance does the milk man stand? How about the baker? One sells milk instead of ice cream and the other deals in bread instead of cake, but that is no reason why they should be looked down upon. There is a chance, and a good one for the so-called little fellow, and it is going to get better as time goes on. One and two-reel stories are necessary to the rounding out of a program and there is a slow but certain return on the part of some houses to the mixed program. These one and two reels can be taken care of by the authors who cannot yet get up to the four and five-reel feature standard.

Exhibitors like five reels because they can concentrate their advertising upon a single subject and make the noise tell. Manufacturers like the big reels because they cost less in proportion to manufacture and sell for a larger proportionate rental. So far it looks bad for the one-reel man, but there is the public to be reckoned with. They want one-reels and some of the more alert exhibitors realize this. More will swing into line when there are better one-reel stories put out. Already some manufacturers are beginning to see this and are looking more carefully to the one-reel men. It's easy enough to give the man with the big name a thousand dollars for a five-reel story, but he won't write one-reels for $50 or $75 each, and they must be had from some source. You wait and see. What would happen were all the magazine publishers to suspend their issues and print only novels?

Rejection Slips.

A wrathy novice designates rejection slips as lying swindles in that they do not mean what they say. Quite true, but the self-same correspondent would be still more wrathy if the editor told him what he really thought. It is no part of the editor's business to offer criticism and to do so would be to engage in a perpetual correspondence with those who sought to traverse his opinion, so he simply uses the time-honored rejection slips and lets it go at that. Don't call the editor names. If you write the type of story that such a mental attitude suggests, the best way to get square with the offender is to send him more scripts.

Getting Names.

Herman A. Blackman, being in the Railway Mail Service, has naturally turned to home sources for suggestion. He finds in the U. S. Postal Guide a fund of names for people and places. Mr. Blackman writes:

> I have an idea which it may be worth while to pass on. It is about names. Lots of times it is pretty hard to get names that will exactly fit the characters. Of course, I have unusual facilities for this. I can go to our card index directory and have some 30,000 names to choose from. Or I can watch the names on the letters which pass through my hands every day—between 5,000 and 15,000 of them. But I do not get my names that way. When I am troubled to get a suitable name, I go to my list of U. S. postoffices which the department puts out each July. I can find any kind of name I want—surnames or Christian—male or female—and it is never a very long hunt to find them either. It is a very helpful thing.
>
> These lists of postoffices are of value in other ways, too. If one is writing a story which has been given a definite location as to state and has also to name a town in that state, he must be very careful not to strike the name of a *real* town of that state. For instance, Jonnson, O., would do for a fiction name because there is no such P. O. in Ohio. But if you used Johnson, Ind., as a fiction name, you might get into trouble, for there is such a P. O. in Indiana. Thus, the book becomes quite handy to have about. It can be obtained at any first-class P. O. for practically the cost of manufacture. Sometimes an acquaintance who is an employee can get an old discarded one for nothing.
>
> Another thing about these books. There are a thousand stories in them. Hundreds of odd names of postoffices, each containing the germ of a story. "Calico Rock," Pirate Cove, Cave-In-Rock, Greasy Ridge, are just a few of the names which, to an imaginative mind, project a story. If I ever run short of material (which I can't see how it ever could happen) I will go to my list of postoffices and write the stories suggested there.

Unless we are mistaken, the Guide is printed by a concern in Albany, N. Y., and comes in two forms, one listing offices in toto and also by states and a cheaper edition giving only the entire offices and not classifying by states. As Mr. Blackman suggests, there are story plots to be found in the names of towns if you know how to look for them. There are stories to be found in almost anything, for that matter.

As to names, we think that apt naming of characters (and this does not mean calling the hero Jack Goodman and the villain Ben Bendit) helps a lot in giving color. It pays to go to a little trouble to find names. When we get pressed for a surname we turn to a year book of a fraternal order listing some five thousand names. For a foreign name we use the World Almanac, which gives the list of the diplomatic service. For Indian names we have a couple of publications of the Ethnological bureau and found some Arabic names in the index to the Koran. The index to Josephus similarly gives Jewish, Roman and Greek names. Some of the mail order papers offer lists of names under the general classification of "Naming the baby" that will offer plenty of given names, but the extremely old and the long and the uncouth should be avoided.

Certain names suggest strength and others weakness. "Percy" and "Clarence" are "dude names," and even the suggestion of "Percy, the Cowboy" is regarded as humorous; but there are other and newer names, if you will take the time to dig them up, and the novelty might make additional appeal to the editor, though "Clarence," as it stands will do well enough if you do not employ the name in a leader, though a name better selected might be written into the leaders merely for the effect. It will take more than a single book to help you to names, but it is worth while collecting them.

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IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

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Question No. 113.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

> *What are the effects of the intermittent sprocket being out of line, sidewise, with the upper and lower sprocket? What is the effect if one side of the intermittent sprocket is higher than the other? What is the effect of worn intermittent sprocket shaft bushings?*

Roll of Honor on Question No. 107.

The Roll of Honor on question 107 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; M. W. Larmour, Waco, Texas; W. C. Crawford, Brooklyn, New York; M. Nosti, Tampa, Florida; F. V. Poyser, Brandon, Manitoba; Arthur H. Cuff, Gravenhurst, Canada; Wilson Hayes, Barton, Maryland, and George McBath, Tampa, Florida.

These answers, although some were incomplete in the practical end, showed an understanding of the theory, which is, after all, the main proposition. The answer of Brother Larmour was the most complete. I had not, myself, thought of hanging the lines on the screen, and it is a very good stunt.

Incidentally, let me say there is no longer any necessity for giving permission to use names, as the I. A. law which prohibited members writing for publication has been repealed.

Reply to Question No. 107.

By M. W. Larmour, Waco, Texas.

The Question:

Suppose you had a steep pitch in projection and your manager wanted the keystone effect eliminated. What would you do? Would the elimination of the keystone effect correct all the other defects due to steep pitch? What are the other defects?

The Answer:

The most practical way to remedy the keystone effect caused by steep pitch in projection is to proceed as follows: First secure two pieces of narrow black cloth tape a little longer than the height of the picture, and projecting a white light on the screen through the aperture, fasten one end of a piece of tape to the screen at the top at each of the sides of the light image, just below where it completes the bending of the upper rounded corners. Weight the free end of each tape so they will hang straight down, and this serves as a guide in truing up the aperture.

Next remove the aperture plate from the machine and fill in the sides of its opening with solder, making the opening from ⅛ to ¼ inch narrower. Replace the aperture plate on the machine, dim the light (which may be done by removing one of the condensing lenses) so that it will not be too hot, or too hard on the eyes, project the clear light to the screen, and with a fine jeweler's flat file trim away the solder until the image projected on the screen will exactly fit the tape marks previously placed there. By exercising care the lower corners (upper corners of the aperture) may be rounded with a small rat-tail file. Be sure to remove all surplus solder from the face of the aperture, so it will not scratch the film. In filing, bevel the sides of the opening slightly toward the screen.

Inasmuch as the keystone effect is caused by the lower part of the screen being further away from the aperture than the top, this remedy does not *correct* the defect, but merely conceals it. Wherever possible it is a good idea to also tip the top of the screen back slightly and tip the aperture forward by loosening the screws and placing a small piece of tin under its lower end.

This method of averting keystone effect does not remedy the other troubles set up by this most serious error in motion picture theatre designing. The most objectionable of the other defects is inability to accurately focus the entire picture at one time. Still another serious defect is that there will always be a certain amount of distortion of all images in the picture, caused by the fact that the rays reaching the bottom of the screen must travel further than those reaching the top, hence will spread more, with result that the lower portion of the picture will be magnified more than the upper portion, also all figures will be too tall. In conjunction with the above remedy it is a good idea to outline the picture in black.

[Brother Larmour talks horse sense when he speaks of pitch in projection as being a serious error in theater construction. It is really surprising how often this error is perpetrated without any real cause, meaning by this that in very many instances the operating room might just as well be located practically central with the screen as otherwise, but for some unaccountable reason the location is usually "otherwise." Only a short time ago I received a hurry-up call from Torrington, Conn. They were remodeling the opera house, which runs pictures as well as regular theatrical attractions, and as this particular manager was anxious enough to have things right to be willing to pay for the trip, I straddled Mr. Gasoline-Get-There and created a trail of gasoline smell and dust on the highway, incidentally riding to Torrington and back in one day, 257 miles, spending two and a half hours in Torrington. The proposition was that there was an ideal place for an operating room immediately over the ticket office, and practically central with the screen up, down and sideways. In fact, the pitch would be just a little bit up. The only difficulty was this operating room space was too narrow front and back ways, and it was necessary to shoot under the balcony. The lens had to be located as high as possible in order to clear the passage-way underneath, so that the heads of persons would not interfere in the light. The alternative was to place the machine away up back of the upper balcony, with a steep pitch in projection. The thing was simple. A line stretched from the proposed lens location to the screen showed that by scrimping just a little on the under finish of the front end of the balcony where the light ray passed, a 16-foot picture could be projected to the screen and its lower edge would be two feet above the stage floor, but this would throw the lens six feet from the floor, which was too low. That was easily remedied by dropping the passageway floor down, on a slope, one foot, to give a seven-foot clearance, and by cutting out a brick wall (a simple job), and putting in an iron lintel, the operating room was brought out ahead three feet without in any way interfering with anything, and thus all the requirements were met in the best possible way.

You may say, well the man ought to dope all this out himself. Yet, it looks easy, but really it is not. It requires a special training which will enable one to grasp all the points involved in a situation of that kind, and not only grasp them, but to be able to say with certainty just what can be done and what cannot. In this connection I might say that within a radius of one hundred miles of New York City, so far as my spare time admits, I am willing to go either to a theater under construction, or to an established theater and give advice as to what ought to be done so as to secure the best possible projection. For this service the fee will be reasonable, depending somewhat, of course, upon the distance from New York.]

How Foolish!

Michigan sends the following:

> Have not got your Handbook because I never had trouble in all the time I have been on the job. Have about five years' experience in motion picture machine operating, using all makes and models. Am not a union man because I came to ——— from the West and have not been at my trade for two years. I would like to join the union, but am afraid I will not pass the examination, as I have not studied the latest methods. Kindly give me your advice as to what to do.

How foolish! Here is a man who claims to have five years' experience, yet because he "has not had any trouble," needs no Handbook, or, presumably, projection department. Now he wants to join the union, but he has not "kept up" with improvements in equipment, having been out of the operating game for two years. *My brother, if you had studied and secured a good grounding in the theory of your profession, having five years' practical experience to join with that theory, you would need fear no examination,* regardless of whether you are up to date on improvements or not. I have not operated for more than six years, yet I will undertake to appear before any examining board in the United States and pass any proper examination they want to put up. Why? Simply because *I have had practical experience* and I HAVE, IN ADDITION TO THAT, THE THEORY, therefore, if any examining board can stick Yours Truly, they are welcome to the job. And that is not intended as a brag, but just to point the argument that the man who has BOTH the THEORY and PRACTICAL EXPERIENCE need have no fear, but neither one alone is dependable.

My advice to you is to get a set of the Hawkins Electrical Guide, and as soon as it comes out, a copy of my new Handbook, and *study the theoretical end of your profession.* You may find that projection that would pass muster two years ago will have a good deal of trouble in "getting by" now

Up-to-Date Exhibitor.

Recently by invitation I visited the Lyceum theater, Monticello, N. Y., and was entertained at the home of its proprietor, Mr. L. F. Guimond, and his charming Better Half, both of whom are pastmasters at the art of making big welcome medicine for the stranger within their gate, "Behind the Cobble Wall." In fact, the entertainment reached a point (about 2 A. M., I think it was) when Friend Guimond started to explain some family relationship affairs and mentioned a step-father-in-law, whereupon, without waiting for him to ask if I would have another Fin Giz I retired to the depths of the hay, and slept the sleep of utter innocence.

Guimond is a strictly up-to-date exhibitor. His theater sits back fully fifty, if not seventy-five feet from the street, and at the street line is an elaborate and beautiful cobble-stone wall, which fronts both the theater and residence—the latter having been erected away back somewhere in the 1700's. (A. D., not B. C., you understand.) This cobble wall is used by Brother Guimond as an advertising phrase.

The piano is presided over by Mr. Morris Daniels, who has some note as composer of music, and who uses neither music nor piano light. He sits in the dark and accompanies the pictures perfectly. I have, as you know, always insisted on a low c. p. lamp at the piano, but Daniels goes me one better by reducing the "low c. p." to nothing at all. Afterwards Mr. Daniels entertained us at the piano in Mr. Guimond's home, and I can testify to the fact that he is an artist.

Projection is in charge of Floyd L. Brown, and is indeed excellent. Brother Brown has his operating room and work room in perfect order. Both are scrupulously clean and carpeted with linoleum. The operating room walls are painted dead black all over, as they should be, and the light is a tribute to three elements: (a) the Brush 60 volt plant, which grinds away down in the basement all by its lonesome; (b) to Mr. Guimond, who was far-sighted enough to put in such equipment in a town of 2,000, and (c) to Operator Brown, who knows how to handle the current to get the splendid result he does. Oh yes, I must not forget that Guimond and Brown have followed the department and Handbook closely, and have worked hard to get their lens system so that it delivers results par excellent. The light on the screen is white and brilliant. It is all that could be desired, and *the projection light and sign lights together only cost, via the Brush plant route,* 12 CENTS PER HOUR, the consumption being 50 to 55 amperes. Brown uses resistance, in four steps, in series with his arc, the actual voltage registered by the voltmeter being close to 70, and the method of wiring is unique and interesting. Mr. Brown promised to supply us with wiring diagram and description later. The picture is 16 feet wide.

And now here is a tip for other small town exhibitors: Guimond planned the building, which is of concrete, and below, in a commodious semi-basement, are six high class bowling alleys and six pool and billiard tables. As already said, the town is only 2,000, and will not support a six-day-a-week, high-class program, so Friend Guimond has comfortable folding wooden chairs fastened together in threes, and one night a week these chairs are removed and the place is given over to the local militia company for drill, and on another night the basket ball team rents the auditorium, which just makes a full-sized court. Of course this entails a flat floor, but the bottom of the picture is about two feet above the stage floor (yes, there is a full size, excellent stage), or about eight feet above the floor, so it is not so bad, and the extra income derived from rental to the ball teams and militia "helps out." The other four nights Paramount program holds forth. The lobby is lined with neatly-framed pictures of actors and actresses. There is a fully-equipped soda fountain also, but that did not pay.

Verily Manager Guimond, who, by the way, is an old newspaper man, is the correct man in the right and proper place—a round peg in a round hole.

The Abuse of Film.

Recently a certain operator sent in a bunch of faults cut out of a certain film. Following my usual procedure in such matters I sent the film faults, together with a letter, to the general manager of the corporation handling the exchange. Now, it so happened that there was only one theater in this particular town, therefore when the matter was taken up with the exchange manager by the general manager of the corporation he instantly knew who it was who had sent in the report, and began to look things up. A copy of my letter to the general manager had been sent him, and he wrote a very courteous letter, in the course of which the following paragraph occurred: "It has just been brought to my attention that this same operator has returned a new film, entitled 'Stolen Voice,' literally loaded with oil. This film was thoroughly inspected and cleaned before leaving this office, and by looking up the release date you will note that the film is very new, which does not show that this particular operator is very careful with his machine."

Now while we are endeavoring to secure the rectification of exchange abuses, let us not forget that he who throws stones should not reside in a house made of crystal. There is no manner of doubt but that many exchange managers send out films in wretched condition. When they are "caught with the goods" on this proposition they invariably have some excuse, which, when it is all summed up, really is no excuse at all, because there is not and cannot possibly be, except in rare cases of emergency, any earthly excuse for the sending out of film in other than good mechanical condition. The fact that there is not time after a film comes in to inspect and repair it before sending it to another theater is no excuse, because you cannot, on such grounds, justify committing an outrage on an innocent audience, to say nothing of the operator who must run the film. But, looking on the other side of the proposition, we cannot find any possible excuse for theater managers who commit the most damnable imaginable crime against films by ordering their operators to "speed up," thus not only putting an undue and highly injurious strain on their projection apparatus, and committing an unpardonable sin against their audiences, but also putting an undue strain on the sprocket holes of the film, which may be sufficient to be highly injurious and forever after ruin the perfect performance of the film if the tension of the projector happens to be just a little too heavy, and in addition to all this perpetrates what amounts to a swindle against their audience by presenting to it a jumping jack performance, instead of the properly projected picture which they have paid to see. Moreover the theater manager is responsible for other, and even more serious, abuse when he fails or refuses to provide suitable repairs for his projection machine, and thus compels his operator to run the films in a machine with hooked sprocket teeth, which will strain or tear the perforations, and with a worn intermittent movement which causes the picture on the screen to jump, instead of being projected steadily and smoothly.

The work of the film producer is, however, not only at the mercy of the careless, or over penurious exchange manager, and his twin brother, the overspeeding theater manager, but also must run the gamut of the careless operator or indifferent operator, who, instead of having a small squirt can and putting a single drop of oil on a projection machine bearing (one drop of oil is, as I have pointed out hundreds of times, ample and abundant for any bearing on a projection machine), has an oil can with a snout apparently designed to lubricate a farmer's mowing machine, or a locomotive, and placing that big oil can snout, with a half pint or so of oil behind it, in or near the oil hole he squirts oil over about everything in sight, with result that a pool of oil collects at the base of the mechanism, and is smeared on the film from one end to the other. *This is one of the things for which there is absolutely no excuse.*. IF I HAD MY WAY ABOUT IT I WOULD TAKE THE OPERATOR WHO SMEARS FILM WITH OIL BY THE NAPE OF THE NECK AND RUB HIS NOSE OVER HIS OIL-PLASTERED MACHINE UNTIL FOR ONCE IN HIS LIFE HE GOT ENOUGH OIL. If not big enough to do it myself I would cheerfully pay for help. The operator gets blamed for many things for which he is not responsible, but he absolutely IS responsible for oil smeared films, and, as I have said before, there is no valid excuse for it. It is the result of crass stupidity, infernal laziness, rank carelessness, or, pardon the language, don't-care-a-damnedness. I believe that, as a general proposition, operators keep their machines in as good repair and adjustment as their knowledge and their managers' willingness to purchase repair parts will permit. There are, unfortunately, many operators who have no adequate knowledge of their profession, but this, I think, is quite largely due to the managers themselves, who would like to have good service in their operating rooms but are either unable or unwilling to pay for it. You know if every locomotive engineer in the United States quit tomorrow there are plenty of men who would climb into the cabs and try to run those engines, and be glad of a chance to do it for half the money the locomotive engineer gets, but I don't think any sane man would expect that cheap labor to be as efficient as the present corps of engineers. *Cheap labor is cheap labor the world over,* and it is never, so far as my observation has gone, efficient labor. You cannot get something for nothing in this vale of sin, sorrow and tears.

Toronto Local Forging Ahead.

From Toronto, Canada, comes the following:

> I want to thank you and the other brothers for the work you have done in connection with the light ray articles, which I am studying with much interest.
>
> I am pleased to report that there are two circumstances which now make membership in the Toronto local far more desirable, and more pleasant and profitable than in the past. One of these circumstances is the removal of the prohibition regarding writing to the department on matters pertaining to our profession; the other is the unity now in evidence in Toronto local 173 which is in marked contrast to the condition of affairs in the past. With the men all pulling shoulder to shoulder, and "quality before quantity" as a prominent motto, the slide "Union Operator" will surely become something more than a name when it refers to members of Local 173.

I am indeed hugely pleased to have this favorable report. I have, in the past, been grievously disappointed in reports from Toronto. Frankly, so far as I have been able to discover, nine-tenths of the trouble was due directly, wholly and entirely to that most despicable, damnable thing, "union politics," an article which in time will weaken, if not entirely disrupt any organization. But I have faith to believe the Toronto men are, at bottom, of the right sort, and there is no one who more heartily welcomes the news that the local is on the up-grade than does the editor of this department. Keep pulling "shoulder to shoulder" my brothers, and the editor of this department is "wid ye" to a hard boiled finish.

New Company.

In the August 1, 1914, issue, I described the Cameron Projection Machine, which was then presumed to be ready for the market, but owing to financial difficulties, the whole thing came very near going up in smoke. At last, however, Mr. H. B. Coles, well known to the fraternity through his connection with the Nicholas Power Company, and later with the Precision Machine Company, organized a company known as the Coles Picture Machine Corporation, which has reached a working basis, opened offices at 120 West 41st street, New York City, and proposes to place the Cameron machine, which has been, to some extent, remodeled, and made more effective, on the market.

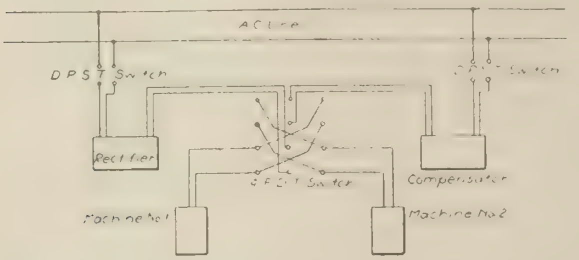
Mr. Coles needs no introduction. The machine is, I believe, basicly a good one. Its intermittent is, as those who can dig up the issue of August 1, 1914, will find, decidedly novel, but, nevertheless, I think it will be found to be effective.

Later on we will describe, and probably illustrate the remodeled machine for the benefit of our readers.

He Does Not Agree.

F. H. Geer, Colonial theater, Upland, California, sends in the following:

> The original of the enclosed article, clipped from the "Electrical Review and Western Electrician," appeared in the projection department of a certain motion picture publication in April this year. It has been given so much attention by electrical journals as a "motion picture problem solved" that I am going to set forth my experience with it, at the risk of being accused of experimenting first and thinking afterwards. It may be well to first remember that with D. C. it is common practice to use a cored carbon above, a somewhat smaller, solid carbon below and a three-wing shutter, whereas with A. C. two-cored carbons of equal size and a two-wing shutter is the thing. When using a three-wing shutter with A. C. there is a synchronous speed which produces flashing. The article in question refers to "operator," not operators. One minute before the end of the reel on machine No. 1, which is working on a rectifier, we have a clean picture. We change over to the compensator and the arc instantly begins not to "sputter" but to flutter around like a caged wild bird. Bing! Our clean picture is changed to a dirty brown and we have the synchronism flashes. But we "don't need to know anything about electricity," so we do not know what is the matter, but anyway there is only one minute to settle the D. C. arc on machine No. 2, so we cannot delay if we are going to bring it into action on time. When the time comes to change from No. 2 to the compensator, we repeat our experience, and as No. 1 comes on we find that the A. C. has left the D. C. crater all ragged, and we have a D. C. arc with fluttering light on the screen, which requires several minutes to get straightened out. I defy any operator to make use of this scheme "without its being detected by the audience,' if the audience in question knows anything at all about good projection. Wire your lamps in multiple and the same time and energy expended in perfecting "stealing the current" will bring infinitely better results. Methinks that a certain Mr. A's machinist operators will find that they have need of a little electrical knowledge if their guiding star makes a practice of handing down predigested electrical stunts such as this.



As to the article in the "Electrical Review and Western Electrician," why that distinguished publication has simply gone off half-cocked on something it don't understand. The scheme proposes that about one minute before the end of the reel on machine No. 1 is reached the operator throw the four-pole, double-throw switch to the right, starting the arc on machine No. 2 through the rectifier, while machine No. 1 is transferred to the alternating current circuit through the compensator, and the reel completed in this manner. This is supposed to give the carbons on No. 2 time to come up to their proper brilliancy, ready for the beginning of the second reel. The process is repeated toward the end of the second reel on machine No. 2, or the procedure may be reversed if desired.

All of which is quite true, but the only trouble is, as Brother Geer has pointed out, it don't work out in practice. That man does not live who can transfer an alternating current arc to a direct current arc, or vice versa while the picture is on the screen and not have the audience detect it, and moreover ninety-nine times out of every hundred it will be detected good and plenty. Of course, the plan will work after a fashion, but you can take it from me, it won't work with any degree of satisfaction to the man who wants to put on good results. Brother Geer is, in my judgment, perfectly right. I have never seen the thing in actual practice myself, but it does not take any prophet or son of a prophet to tell what will happen when the switch-over is made. As to the "Mr. A." in question, he has retired to the oblivion from whence he came, so far as the handing out of authoritative dope be concerned, but some of that he did hand out will, I think, long remain a classic of its kind—yes, of its kind.

New Theater.

Bert Meester, Hobart, Indiana, sends in answer to Question No. 102 and says:

> G. D. Bullock claims to have a take-up which produces the same tension throughout the run; he also claims he does not need an adjustable speed motor with this take-up, as he can vary the speed of the machine with his device. We have started to erect a modern, up-to-date picture theater. The machines are the latest model Simplex projectors. Vincent R. Boyd, under whom I am serving an apprenticeship, is to be in charge of projection, and Mr. Coons will be the manager.

Suppose you come across with the dope on that take-up, Brother Bullock, and don't be so stingy. As to the new theater, we wish it all sorts of success. Brother Meester is taking the right course in serving an apprenticeship, and in the first part of his letter, which I have not quoted, he says: "With regard to question 102, I don't know so much about optics, but I want to learn, and am perfectly willing to study and pay for information." That is the kind of man who will, or at least ought to, succeed. He not only realizes his lack of knowledge on certain subjects, but is willing to make the effort necessary to remedy the deficiency.

Improvements on Power's Speed Controller.

The Nicholas Power Company has made a number of improvements on its speed controller, as follows:

On the old style speed controller the driving disc was connected to the motor shaft; the motor shaft acting as driver for the speed controller. This was changed on the new style speed controller by connecting the friction pulley with the motor shaft, the result being that the friction pulley now acts as driver for the speed controller. The purpose of this change was to prevent the leather disc from wearing flat. Should there be too great a friction on the friction pulley the pulley will revolve, regardless of this fact, thus preventing the wear of a flat surface on same. Having the friction pulley connected to the motor shaft does away with the end thrust on the motor bearing, allowing the motor to run free. On the present speed controller the friction pulley shaft is connected to the motor by a universal coupling for the purpose of keeping the motor steady and preventing any give from which the shaft could run from side to side.

Non-oiling bearings have been placed at each end of the friction pulley shaft to eliminate any possibility of the shaft running tight.

The friction pulley on the new style speed controller is made up of two pieces of the best quality of chrome leather on the outside and with a disc of specially prepared sole leather in the center. This combination has been found satisfactory after many tests, inasmuch as there is but little wear on the friction pulley, while at the same time it has a firm grip on the driving disc.

The spring tension on the old style speed controller is replaced by a screw adjustment for the purpose of regulating the tension on the driving disc.

The Nicholas Power speed controller always was a good device, but, of course, like all products of the human brain, it could not be expected it would be evolved as a perfect mechanism, not susceptible to improvement. The thing I like about the projector manufacturers is that they are, almost without exception, alive to the necessity for improvement in their apparatus, and let me say that the Nicholas Power Company is a shining example in this respect. The improvement in the speed controller are all excellent, and the device is now probably as nearly perfect as it is possible to make it.

What's the Use?

Ray Miller, Anderson, Indiana, says:

> Enclosed find piece of film taken from one of our today's fourteen day old reels. I think if exchanges would use a little more and better cement and a little more time, the operator would not have to use a ten-penny-nail cement. In several cases I have found my reels in this condition.

The piece of film contained a splice open half way across its width, and about six inches of the track was entirely gone on one side—bad enough surely. *But what is the use of sending me this sample without telling me what exchange it came from, what day the reel was received, and the name of the film?* If that is done I can do something really worth while. I can and will send the fault to the headquarters of the company controlling that exchange, and thus get action which will have some effect; but to merely send in film faults without any identification does not do much if any good.

Difficult to Answer.

A. E. Bahrman, Rochester, New York, says:

> Am projecting a 7-foot picture at 25 feet to try out motion pictures for quality, using 14 amperes. How many amperes should be used to correspond to the average motion picture theater in judging density? Am I too low?

In my opinion it would be extremely difficult to answer this particular question accurately. Modern practice in the higher class theaters is to use from .2 to as much as .4 of an ampere of current (D.C.) for each square foot of surface, which in your case would not mean more than 7 amperes for the lowest figure and 14 for the high—say 10 for an average. But so much depends on the proper setting of the carbons, the size of the carbon, the kind of carbon, the condition of the equipment and the angle of the lamp that I don't believe you could base the proposition on amperage with any degree of correctness. For 10 amperes you should not use, I think, more than a ⅝-inch upper and a ¼-inch lower carbon, the lower being preferably solid, though with some makes of carbon you might get as good or even better results from ½-inch and ⅜-inch. The only way to determine that point would be to try it out and see.

I would suggest, in the absence of any really scientific basis for a proposition of this kind, you will do better to, using the same kind of screen some theater you are acquainted with is using, adjust your amperage so that the projection on your screen and the theater screen looks, as nearly as you can judge, equally brilliant, being sure that the illumination of the room is the same in both cases. This would be crude and unsatisfactory, however, and if some of our correspondents can suggest a really correct answer to Friend Bahrman's question I shall be glad to hear from them.

Inspection.

Los Angeles, California, says:

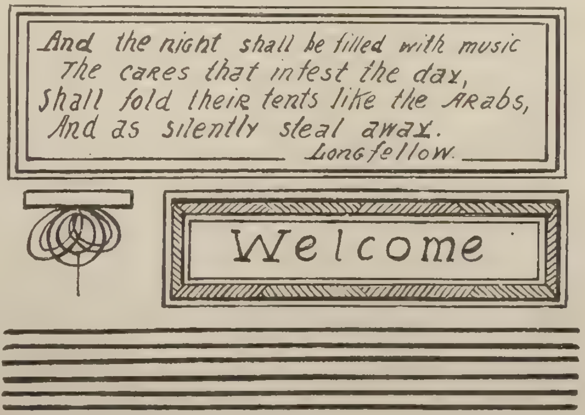
In August 14th issue, in an article on the "Feaster Film Feed," you say: "Produces a better show when the Feaster is used, because damage to film is far less." In five years' experience I have found it to be absolutely necessary to inspect films, no matter whether first run or junk, after every trip or every other trip through the projector. This is true of all bands of film, including the V-L-S-E. We ran all the twelve episodes of Pathe's "Who Pays?" and every single three reels of the episode had to be inspected and put together before being put in the machine. The patches (there were an average of 475 to 500 to each three reels) did not have to be pulled apart—they came apart on the rewinder, and to all appearance had hardly been cemented at all. They were first run too. The splices were scraped for about 1/16 of an inch and lapped over fully ¼ of an inch, and we made about 45 or 50 new splices in every set of three reels. A certain topical weekly is put together in the same way, and we are compelled to put in an hour or so before the show, at every change, in making splices in this stuff; also we have some come in with five or six sprocket holes out on one side, and have had a patch fully two inches long. *How can an inspector miss such a thing*—and in first run too? The V-L-S-E put their films together very well, as a general thing, but the splices break out at the corners, and unless you want to take chances you had better make them over again. The Essanay put their films together better than any of the licensed manufacturers, and they *stay* together too. Why not advise the Lubin, Vitagraph and Selig to get some pointers from them? These are some of the reasons why the Feaster cannot be used by conscientious operators, until the manufacturers get busy and keep the number of patches down to at least six in an untinted reel, and not more than a patch for every change of color in a tinted reel. (I do not understand what you are driving at my brother. The Feaster Film Feed does not prevent you from inspecting the film and making repairs the same as you would with the ordinary upper magazine. What is the idea anyhow? I cannot see that the Feaster has anything to do with this proposition one way or the other except that you propose inspecting at about every rewinding, which is, I think, entirely unnecessary.—Ed.) And now let me say something with regard to your persistent comment on the operator who never looks at the screen. It takes from seven to ten minutes to properly make two or three patches, or probably a dozen or two. During this time the operator is supposed to keep a perfect light on the screen, possibly using old lamps having no adjustments, and cheap carbons, keep on schedule to the second, and do a few other things besides inspecting film. *How do you suppose an operator is going to keep his eyes glued to the screen when doing all this?* (Yes, Mr. Manager, how DO you expect it?—Ed.) You know that out here one man runs the operating room in most theaters, and handles two machines. We run thirteen hours a day, and are inspecting film about two-thirds of the time. Would probably get eight or ten dollars a week for doing the same amount of work at an exchange, and then someone comes in the theater, sees a slight shadow on the screen and says: "Gee! What a rotten operator!" He then forwards the report to the projection department and we get roasted. Let those fellows come up in the operating room first and look at the equipment, watch the operator run the show, and do his inspecting, etc., etc., etc., and then send in the report, and you will get the real meat of the nut. With regard to the films, if any of the manufacturers want proof of my statements I think we can dig him out a few hundred of his particular brand of patches. We use approximately a full bottle of cement every week on patch work. *Thirteen dollars a year for cement!* And mostly first run too. Why don't all the operators get together and tell the producers what they want in the way of patches, and find out why it is necessary to put two, three or five patches in the middle of a scene. Now don't mistake what I have said as a knock on the Feaster. It is not meant as such. I am only trying to show the necessity for producers to get busy and splice their films properly. In issue of August 28th, with regard to article on punching films, we use no punch marks, but memorize the end of every reel, and when a certain subject makes a certain move we know it is time to get busy on the other machine, and any number of reels can be memorized after one trip through the machine. (You must have *some* memorizer, Los Angeles.—Ed.) Operator Berner's plan is very good, but it is not always, in fact very seldom, practical for the producer to put a title at the end and beginning of every reel. (I would like to know why? I don't at all agree with you.—Ed.) The best method I have found is the above mentioned, and a cue sheet is made for the relief or second trick operator by writing down the subjects' movements at the end of every reel, so that he knows just where to change over. In issue of September 4th, Operator Mitchell's plan is surely the best way of patching, as such splices will not break out at the corners, due to double thickness of film at that point, whereas when the sprocket hole is cut, the cement weakens the film at that point and it invariably breaks at the corners. Here is a patch we have found to hold better, and last longer than any other with which we have had experience. (This patch was supposed to have been enclosed, but if it was it got lost. As I understand it the brother makes his patch by cutting the film between sprocket holes and then rounding off the sharp corners just a little.—Ed.) Our patches are made with Edison cement which sticks N. I. or inflammable equally well. Have heard lots of reports to the contrary, but have never had this cement fail to stick N. I. Well, I have a Handbook, and read it as well as the department. Needless to say get much good from both, and I want one of your new ones as soon as they come out.

Sorry you would not let me use your name, Los Angeles. I am publishing most of your complaints on manufacturers' patches because I think they are fully justified. Manufacturers' assembly departments are altogether too careless, and it is a notorious fact that nearly all manufacturers' splices are unreliable. I am glad to have the good report on the Essanay. Have had a great many complaints about the factory patches of nearly all the producers. Have had the matter up with them time and again, but they seem to be so busy making money that you cannot get them to attend to such (in their estimation) trifles. I think it is entirely practical for the producer of multiple reels to put a sub-title at the end and beginning of each reel *if he wants to*. In other words, I think Brother Berner's plan is entirely practical, and one which ought to be adopted. As to your plan of memorizing ends of reels, well, old boy, maybe you can but I could not, and what is more I would not undertake that kind of proposition. There is enough to do without burdening your memory with the ending of half a dozen reels every day; also your argument, my brother, defeats itself at this point, because in order to catch the particular move warning you to change over, you certainly would have to be watching the screen pretty closely, and you have just told us that is exactly what you cannot do. As to failure to watch the screen on account of being compelled to make patches and do half a dozen other things, why I know what you say is absolutely true. I also know perfectly well that *the operator has absolutely no business in the world doing these things*. As I have said time and time again, *when the picture is running the place for the operator is right there beside his machine*. Well, you say you have to do it, or get fired. Yes, that probably is true, but, nevertheless, every day that operators go on doing these things that they are not paid to do, and taking chances with their projection, makes it just that much harder to break away from the practice. It is a difficult question I know, but this department can only take one position on this kind of thing and that is to roast poor projection whenever and wherever we find it. It is not our fault that managers demand outrageous things of the operator, nor is it our fault that managers are so short-sighted and apparently mentally incapacitated that they cannot understand the simple proposition that the income of their house largely depends on the excellence of projection, and that no operator can deliver high class results when he is doing anything else except attend to his projection. Yes, your letter is very long, Los Angeles, but also it is interesting. This department is doing everything it can to educate the operator in the technical end of his profession, and to educate the manager to the necessity for high class work in the operating room. But that, my brother, is about as far as we can go in the matter. It is no pleasure to "roast" an operator, when we are convinced that the fault really lies as much or more with the manager than it does with the operator. But what are we going to do? Sit down, keep our mouth shut and let these abuses continue without comment? Not on your life, Los Angeles—not as long as your Uncle Dudley is on the job. As to inspecting film more than once a day, why I cannot agree with you. If your machine is in proper adjustment and repair one good inspection should be enough.

Fine Work.

William F. Wood Chicago, Illinois, writes:

Something like two years ago I sent you several sample slides I made myself. At that time you, through the columns of the department, pronounced them to be very beautiful, etc. I am now sending you by parcel post four more, and would like to ask if I have improved. The dope I use for coating is my own mixture, and it is *some* mixture too.


And the night shall be filled with music
The cares that infest the day,
Shall fold their tents like the Arabs,
And as silently steal away.
Longfellow
Welcome

Yes, Brother Wood, you have improved. Those slides are really so classy that I showed them all around the office, with my chest swelled out considerably, calling attention to the grade of work pulled off by an operator. In some of the slides Friend Wood uses colored gelatine over a portion of the design. In the one published he used a dark green over the little scroll at the left of "Welcome," and yellow over the parallel lines below, the rest being clear white. I was obliged to remove the gelatine in order to get a decent photograph of the entire slide.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

School of Photography at Syracuse University.

J. B. S., Bessemer, Ala., inquires as follows about the course in Cinematography at Syracuse University:

> I would thank you if you would give me through your department your opinion of the course in Photography of the University of which Professor Wahl is in charge. I am contemplating taking this course next year, and before I make arrangements to do so, I wish to know the standing of the school. I would also appreciate it if you would tell me your opinion of the work as a profession and what the chances would be of succeeding after I had a practical education along that line.
>
> I understand the course at the above school includes motion picture work and would be pleased to know whether I would be likely to be able to enter some studio as an apprentice after I had finished the course. I have been doing a good deal of elementary photography and have had a year in Physics, which includes optics and lens work in a small way, and have a liking for the work and if in your opinion there is a better school for the above work I would be thankful if you will recommend it to me.

The editor of this department was afforded the pleasure of a visit to the Photographic Department of Syracuse University at Syracuse, New York, only a few days ago.

Prof. E. J. Wahl, F. R. P. S., the able head of this department and a distinguished authority on photography, said that it was not the intention of that department to undertake to train students to become professional cinematographers.

The primary cause for the establishment of such a course, was to supplement the education of students in the engineering branches, so as to enable them to apply intelligently and scientifically the principles of the art of photography in any way that would assist and develop the manifold engineering problems which they might encounter.

Of the eighteen graduates of this course in the past two years, the professor said that he knew of only one of the eighteen who was following the profession of cinematography exclusively.

The department owns two motion picture cameras, a printer, projector and the necessary dark room equipment. Motion picture work is confined to the elementary principles of negative and positive making with practical exercises, the projection of pictures and construction of projectors.

No attempt is made to give instruction in practical motion picture studio conditions such as would be met in professional work.

He stated that he had been inundated with requests from students who wished to take a special course in cinematography, but under the present limited facilities of the department he had refused them all. It is practically impossible for the average student to master the requisite subjects for a thorough training in photography unless he has a good foundation to start on and a willingness to devote himself for at least two years to mastering the elementary principles of the art.

The manifold applications of Photography to scientific, artistic and commercial purposes, has led Syracuse University to establish a Department of Photography, giving instruction in all its branches.

Much has been accomplished in this field, but the result of a combination of the scientific side of Photography with adequate instruction in art lines has not heretofore been considered, and it is this combination which the University now offers. The instruction will be eminently practical and will at the same time give theoretical explanations of every process, with the essential principles of composition.

The aim of the department is to provide for students a thorough grounding in the optics and chemistry of photographic processes; a practical course dealing with every department of Photography; the art-training necessary for the utilization of Photography for expressing artistic feeling, and advanced or specialized courses to enable students to take positions as studio operators, photo-chemists and investigators.

Candidates for admission to the course in Photography are required to show by examination or by certificate that they have studied with satisfactory proficiency, the following subjects, viz.: English Grammar, Geography, Arithmetic, American History, together with two years of High School work, or give satisfactory proof that they are suitable for admission.

COURSE OF STUDY.

FIRST YEAR.

General Optics.—Reflection, refraction, dispersion and diffraction of light. Elementary Photometry. Light standards.

Photographic Optics.—Optical Glass; the general principals of lens construction; lens aberrations; choice and use of lenses for special work.

The Camera.—Various types with instructions in the use of the same for general, portrait, landscape and architectural work.

Exposure.—The illumination of the subject. The factors controlling exposure.

Sensitive Materials.—Plates and films, ordinary and color-sensitive. Color filters.

Development.—The chemistry of developers and development. Time, thermo and tank development.

Printing.—Silver printing; development processes. Platinum.

Transparency Making.—Lantern slides and projection.

Art.—Elementary composition.

Chemistry.—A course of lectures and recitations on the elementary principles of chemistry. One exercise a week is devoted by the student to laboratory work.

SECOND YEAR.

Studio Work.—General principles of lighting by day and artificial light; groups, copying of black and white and colored objects. Retouching the negative.

Printing.—Printing in iron salts; carbon, gum bichromate oil and bromoil.

Color Photography.—The spectroscope; the science of color and photographic reproduction of the same by the additive and subtractive processes.

Photomicrography.—The microscope, principles of construction and use; high and low power photomicrography.

Stereoscopic Photography.—Binocular vision; the practice of stereoscopic **photography.**

Elementary Emulsion Making.—Negative and positive processes; printing-out emulsions.

Plate Testing.—Sensitometry of ordinary and color-sensitive plates; spectrographic testing.

Enlarging and Reducing.—Principles and practice of the two methods.

Motion Picture Work.—The elementary principles of negative and positive making, with practical exercises. The projection of pictures, and the construction of projectors.

Art.—Advanced composition.

Chemistry.—Qualitative and quantitative analysis

The Department is located in a new building expressly constructed for it, and which is equipped with the latest apparatus, studios, darkrooms, etc., but students will be expected to provide such sensitive material as may be considered necessary for carrying out ordinary practical work.

Research Work.—Students who are sufficiently advanced will be assigned a problem for investigation, occupying one or more semesters. Students who have satisfactorily passed the ordinary course may elect special subjects for further study.

It would probably be of much greater advantage to the average camera aspirant, especially those who cannot afford the time and money, to spend those two years in a studio working up through practical experience at even the most meager salary than to spend two years in school and then find that he would have to practically repeat his course again in a studio under commercial conditions.

This, of course, is not meant to deter the man who can afford to take such a training; for, undoubtedly, the man with the thorough technical and scientific foundation will, in the end, far outstrip the man who has only the rule o' thumb training.

Interested parties can obtain further particulars concerning the course in photography at Syracuse by writing to Prof. E. J. Wahl, F. R. P. S., Dept. of Photography, Syracuse University, Syracuse, New York, but do not write unless you feel that you can devote at least two years to obtaining a thorough training in the science of photography.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

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Comments on the Films

General Film Company

THE WALL BETWEEN (Lubin), Nov. 15.—It takes but three people o tell the story of this one-reel drama, and William E. Parsons, L. C. Shumway and Velma Whitman accomplish this very creditably. Paul M. Powell, who wrote and directed the picture, has conceived a tragic ale of life in the West, and transferred it to the screen in an effective manner.

HEARST-SELIG NEWS PICTORIAL, NO. 91, 1915 (Selig), Nov. 15.—Society riders of San Francisco organize a Cavalry Troop; fatal factory fire in Brooklyn; school fire drill; Washington police instructed in the care of the injured; Chicago Equestrian Association on a ride; railroad accident at Los Angeles; General Carranza and American diplomats, Mexico; Mexican refugees at Douglas, Ariz.; crippled children at flower show, Chicago; Harvard-Princeton football game, and Italian soldiers at the front, constitute the news items of this number.

SONNY JIM AND THE GREAT AMERICAN GAME (Vitagraph), Nov. 15.—In this one-reel comedy, Bobby Connelly proves that he is a genuine "chip of the old block," in his love of a game of baseball. Elaine Sterne has conceived a human and humorous vehicle to illustrate Sonny's devotion to the Great American Game, and Bobby Connelly's winning personality and acting ability do the rest. Tefft Johnson and Mabel Kelly are members of the cast.

A BARGAIN IN BRIDES (Kalem), Nov. 16.—The burlesque comedy situations in this one-reel photoplay may safely be relied upon to perform their mission in life. The supply of fun is a generous one, the efforts of Ethel Teare, Bud Duncan, Rube Miller and Julia Rand contributing largely to this result.

AN ACCIDENT POLICY (Lubin), Nov. 16.—Edwin McKim is the author and producer of this one-reel comedy. His work is an amusing specimen of broad farce, and well suited to the comic methods of D. L. Donn, Eleanor Blanchard, Carrie Reynolds, John J. Dolson and George Egan.

THE TENDERFOOT'S TRIUMPH (Selig), Nov. 16.—Tom Mix is the tenderfoot of this one-reel comedy, and proves conclusively that he can portray something else besides cowboys. The scenario was written by Cornelius Shea and is good material for Mr. Mix and his support, which includes Hazel Daly, Sid Jordan and Pat Chrisman.

HIS WIFE'S SWEETHEART (Edison), Nov. 17.—A lively little comedy in one reel, J. E. Hungerford has taken on old subject and given several new turns to the plot. Raymond McKee contributes one of his amusing grotesque comedy impersonations and Jean Dumar is happily cast as his wife. Bob Walker, Grace Williams and John Sturgeon render valuable service.

ANIMATED NOOZ PICTORIAL, NO. 2 (Essanay), Nov. 17.—The news items in this number are strictly up to date and, as presented by the clever pencil of Wallace A. Carlson, also strictly humorous. Scenes in the Canadian Rockies are on the same reel.

COUNT 'EM (Vitagraph), Nov. 17.—The original title of this one-reel farce was "The Counts," but it is just as funny with either name. Ralph Ince wrote and produced it, and Anita Stewart and Earle Williams have the leading roles. This is a strong combination. Albert Roccardi and the bunch of counts score heavily also.

THE EYES OF THE SOUL (Biograph), Nov. 18.—The incidents of this one-reel drama are very emotional, a blind girl being the principal part. The story is an appealing one and Claire McDowell is sympathetic and natural as the blind heroine. Jose Ruben is earnest and effective in the opposite role.

SNAKEVILLE'S EUGENIC MARRIAGE (Essanay), Nov. 18.—Margaret Joslin, Victor Potel, Robert McKenzie and Bell Mitchell realize the comic possibilities of this one-reel farce to the fullest extent. The subject is amusing as well as timely, thanks to the astonishing tests made by the health officer, Dr. McSwat.

HEARST-SELIG NEWS PICTORIAL, NO. 92, 1915 (Selig), Nov. 18.—The list include Italian troops at the front; Roebling fire, Trenton, N. J.; Washington-California football game, Berkeley, Cal.; hunting season opens, Newark, N. J.; start of the Inter-Scholastic cross-country race; fire at San Francisco, and using moving pictures in rogue's gallery, Chicago.

A MOTORCYCLE ELOPEMENT (Vitagraph), Nov. 18.—The material in this one-reel comedy is novel and decidedly amusing. The title gives a good idea of the plot, and the author has made the most of his opportunities. Jewel Hunt, Arthur Cozine and Bruce Montague justify their positions in the cast.

TOO MUCH TURKEY (Essanay), Nov. 19.—The comic possibilities of this one-reel comedy are immense. The idea has done duty in a vaudeville sketch, but is just as laughable on the screen. G. M. Anderson appears in the picture as a light comedian and enters heartily into the fun.

THE VEILED PRIESTESS (No. 4 of "The Ventures of Marguerite"—Kalem), Nov. 19.—Another of Marguerite's surprising adventures occupy the one thousand feet of this reel. Her experience is filled with thrills, an Oriental mystic being the *deus ex machina.* Marguerite Courtot is supported by Richard Purdon, F. B. Vernoy, Walter McEwen and Anna Reader.

THE DEATH WEB (Lubin), Nov. 19.—The situations and climax of this one-reel drama are admirably expressed by the title. Robert E. Rhinehart wrote the scenario and his conception does not lack entertaining qualities. L. C. Shumway, Lucelle Younge, J. G. Harper, Melvin Mayo, J. A. Morley and Sidney Hayes make up a very good cast.

DIPLOMATIC HENRY (Vitagraph), Nov. 19.—Sidney Drew is Henry of this one-reel comedy and his efforts at diplomacy end in his own discomfiture. O. W. Newman's scenario is amusing and original. Mr. Drew is assisted in the laugh-getting by Mrs. Drew and Florence Natol.

BLACK EAGLE (Edison), Nov. 20.—This one-reel photoplay is a revival of the "popular" drama that flourished in the last decade. There is no dearth of strong motives in the plot, the scenes being laid in the West. The story has been put on the screen with good effect, and the acting reflects credit upon Margaret Prussing, Richard Tucker, Augustus Phillips, Brad Sutton, Louis B. Foley and Florence Stover.

THE GIRL ON THE BRIDGE (Episode No. 54 of the "Hazards of Helen" Railroad Series—Kalem), Nov. 20.—A gang of jailbirds measure wits and nerve with Helen, in this one-reel drama, and the girl telegrapher treats them to a number of surprises. Her big stunt is all that the expression implies, and the entire reel moves on fast time. Helen Gibson, Clarence Burton and Franklin Hall do excellent work.

HIS WIFE'S NEW LID (Lubin), Nov. 20.—In writing this one-reel farce, Mark Swan has not clapped the lid on Billie Reeves nor his opportunities for fun-making. On the contrary, there is a lot of clean-cut nonsense in the picture, and the star makes it thoroughly amusing. (Fashion note: Mr. Reeves no longer wears his trousers baggy in the rear.)

LOCKED IN (Selig), Nov. 20.—A tense little drama, this one-reel picture utilizes a massive bank vault in the telling of the story. The production was made by George Nicholls. Earle Foxe, Edwin Wallock, Fred Hearn and Wm. Scott constitute a good cast.

General Film Company Specials.

A NIGHT IN THE SHOW (Essanay), Nov. 15.—This two-reel Chaplin release, which is founded on the well-known English Music Hall sketch, "A Night in a Music Hall," permits Charlie Chaplin to revive the character of the man with the jag, and add highly laughable bits of new business to the old situations. Mr. Chaplin also impersonates a "tough" in the gallery. The picture closes with a "hot finish," although every one in the cast is soaked with water from a fire hose.

THE UNDERTOW (Essanay), Nov. 15.—The leading characters in this three-reel drama are underworld types, and the plot shows a young girl's battle against vicious influences. Although offering nothing new in the way of material, the construction of the photoplay has been done with skill, and the production is altogether worthy. Richard C. Travers, June Keith, Harry Dunkenson, John Lorenz and William Burns make up the cast.

THE PITFALL (Kalem), Nov. 15.—Melodrama of the quick-moving, ultra-sensational sort abounds in this four-reel photoplay, written by Howard Irving Young. It deals with the fortunes of a young girl who marries to please her father and finds that her husband runs a gambling house in his own home. Mr. Young has worked his plot out interestingly, and the production is lavish. Marin Sais, Frank Jonasson, Thomas Lingham, Paul C. Hurst and True Boardman act the leading roles with good effect. James W. Horne made the production.

THE VENGEANCE OF RANNAH (Selig), Nov. 15.—Valuable jewels are stolen from a temple in India, and the novel way in which the thief is punished for committing the sacrilege forms the motive of this two-reel drama, written by James Oliver Curwood. The atmosphere of the story is well sustained, and the acting has been intrusted to a competent cast, which includes George Larkin, Leo Pierson, Lafayette McKee and Marion Warner.

THE CHIEF INSPECTOR (Biograph), Nov. 16.—There is plenty of good drama in this two-reel photoplay, dealing with an attempt to defraud the government. The plot is skilfully articulated and the incidents are plausible. The playing of Vera Sisson, Jose Rubin, Charles H. Mailes, G. Raymond Nye, Madge Kirby and Ilean Hume does justice to the theme.

A BIT OF LACE (Essanay), Nov. 16.—The situations in this three-reel drama call for quiet, forceful acting, and the demand is met in a highly satisfactory manner by Darwin Karr, Edna Mayo and Sydney Ainsworth. The subject offers strong dramatic possibilities and has been fashioned into a photoplay without being incumbered by any extraneous characters or incidents. The settings are very effective.

GONE TO THE DOGS (Vitagraph), Nov. 16.—The romance of a gypsy who falls under the spell of a "Painted Woman" and then returns to his gypsy sweetheart and makes her his wife is told in this two-reel photoplay, of which Paul Kester is the author. Scenically and dramatically it is a picture of decided merit, Antonio Moreno, Frankie Mann, Donald Hall, Josephene Earle, Harry Handworth and Nellie Anderson forming a most efficient cast.

THE GAMBLER OF THE WEST (Biograph), Nov. 17.—Owen Davis is the author of the play from which this four-reel screen drama was made. It was a successful melodrama, in its day, vigorous of action and possessed an interesting story. Made into a photoplay, it presents a number of picturesque scenes of frontier and Indian life, which the director has fully utilized. The large cast of characters has been well chosen, the prominent members including Charles Perley, W. J. Butler, Robert Drouet, Charles H. West, Linda Arvidson and Clara T. Bracey.

THE NIGHT OF THE EMBASSY BALL (Kalem), Nov. 17.—Diplomatic intrigue is the foundation of the plot in this two-reel drama, by G. Doty Hobart. No less an exalted personage than a prince is the hero, and the entire story has a Richard Harding Davis air. It can safely be recommended to lovers of modern romance. Guy Coombs' assumption of the prince makes the title gentleman a right good sort. Anna Nilsson, Joseph Baker, Theodore Branch and Martin Strong are capital.

IN LOVE'S OWN WAY (Lubin), Nov. 17.—A review of this picture will be found in this issue.

MARGIE OF THE UNDERWORLD (Lubin), Nov. 18.—An excellent example of its class, this two-reel drama opens in a sensational manner and melodramatic incidents are of frequent occurrence. The human note, however, is a strong one, and the excellent acting of Lucille Younge, Madge Philbrick, Melvin Mayo, J. A. Morley and R. H. Gray brings out the best points in the picture.

THE PRINT OF THE NAILS (Selig), Nov. 18.—Modern politics is the subject of this three-reel drama, written by Mrs. Owen Bronson. The author has handled her theme with due regard for the truth, several scenes taking place in a questionable resort. The house is raided as the result of a plot against the heroine. The story is a forcible one, and has been cleverly directed by George Nicholls. Earl Foxe and Vivian Reed head a satisfactory cast.

A CHILD IN JUDGMENT (Edison), Nov. 19.—A three-reel production treating of the perfidious actions of an employer toward his clerk, whose wife he attempts to lead astray during the clerk's absence from the city. The idea of the child in judgment is rather far-fetched, if one should stop to think, but the picture has been developed in such an interesting manner that it holds the attention throughout. Augustus Phillips plays the villain in finished style.

THE RIVER OF ROMANCE (Essanay), Nov. 20.—John Lorenz, Chas. E. Ashley, Elizabeth Tinder and Charles W. Racy have the leading roles in this two-reel drama. The adventures of a young engineer, who starts ont on a railroad survey and runs a line that leads him to his future wife, makes the picture an interesting one. The scenery is picturesque.

HEREDITY (Vitagraph), Nov. 20.—Seymour Galland, the author of this three-reel drama, has handled his subject with intelligence and skill. The result is a powerful photoplay in which inherited criminal tendency furnishes the motive. William Humphrey has given it an excellent production. Carolyn Birch, Katherine Lewis, Rose Tapley, Thomas Mills, William Humphrey and Denton Vane are the leaders in a lengthy and capable cast.

Fox Film Corporation.

A WOMAN'S PAST (Fox), Nov. 15.—Nance O'Neil gives an intense performance in the emotional role of the wronged woman in this five-part melodrama, produced under the direction of Frank Powell. The story carried through the picture is interesting and the trial scene at the climax is strongly presented.

Mutual Film Corporation.

SOMETHING IN HER EYE (Novelty), Nov. 8.—An amusing situation arises in this comedy when the girl's father arrives from the West and her various suitors also arriving on the scene with flowers, candy and all sorts of nice things, take to their heels upon hearing that "papa" is a crack shot. The formidable parent proves to be in a conciliatory mood, however, and gives them a trial at fist fighting to see who is most deserving of his daughter.

MUTUAL WEEKLY, NO. 46, 1915, Nov. 18).—Interesting items of this issue are, the world's biggest 16-inch gun on its way to Panama, Thos. A. Edison visiting the Garden of Gods, speed kings of the air and water in an interesting race at San Francisco, in which the motor boat wins from the aeroplane, and a number of interesting scenes from the battle front of Europe.

THE HOUSE PARTY Casino), Nov. 21.—Harry Volks is featured in this comedy. It has the advantage of being clean comedy, but the story is slight. The picture has been well produced and is interesting for that reason. The average audience will get a good many laughs out of it.

SPRING ONIONS (Novelty), Nov. 22.—The spring onions of a certain man's garden prove to be such a fine and extensive crop that he overeats and creates great disturbance by the strength of his breath. He is operated on at last as a means of purification. George Derr, comedian, is presented in the leading comedy role. The production has a good deal of originality in its makeup and will be found entertaining.

THE DRUMMER'S TRUNK (Beauty), Nov. 23.—John Steppling, John Sheehan and Carol Holloway appear in this comedy. The latter, a hotel slavey, hides in the traveling man's trunk. She gets a rough trip and he is suspected of white slavery. This is improbable in plot, but quit amusing in its situations.

SEE AMERICA FIRST, NO. 11 (Gaumont), Nov. 23.—A half reel in which the Mutual Traveler visits New Haven and Hartford, Conn. Entertaining views are shown in each city. The Yale College buildings and the great punch bowl are shown.

KEEPING UP WITH THE JONESES (Gaumont), Nov. 23.—A half reel, shown with above. In this number Pa McGinnis buys a Flivver and has some startling adventures. The animated drawings by H. S Palmer are clever.

TAMING A GROUCH (Novelty), Nov. 24.—A good deal of amusemen can be obtained from viewing this comedy. The old grouch is unabl to make his temper behave, and so loses his housekeeper, whom he ha treated shamefully. A ruse planned by the ex-housekeeper and the employment bureau places in the home of the grouch a negro man wh dresses as a woman. The result of his attacks on the negro cause hin dire distress, and he is forced to become subservient to the command of his former housekeeper. Featured in this comedy are William Sloa and Margaret McWade.

THE VILLAINOUS VEGETABLE VENDER (Falstaff), Nov. 25.—Thi is an amusing farce comedy in which the villain and others get som rough handling. The average audience will find it very entertaining.

THE BLUFFERS (American), Nov. 26.—A one-reel comedy number featuring Vivian Rich and Alfred Vosburgh. The young couple marry on a $15 salary and borrow a flat to fool their father when he visit them. This is a bright, pleasing offering, with a good comedy punch in it.

A DEAL IN INDIANS (Cub), Nov. 26.—Another of the George Ove comedies that is noticeably commendable. The picture shows how a escaped convict is picked up by Indians, and is overburdened with affection from a squaw. He makes his escape the second time only t be tracked by the Indians to the home of the convict's benefactor. Th affair ends in the final capture of the convict by the authorities.

CUPID BEATS FATHER (Beauty), Nov. 27.—An original comedy, i which two small children give away their sister's plan to elope. Th father holds up the lovers and marches them into the house, where h has made all arrangements for a wedding. Neva Gerber and Fran Borzage play the lovers. An elopement story with a new twist in it.

ALL ABOARD (Thanhouser), Nov. 28.—A comedy number, with slight but agreeable plot, featuring Flo LaBadie. She meets a reporte on board a steamship, with whom she falls in love. The guardian's son who desires her hand, becomes seasick and gives up the chase. Th latter feature furnishes the chief amusement of the number.

FOILING FATHER'S FOES (Falstaff), Nov. 29.—A knockabout comed number, in which the daughter of an editor rigs up numerous traps an devices for punishing angry visitors at her father's office. She make short work of two politicians, showering them with a hose and the dropping them through a trap door into the water beneath. The number is a laughable example of the rougher type of comedy.

BILLY VAN DEUSEN AND THE MERRY WIDOW (Beauty), Nov 23.—Billy's experience with the widow was one of huge mortification Not knowing that the woman whom he had rescued from drowning wa wearing mourning during the absence of a live husband, his attention are treated to a most embarrassing removal from the garden seat b said husband on his return.

SPIDER BARLOW CUTS IN (American), Dec. 3.—This is an excellent one-reel crook story that dissolves itself into a comedy. The picture has been well produced and is one of the best one-reelers that ha appeared recently on the Mutual program. Winnifred Greenwood, Edward Coxen and George Field compose an interesting trio. A full review of the production appears on another page of this issue.

MAKING OVER FATHER (Beauty), Dec. 4.—A rollicking comedy o considerable merit. Father is a self-made man. His making over i a rather strenuous affair, but he returns home a better and a wise man, and ready to agree to anything that his future son-in-law has t suggest.

Mutual Film Corporation Specials.

BUCK PARVIN AND THE MOVIES (Mustang), Nov. 13.—The thir of this excellent series of three-reel comedies adapted from Chas. E Van Loan's stories and which are being made at the American Film Company's studios, is entitled "This Is the Life." It compares wel with the previous numbers of the series, and afford Adele Farrington Arthur Acord, Chas. Newton, Lawrence Peyton and others ample opportunities for good work. A full review will be found on another pag of this issue.

THE KEY TO THE PAST (American), Nov. 2.—A two-part production featuring Winnifred Greenwood and Edward Coxen. The story i of a woman and her child who have been cast on the seashore by a shipwreck. They are picked up by a man known to the woman in the past Her memory gone, she is unable to relate what has happened to her i the years during which they have not met. One night the house is struc by lightning and the woman regains her memory. The theme is an ol one, rather too hackneyed for successful repetition.

COULD A MAN DO MORE (Centaur), Nov. 24.—In this three-ree production the story of which was written by Crane Wilbur, who ha also played the leading masculine role, there is rather too obvious a effort made to force the star. The production has been ably directed b R. B. Broadwell, but there is a feeling that the story has been stretche beyond its natural limits. Many fine photographic effects have been obtained, and it must be admitted that the ambitions of the productio have in part been realized. The work of the weakling brother is especially commendable.

THE BABY AND THE BOSS (Thanhouser), Nov. 23.—A two-reel production, built around the recent police games in which New York's police force participated. The police games furnish some very entertaining and informing incidents, including a sham battle, a rookies' drill, fire drill, work by police dogs and the like. The plot is slight but clever. It pictures the way in which The Kidlet prevails upon Boss Hinkey to promote her favorite policeman. The number is fresh and interesting throughout.

STANLEY AND THE SLAVE TRADERS (Centaur), Nov. 25.—A two-reel number of the Stanley series that holds considerable interest. Mona Dark-Feather still holds her own in the role of Ada, who has been captured by a native African tribe who have a white king. The Stanley party are in search of her and during this episode a band of slave traders come on the scene, livening things up considerably. Some interesting animal work is seen in the picture.

THE STRIFE ETERNAL (Mutual Masterpicture), Nov. 25.—This five-reel production was made in England, and features the English actress Blanche Forsythe. Many of the scenes of the picture claim to have been photographed on the very locations where the Wars of the Roses were fought. The picture centers much about the tragic story of Jane Winstead, of whom Edward IV was enamoured, and pursued even after her marriage with Matthew Shore. Some of the scenes of the production cover wide perspectives, and are especially effective. Apparently innumerable numbers of people have been spread over these perspectives and are at other times massed effectively in closer views. The picture is entertaining and valuable as a historical feature.

THE VALLEY FEUD (Mustang), Nov. 26.—A lively two-reel number, with Anna Little, E. Forrest Taylor and George Armstrong in the cast. This tells a story of range warfare and is full of action from start to finish. Herds of cattle and sheep add to the picturesqueness of the scenes and the reality of the story. There is a love affair between a cattleman and the niece of a sheep herder, which results happily after much adventure. The blowing up of the dam, to get water to the cattle, was a good feature. A fine out-door subject.

THE FRIENDS OF THE SEA (Reliance), Nov. 28.—A two-reel drama of the sea coast, the story treats of the rivalry of two friends for the hand of a certain young woman, daughter of a fisherman. The scenes of the picture are all laid among fisherfolk, and are attractive. The story is not an especially strong one, but has the human element strongly enough to make it acceptable to the average audience.

THE SILVER LINING (American), Nov. 29.—A two-reel picture that has a distinct appeal. Charles Newton as the father does an excellent piece of work, and Winnifred Greenwood as his daughter is very charming. Alfred Vosburgh is attractive as the young ranch owner and hero of the play. A full review of the picture appears on another page of this issue.

THE CRIMSON SABRE (Thanhouser), Nov. 30.—A two-reel melodrama that is more than ordinarily interesting. A mysterious murder is committed and the wrong man is arrested. The affair is finally cleared up, however, by the detective who discovers that the sabre, which has hung on the wall, has been manipulated from the other side of the wall, so that it has killed its victim in falling. The butler is then arrested, having shown signs of fear and possible guilt.

THE FORBIDDEN ADVENTURE (Mutual Masterpicture, No. 49), Dec. 2.—A five-reel production made by Chas. Swickard. Louise Glaum and Chas. Ray have the leading roles in a story of an adventure in the Arabian desert, it is presumed. The production is well-directed in spite of the abundance of American cacti exhibited in the backgrounds. A full review will be found on another page of this issue.

North American Film Corporation

AN AMERICAN EARL (American), Nov. 22.—This is the final instalment of "The Diamond from the Sky" before the prize winning sequel is shown. Blair is arrested on charge of murder, but again escapes. He still persists in trying to get the diamond, which is now in the possession of Marmaduke Smythe. Arthur, now the proud father of a son, is advised that he is the rightful heir to the Stanley estate. Quabba is made king of the gypsies at the close. The number is made with the usual care and attention to details which has characterized the serial throughout.

Paramount Pictures Corporation.

THE GENTLEMAN FROM INDIANA (Pallas), Nov. 25.—The first of the Pallas pictures is an excellent adaptation of Booth Tarkington's famous novel, with Dustin Farnum giving a forceful portrayal of John Harkless. The story is told in a clear, interesting manner and the big scenes of the production are finely handled. Winifred Kingston and Herbert Standing have imported roles in this exceptionally strong picture.

Pathe Exchange, Inc.

THE SULTAN'S PARADISE (Globe), Nov. 22.—This scenic contains some attractive scenes along the Bosphorus and the Golden Horn, and is of exceptional interest at the present time.

INTIMATE STUDY OF BIRDS, NO. 11 (Pathe), Nov. 22.—An interesting number of the series showing pelicans, macaws, sea parrots, swans and other water birds. This is on the same reel with "Nannie Laurie," an animated cartoon.

GREAT WHILE IT LASTED (Phunphilms), Nov. 22.—One of the "Lonesome Luke" series, in which Luke enjoys the distinction of being a millionaire for all too short a time. He is progressing with considerable spirit, when the cruel news arrives that a mistake has been made and that the deceased uncle whose fortune he is enjoying is somebody else's.

A SQUABBLE FOR A SQUAB (Starlight), Nov. 27.—Heinie and Louie strike what appears to be a streak of luck in this picture which, however, later dissolves itself into a pillow fight in a room full of pajama attired school girls. The fact is, Heinie and Louie have been commissioned by her sweetheart to kidnap a girl who has been placed in the school by her irate daddy. The girl escapes without their aid, and in their desperate search amid the sleeping beauties for the right girl they are discovered.

Triangle Film Corporation.

THE EDGE OF THE ABYSS (Kay-Bee).—A beautiful and highly effective motion picture founded on the ancient triangle. Tense, artistic and of happy conclusion.

THE GREAT VACUUM ROBBERY (Keystone), Dec. 12.—Contains a very amusing and highly original idea, that of robbing a bank through the offices of the bank protective association. Otherwise on the usual Keystone lines.

THE PENITENTS (Fine Arts).—A story of religious fanatics in Mexico some two hundred years ago. Some good massed effects and acting, but the story scatters too much for sustained interest.

Pathe Exchange, Inc., Specials.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (No. 7, "The Bang Sun Engine"—Pathe), Nov. 15.—"The Bang Sun Engine" is one of the best of the new Wallingford adventures. Mr. Bang with his new invention attracts the sympathy of the Ward girls, who soon discover that Bang's persecutor is by name Morley, another of the clique that ruined their father. Wallingford and Blackie Daw are soon on the job to swindle the swindler and repair the damage done by him. There is much that is interesting in this episode which is head and shoulders over some of the previous episodes of the series as regards quality.

NEAL OF THE NAVY, NO. 13, "Backed by the U. S. N." (Panama Films), Nov. 25.—"Backed by the U. S. N." is the title of this excellent number of the series. In this episode Joe Welcher surprises us by at last living up to the manhood that's in him, and puts up a good fight with Hernandez in favor of Annette. The brute is also changed somewhat, but only in appearance, by being treated to some new clothes and a hat. This episode is an impressive one.

MARY'S LAMB (Gold Rooster Play), Nov. 19.—A five-part adaptation of Richard Carle's play, with the author in the role of the "lamb." The screen version of this well-known play is a success. A full review of the production will be found on another page of this issue.

NEW ADVENTURES OF J. RUFUS WALLINGFORD (No. 8, "A Transaction in Summer Boarders"—Pathe), Nov. 22.—In this number, "A Transaction in Summer Boarders," takes place that is highly amusing and well staged. Another of the swindling clique comes to his own in a deal that is sprinkled with kerosene to increase its market value. The comedy of the episode is good.

AT BAY (Gold Rooster Play), Nov. 26.—This is an excellent adaptation of the George Scarborough play of the same name. Frank Sheridan, Florence Reed, De Witt C. Jennings and Chas. Waldron are prominent in the cast. A full review of the production will be found on another page of this issue.

Universal Film Mfg. Company.

PROMISSORY NOTES (Victor), Nov. 12.—This first of a series of "little stories from real life," by Jacques Jaccard, is very promising. It is compact, well constructed and tells an entertaining story of a young broker with an extravagant wife. The cast includes Fred Aldis, Peggy Condray, Raymond Russell and A. D. Blake. The number is complete in itself and very entertaining.

ANIMATED WEEKLY, NO. 193 (Universal), Nov. 17.—Edison laying a corner stone at Universal City, a "wet" parade in Chicago, football, aeroplaning and interesting sidelights on the war are contained in this number.

DAD'S AWFUL DEED (Joker), Nov. 27.—A knockabout number, featuring Max Asher, Wm. Franey and Lillian Peacock. This is the old melodrama of the cruel mortgage holder and the poor father who can't pay done in comedy form. Familiarity with the plot seems to help in this instance as several of the scenes bring laughter.

INSIDE FACTS (Laemmle), Nov. 28.—A number, written by James Dayton, featuring Barton Wilson, Myrtle Gonzales, Hayward Mack and Jack Nelson. The story concerns a factory owner's daughter who seeks employment in the works in order to learn how the laborers are treated. A very familiar plot, well presented by an agreeable cast.

OPERATING ON CUPID (Nestor), Nov. 29.—A brisk little hospital comedy of the knockabout, burlesque type. Billie Rhodes, Neal Burns and Ray Gallagher appear. The action and settings are good and there are numerous laughable incidents.

SAFETY FIRST AND LAST (Imp), Nov. 30.—An army burlesque on the Mexican frontier, with Victor Potel in the cast. There are some quite amusing battle scenes and the hero finally brings in the enemy leaders with his lariat. This is fairly strong.

LIZZIE'S WATERY GRAVE (L-KO), Dec. 1.—An amusing juvenile subject, introducing Little Billy and Olive again after a considerable absence from the films. Billy's rival throws the girl's doll in the lake, in a fit of jealous rage. Billy plays hero and rescues it. A slight plot, but well pictured and pleasing.

THE DEVIL IN IDLE HANDS (Laemmle), Dec. 3.—A unique offering, written by Lenora Ainsworth, with Wm. C. Dowlin, Gloria Fonda and others in the cast. The story itself is not so new, as it merely follows the adventures of a young man who has been intrusted to deliver money, but the picturing of the various hands makes a novel and interesting feature. A good offering.

MRS. PRUNE'S BOARDING HOUSE (Joker), Dec. 4.—A comedy number, by James Dayton, featuring Gale Henry and Max Asher. The Italian ventriloquist keeps a lady dummy in his trunk and the landlady suspects murder. The situations are of a knockabout sort and fairly amusing.

Universal Film Mfg. Company, Specials.

HONOR THY HUSBAND (Powers), Nov. 12.—A two-reel number, by Harvey Gates, featuring Sydney Ayres, Doris Pawn, Abe Mundon and Val Paul. This has quite an unusual plot, which works out quite well. The young owner of the vineyard takes extreme measures in order to make his extravagant young wife know that she loves him and not his money. He breaks up a party by sending the guests home and pretends to lose his fortune. After cooking and washing clothes the wife changes her views considerably. He then presents her with a new home and they find happiness. A domestic story with some new situations in it.

THE MASKED SUBSTITUTE (Laemmle), Nov. 14.—A two-reel number by Leonia Ainsworth, featuring Wm. C. Dowlin, Gloria Fonda and Wm. Quinn. There is a strong romantic touch in this, where the mountain girl, who is wild to attend the ball, is induced to take the place of a masked dancer who wants to elope. The substitution brings a crisis in two love affairs. There is considerable good drama in the scenes at the country roadhouse. The number makes an entertaining variation of a familiar theme, and holds the attention.

THE KINGDOM OF NOSEY LAND (Rex), Nov. 28.—A four-reel production, made by H. C. Matthews, telling a very delightful and whimsical story of a fairy kingdom, where a big nose is the sign of beauty and distinction. The baby princess is born with a nose of average size and is banished to the wilderness, where she grows up with wild beasts. Later the young prince comes and restores her to her throne, by aid of a witch woman. This is staged throughout in adequate, if not expensive, style. But the best thing about it is the splendid humor and good feeling; the animals are good imitations and the picture should be a particular favorite with women and children. Elsie Albert is the princess. A good offering.

THE SUPREME TEST (Broadway Universal Feature), Nov. 29.—Henrietta Crosman is featured in this five-part subject. The famous stage star is supported by an excellent cast, including Wyndham Standing, Adele Farrington, Stella Razeto, Jack Wilson and Sylvia Ashton. The story interests at times, but contains no big moments, if we except a railroad smash which carries more of a shock than a thrill.

WHEN A QUEEN LOVED O'ROURKE (Universal Special), Nov. 29.—This is the second of the new series, featuring J. Warren Kerrigan as Terence O'Rourke, soldier of fortune. The scenes in this occur in Bombay, where Terence finds himself involved in some exciting incidents at the court of the king of Sundia. The plot development is a trifle vague in places, but there is a good swing to the action and the number is entertaining.

GILDED YOUTH (Laemmle), Dec. 2.—A three-reel number, by Rupert Julian, with the author, Elsie Jane Wilson, Hal Cooley and others in the cast. This is a strong number, with a great deal of fine feeling in it. The plot is one in which three men artists raise the son of a former model. It is reminiscent of the play, "When We Were Twenty-one" in certain phases. The youth's first violent love attack is very amusing and Hal Cooley is pleasing in the juvenile role. The production as a whole is well above the average.

THE CONNECTING LINK (Bison), Dec. 4.—A three-reel number, by Burton Wilson, with Rex de Roselli, Sherman Bainbridge, Edythe Sterling and Norbert A. Myles in the cast. The story is melodramatic in tone throughout, picturing the evil wrought by a dishonest mining man. He first brings about the death of his partner in order to gain full control of the mine; later he and his tool try to blow up the daughter in the powder mill. This last deed is frustrated by a stolen ring, which short circuits the wires and brings about the death of the leading villain by a premature explosion. The story is carefully constructed and makes a good offering of this particular type.

World Film Corporation.

NOT GUILTY (Triumph), Nov. 29.—Joseph A. Golden's five-part drama is an adaptation of a play once popular on the stage. The picture deals with the trials of a man sent to Sing Sing under a death sentence for a crime he did not commit. The role of the unfortunate clerk is sincerely acted by Cyril Scott, supported by Catherine Proctor, Ada Boshell, Mark Ellison and Charles Hutchinson.

Miscellaneous.

THE VICTORY OF VIRTUE (Exclusive), December.—A combination of modern drama and spectacular allegory is found in this five-part picture, directed by Harry McRae Webster with Gerda Holmes and Wilmuth Merkyl in the leading roles. The production is elaborately staged and very well acted. Miss Holmes, in particular, giving an effective performance as the young woman who selects the path of virtue after a severe test.

EIGHT RELEASES A MONTH FOR "BIG FOUR."

Beginning with the first of the year, the V-L-S-E's program will include at least eight strong productions a month. Vitagraph will supply four of these; Essanay two, and Lubin and Selig each one or more.

Cleo Ridgely and Wallace Reid Co-Stars

TAKING their place among the popular stars of the screen, Miss Cleo Ridgely and Wallace Reid, it is announced by the Jesse L. Lasky Feature Play Company, will appear as co-stars in the Lasky production, "The Golden Chance," which will be released soon through Paramount Pictures Corporation. It is an interesting incident in relation to the announcement that the photoplay, which, more than any other, lifted Miss Ridgely to stardom, was the Lasky picturization of "The Chorus Lady," by James Forbes, in which she appeared in the title role. Wallace Reid, who has won exceptional fame by reason of his characterization of Don Jose in support of Geraldine Farrar in "Carmen," appeared in the principal masculine role in "The Chorus Lady."

Cleo Ridgely.

Wallace Reid.

Both Miss Ridgely and Mr. Reid have been members of the Lasky Company for some months. Miss Ridgely has gained an international reputation as a portrayer of adventuresses, a reputation quite difficult to maintain in these days of motion picture villainesses. She has played in numerous Lasky productions more recently, "The Puppet Crown," "The Fighting Hope," "The Marriage of Kitty," "The Secret Orchard" and "The Chorus Lady."

Wallace Reid need to have done nothing finer than his playing with Geraldine Farrar to stamp him as a screen player of exceptional talent and popularity. The versatility he shows in "Carmen" is an indication of the wide range artistically which he possesses. It is believed the combination of the two "R's"—Ridgely and Reid—will be a successful one in their first photoplay, "The Golden Chance," now nearing completion at the Lasky studios.

BOWMAN JOINS DAVID HORSLEY.

William J. Bowman has just been added to David Horsley's staff of directors at the Horsley studios in Los Angeles to put on Centaur Feature animal pictures with the Bostock animals. He is now at work on his first Centaur picture.

Mr. Bowman is one of the best known and at the same time one of the most capable directors in the business. For a long time he was associated with the New York Motion Picture Company putting on productions for them at Inceville. His most recent engagement was with the Quality Films, a Metro release, for whom he produced the Francis X. Bushman features. Among these were "The Second in Command," the first Bushman picture for the Metro, and "The Silent Voice," which followed.

SCOTT TO DIRECT FOR METRO.

Virtus R. Scott, who has been a successful director with the Biograph, Famous Players, New York Motion Picture Company, Equitable and other companies, has signed a contract to work under the Metro banner, as assistant director to Lionel Belmore, who will direct future Quality-Metro features in which Francis X. Bushman and Beverly Bayne are starred. Mr. Scott is a former newspaper man, and has had a wide experience in that field. He was born in New York City, and considered an authority on appropriate and interesting "Locations," where exteriors can be photographed.

Chicago News Letter

By JAS. S. McQUADE.

The Selig-Tribune to Supplant Hearst-Selig Pictorial News.

WILLIAM N. SELIG tells me that arrangements have been completed for the launching of the Selig-Tribune in the near future. This great news film will take the place of the Hearst-Selig News Pictorial, and Mr. Selig believes that it will have no equal.

The Chicago Tribune can boast of one of the finest news services possessed by any of the great dailies of the world, while its sketch artists and cameramen stand at the top of the list. In every part of the world the Tribune news service has its alert and up-to-date correspondents, and wherever an incident or important happening of world interest occurs, the Tribune representative will see to it that a negative is secured for the Selig-Tribune news film by an expert cameraman. Every army engaged at present in the European war has a Tribune correspondent, while in Mexico there are others who attend to the daily occurrences in that distracted land. In the United States and Canada the news will be gathered as with a fine comb, so that nothing that is worthy of a place on the screen will be overlooked.

Special attention will be devoted to the editing of the Selig-Tribune, and for this purpose a carefully selected staff of editors has been appointed. As progress and still more progress is absolutely requisite in the making of moving pictures, and especially in news films, it is promised that the Selig-Tribune will reveal several innovations that will make a strong appeal to the public.

The fact that the Selig Polyscope Company and "the world's greatest newspaper" have joined interests and forces in the issuing of an animated publication, gives fine promise of success, a success that should be marked by bright originality and daring enterprise.

The Selig-Tribune will be released on Monday and Thursday, every week. The date of the first release will be announced in due time.

Ye Country Editor as Critic and Censor.

Messrs. G. S. Shuggman and Chas. Dahler, proprietors of the Abingdon theater, Abingdon, Ill., under the date of November 18, have written me as follows:

"Enclosed find a marked copy of one of our city papers, which shows how our business and pictures are censored by the editor. He would sure make a great censor for the Illinois State Board. We hope you will enjoy this as much as we did."

Here is one of the articles taken from "The Editor's Corner" in the Abingdon Argus, which has to do with "A Little Brother of the Rich:"

> This great story of Joseph Medill Patterson, was told in photography at the Abingdon Theater one night this week. Aside from the beautiful love tale the display focused up a scene of salacious symmetry that startled a bevy of Methodist blushes summersaulting all over the auditorium. This scene was illustrative of the libidinous lure of the idle rich. A line-up of exquisitely symmetric and beautiful nude women ran, cavorted, leaped, dived and swam. In passing on this the censor's eye may have closed for a siesta, but it is hard to conceive how he could have missed going one eye on the rich and racy scene.

This is another which treats of the merits of Marguerite Clark in "The Crucible," and of the demerits of the musical accompaniment, which I consider both humorous and worthy of space:

> "The Crucible," because vitalized by beautiful little Marguerite Clark, drew a good crowd Friday night. The part of Jean, the neglected little tom-boy sister, would radiate but little beside the unseemly pathetic in any other hands. But Marguerite's nimbleness, beauty and chic, rescue it from the thraldom of the trite and put it on the pedestal of popularity. An incident somewhat droll in character sandwiched itself within the plaits of the play that spattered a pot full of piquancy into the performance. In some way the records got mixed, dishing up "The Canter of the Snail" intended for Marguerite's mournful march to the reformatory, while she was doing the quick and devilish scene of changing the tags on the picnic lunch baskets, and rolling uproariously in merriment on the grass. Had she moved and kept time with the tune she never could have accomplished her turn before the baskets were put up at auction. The aspect became decidedly funeralish, so much so that a pert school girl up near the front was moved to announce: "The friends may now come forward and have a last look at the corpse!" The dirge continued sweetly with its interlarded staccato squawk until Marguerite could stand it no longer. Forgetting that she was escaping from the prison dishabille, she hiked down to the footlights in her "nighty" and a paroxysm of exasperation, breaking out with: "Will the mutt who manipulates the mainspring of the music machine stop stroking the fuzz on his upper lip and compress the throttle of the tune thriller? How can I be expected to patter down the path, leap from the cliff to the lake and swim to Craig's tepee to such a slow and sepulchral sonata as this?" Then a quicker tune was substituted and Marguerite went on with the show.

Banquet and Housewarming at Reel Fellows New Club Rooms.

The banquet and housewarming in the new quarters of the Chicago Reel Fellows Club, given Wednesday evening, November 17, was a big success, from all accounts. One hundred and sixteen covers were required at the banquet tables, and about one hundred and fifty people were present at the meeting and entertainment afterwards, which lasted until 3 A. M.

At the business meeting held immediately after the banquet F. J. Flaherty was elected vice-president of the club to succeed R. E. Bradford, who is now in Minneapolis as Triangle representative. E. A. Hamburg was appointed chairman of the house committee, in full charge of the new club rooms. These club rooms are located at 17 North Wabash avenue.

The entertainment was comprised of vaudeville and musical talent. Speeches were made at the banquet by the following:

Henry B. Walthall, Richard C. Travers, R. R. Nehls, F. J. Flaherty, Rapley Holmes, Joseph H. Finn, Albert Levy, Wm. J. Sweeney, F. M. Brockell, M. G. Watkins and L. A. Boening.

Chicago Film Brevities.

J. A. Berst left Chicago, Tuesday evening, Nov. 16th, for New York City, to assume the duties of president of the General Film Co. His resignation from the Selig Polyscope Co., as its vice-president and general manager, was sincerely regretted by all of the large force in the Chicago office and at the Chicago plant.

* * *

Mrs. Maud Moor-Clement, well known as a photoplaywright, gave an address on scenario writing before the Chicago Press Writer's Club on Monday evening, Nov. 15th. In addition to covering all the essential points of scenario writing, Mrs. Moor-Clement related many amusing experiences in her career while furnishing producing companies with scripts. She also read one of her own scenarios which contained nearly everything that should not be written in such compositions. This was very cleverly constructed, and proved interesting and beneficial to all the script writers present.

* * *

Mr. and Mrs. Marcus Loew, accompanied by Mr. and Mrs. Aaron Jones, arrived in Chicago Tuesday, November 16, from California, where they had been touring for some time past. Mr. and Mrs. Loew left the next day for Washington and Baltimore, to inspect two new houses which have been recently completed.

* * *

A grand charity ball was given at the First Regiment Armory, Chicago, on Saturday evening, November 20, under the auspices of the American Theatrical Hospital Association. The ball was given with the object of securing more funds to begin the building of the new hospital at Irving Park Boulevard, near Sheridan Road, where medical and surgical treatment, as well as hospital care, will be given those engaged in the amusement profession, who are unable to pay for the same. The list includes actors, actresses and other employes of theaters, of road shows, circuses, carnivals, lyceum bureaus, musicians, bill posters, stage employees and moving picture operators throughout the country. The American Theatrical Hospital will be a charitable organization, incorporated, but not for profit, and when completed will be the first and only theatrical hospital in the world. Joseph Hopp, president of the Union Film Co., and Alfred Hamburger, of the Hamburger Enterprises, are president and secretary, respectively, of the Association. Mr. Hamburger extended an invitation, several weeks ago, to Francis X. Bushman and Miss Beverly Bayne to come on to Chicago to lead the grand march, and both consented. While in Chicago Miss Bayne and Mr. Bushman were the guests of Mr. and Mrs. Alfred Hamburger at their home, 4344 Grand Boulevard.

* * *

The village trustees of Winnetka, Ill., have passed an ordinance prohibiting the exhibition of moving pictures, except those shown at the community house, which is connected with the Congregational Church. Clark T. Northrop, one of the trustees, expressed the opinion that he did not expect the courts to uphold the ordinance. It has also been said that the Congregational Church community house must also stop giving moving picture entertainment. Trustees have said that the ordinance will prevent any future church fairs, at which home talent or professional vaudeville are the feature. The fight for the passage of this ordinance has been waged by the housewives of Winnetka for the last year, in opposition to the maids and other servants in the village who demanded moving picture entertainment.

* * *

The Epoch Producing Corporation is again in the Chicago courts demanding that the city permit "The Birth of a Nation" to be presented to minors. The matter is at present in the hands of Judge Marcus Kavanaugh, and it is expected that considerable time will elapse before a decision is reached. George Bowles, manager of the Colonial theater, where "The Birth of a Nation" is being shown, states that protests continue coming in to his office against the ruling now enforced, which permits adults only to attend. He says that most of these protests are from parents who visit the theater, expecting to take their children into the show, only to be turned away at the door. "We are refusing admittance to minors, because we are showing with that understanding," says Mr. Bowles. "We believe that if parents bring their children to the Colonial, they should not be denied the right to say what is best for them or not. It might be different if these men and women did not know what they were about to see. But they do. They have seen the show themselves and want their children to see it."

* * *

The Triangle Film Corporation has given the following official explanation for its withdrawal of the $2 picture program at the Studebaker: "Motion picture exhibitors and theater managers in Chicago have brought considerable pressure to bear upon the Triangle Film Corporation to have the Studebaker released to one of their number on the ground that it is commercially unethical for a distributing corporation to engage in competition with its customers. Granting this, arrangements have been made with the Jones, Linick & Schaefer interests, whereby on the payment of a substantial bonus, they will conduct the theater."

* * *

Wm. Hale Thompson, Mayor of Chicago, sent the following letter to the management of "The Battle Cry of Peace," at the Olympic, on Tuesday, November 16: "I visited the Olympic theater to view 'The Battle Cry of Peace,' thinking that I was to see the ordinary photoplay which has engaged the attention of the theater-going public these years past. I was astounded when I saw the magnitude of the photo-spectacle by Commodore Blackton, and amazed when I realized the extent to which the movie camera can be put for the education of our people. I do not think there is now in existence a stronger plea to the patriotic feeling of our men and women than 'The Battle Cry of Peace.' I do not believe a decade of development on the part of men engaged in this wonderful business pursuit can develop a stronger or sterner argument in behalf of our country's welfare than that which has been given us by Commodore Blackton in his remarkable photo-spectacle. 'The Battle Cry of Peace' teaches us patriotism, urges us on to patriotic doings, calls on us to heed the warning that our country needs us—needs us badly—needs every able-bodied man and every red-blooded patriot, to be prepared to meet the threatening foe. Commodore Blackton has written a lesson that no true American can fail to heed. He has written himself into the list of America's truly patriotic citizens. I would urge every man, woman and child who can do so to see 'The Battle Cry of Peace.'" "The Battle Cry of Peace" continues to draw good houses to the Olympic.

* * *

Some evil disposed person recently started the rumor that David Wark Griffith, Thomas Ince and Mack Sennett would henceforth produce moving pictures without any regard for censorship. The rumor reached Mr. Griffith at his studio in Los Angeles, and he immediately denied the rumor in the following emphatic telegram to C. W. Hately, who represents the executive board of the Triangle Film Corporation, in the Otis Building, Chicago: "It has been reported to me that a rumor has been given out that I had said I would make pictures without regard to censorship. I wish to brand this as absolutely false, and I wish you would, knowing my work as you do, set me right with the people of Chicago. Naturally knowing that there are boards of censors in several States of the Union, and it being my business to make moving pictures for the people of these States, it is hardly likely that I would make such a ridiculous statement. Trusting that you will use your best efforts to right this wrong, which has been done me and my associates, Messrs. Ince and Sennett, I remain, etc."

* * *

Moving pictures were substituted for the regular Sunday evening services at the South Park Methodist Episcopal Church, this city, Sunday, November 14. The change was made in order to increase the attendance, and the pastor, the Rev. John P. Brushingham, expressed himself as pleased with the result. At the close of the service, he said: "You will see that pictures are a success in bringing the people to the church, for, in spite of unpleasant weather, there are very few seats unoccupied. The children get enough melodramatic stuff at the theaters. Let us give them something educationally uplifting. I promise you there will be more of these pictures shown throughout the winter season." Three reels were shown on the occasion, two of them being studies in the growth of plants and in the habits of birds, while the third gave illustrations of passages from the Bible.

* * *

"Damaged Goods," at the La Salle theater, drew capacity houses during its first week's run, and it has been retained for another week. The criticisms of the daily press have been varied, but the leading papers, while being critical, have not written anything against the pictures from a moral standpoint.

* * *

Recently, in the Circuit Court of Jacksonville, Ill., suit was brought by two negro women against G. M. Luttrell, manager and proprietor of the leading moving picture theater there. It appears that Manager Luttrell has been segregating the negroes and the white people in his theater, and the women brought suit in the Justice Court, charging unjust discrimination. That court decided in favor of Manager Luttrell, and an appeal was taken to the Circuit Court, where the jury returned a verdict in favor of sustaining that of the lower court. It is expected that the case will reach the Supreme Court before the matter is brought to a close.

* * *

David Day, operator of the Bessemer Theater, 9128 Commercial avenue, was slightly burned and almost overcome by gases, one day last week, when a film he was showing caught fire and exploded in the booth. Manager Ross immediately opened the exits and cautioned his patrons to leave quietly. There was no panic and no one was hurt. The damage was $700.

* * *

The Strand theater in Maywood, a Chicago suburb, will be opened Monday, November 22, under the management of A. M. Gollos, president of the Photoplay Releasing Co., this city.

* * *

Charles A. Young, operator at the Grand theater, 411 E. 43d street, this city, and J. R. Cahill, son of the proprietor, called at the World office last week. The Grand has a seating capacity of about 600, and uses Universal and Mutual service. On Wednesday, Saturday and Sunday, seven reels are offered for 10 cents, and six reels for five cents the remaining days of the week. Business was reported fair.

* * *

The Calo theater, the new house at Clark street and Balmoral avenue, was opened Saturday evening, November 20, with Theda Bara in "Carmen" as the attraction, supplemented by Charlie Chaplin's "A Night at the Show." The Calo is owned by the Ascher Brothers, and seats 1,000 people. It is a handsome modern house and the pictures are accompanied by orchestral music and a large pipe organ.

* * *

Saxe's Weekly, a handsome publication, quarto size, of 16 pages and a colored cover, will appear in its third issue by the time this item appears in print. The subject matter is especially gotten up for the information and instruction of the patrons of Saxe's theaters in Milwaukee. It is mailed free of charge to everyone who leaves his or her name and address at the box office of any of the Saxe theaters. Interesting and timely news articles concerning actors and ctresses, in vaudeville or in moving pictures, appear each week, and readers are given full information on the latest hotoplays and also details of the production and the story.

* * *

John B. Rock, Chicago representative of the Vitagraph Company, has announced that a special screening of "The Cave Man" will take place at the Olympic theater, Monday morning, November 22. This five-reel "Blue Ribbon" feature eatures Robert Edeson.

Milwaukee Notes

By Paul C. Hinz.

Frank Cook, the hustling manager of Saxe's Princess theater, in Milwaukee, is still doing remarkable things in the way f drawing Milwaukee moving picture patrons to his theater. called on him Monday evening, November 15, during a rief visit to the Cream City, and he showed me throughout he house. The Princess has a seating capacity of 1,100, runs arge features, exclusively, and charges an admission price of ve and ten cents. The musical accompaniment is furnished y a five-piece orchestra, and the program is changed daily. On this particular evening the Princess featured Blanche Sweet in D. W. Griffith's "The Escape." Mr. Cook then scorted me to the Alhambra theater, the finest house owned y the Saxe Amusement Enterprises. At the Alhambra we ried to find the manager, George Fischer, but, unfortunately, e happened to be out. Mr. Fischer, by the way, has been with the Saxe Enterprises for the past eight years, and is a ery popular figure in moving picture circles in Milwaukee. n his absence Mr. Cook volunteered to make me acquainted with the way things are done at the Alhambra, which is Milwaukee's largest moving picture theater. It is very artistically decorated, and the operating system is so perfect that not once has there been a blank screen during the exhibition of a picture. There are two operating booths in the Alhambra, with an operator and an assistant for each machine. Although I did not have a chance to inspect the repair department, which is underneath the stage, I was told that it is inely equipped, and that the mechanicians go over each machine at the close of each day, and if any defects are found, they are immediately attended to. The program at the Alhambra, for the week beginning Sunday, November 14, included Mary Pickford in "Madame Butterfly" for the first four days, and Charles Cherry in "The Mummy and the Humming Bird," and Paramount travel pictures for the balance of the week. The stage setting at the Alhambra is changed about once a month, and scenic artists are constantly employed at the theater. A large orchestra renders fine musical accompaniment to the pictures, the pit where the musicians are seated being out of sight of the spectators. Mr. Cook reported fine business at all the Saxe houses.

* * *

"Out of sixty-five theaters in Milwaukee," said Mr. Brimmer, manager of the Milwaukee branch of the Universal Exchange, located in the Manhattan Building, "we supply twenty-three with Universal service." Mr. Brimmer has been in charge of the Milwaukee branch of the Universal for three years. The business offices, shipping rooms and poster departments of this exchange occupy nearly the whole second floor of the Manhattan Building. Mr. Brimmer stated that this was the result of the growth of his business in Milwaukee, since he first took charge there. He showed me the offices first leased by him, which took up about a 30-foot square of one corner.

* * *

The Jacobs Film Booking Offices are in the same building with the Universal, occupying a part of the third floor. This concern successfully exploited the two Universal features, "Neptune's Daughter," and the Williamson Submarine pictures in Wisconsin. W. A. Baier, one of the partners, told me that "Neptune's Daughter" had been booked for return dates as many as four and five times in the same house, and that it is still being booked throughout Wisconsin, at $25 a day. Both of these subjects had long runs in Milwaukee.

* * *

W. M. Simmons is now managing the Butterfly theater, on Grand avenue, in Milwaukee. Mr. Simmons was formerly purchasing agent of the Mutual Film Corporation in New York. He came to take over the management of the Butterfly and brought with him an assistant who is looking after the bookings and other work. The Butterfly is doing a very good business with Mutual features, at an admission of 10 cents. It is located in the heart of Milwaukee and runs day and night. The lobby is most attractive, and a large butterfly design of electric lights is situated above the box office, and blazes in dazzling brilliancy at nights.

* * *

The New Merrill theater, situated on Grand avenue, near Second streeet, is nearing completion, and will be officially opened for business in about a month. This theater and building is owned by the Merrill Amusement Co. Harry Graham, the manager, informed me that there will be a dress rehearsal of the first presentation, and that the company is preparing to put in use the latest achievements in screen arts and settings on the opening night.

* * *

The Strand theater, in Milwaukee, is located at Grand avenue and Fifth street, and is managed by Phil Gross. Metro and Fox features with one and two reels of General Film service form the programs. The seating capacity is about 1,000, and the admission price is 10 cents. The program is changed daily. Mr. Gross told me that the Strand is getting its due share of Milwaukee business.

* * *

The Weickardt organ, manufactured by the Wangerin-Weickhardt Mfg. Co., has been installed in a number of Milwaukee moving picture theaters, including Saxe's Princess. For a long time this company catered only to church business, but since the organ has gained prominence in the accompaniment of moving pictures, the Company has been fairly swamped with orders. Adolph Wangerin, president of the company, informed me that his company had enough business on hand, from moving picture proprietors alone, to keep his factory busy for some time to come. The Weichhardt organ is not a stock organ, but must be built in the theater from the plans of the architect of the building.

Victimized by Fake Agent

Two Pennsylvania Girls Promised Employment by Man Pretending to Represent Kalem Company.

THE unpleasant experiences of two young women seeking employment in a motion picture studio have been brought to the attention of the Moving Picture World. According to a letter written by the two to the Kalem Company they "studied" to become motion picture actresses under the direction of a concern in Chicago. Early in September they received a letter from a man who represented himself as an agent of the Kalem Company. This was followed by a visit of the man to them in the little town in Pennsylvania where they lived, when, according to their letter he told them about the work in studios. Later another letter informed them there was a position for them with the Kalem Company and that the two would be sent for before November 1. "Having received no reply will you tell us if he really is an agent or if you have no position yet?" continues the letter to the Kalem Company.

William Wright, of the Kalem Company, replied to the young women, informing them they had evidently been imposed upon and suggesting that they take up the matter with the police in the town in which the pretender was doing business and have him prosecuted. Mr. Wright also advised the young women to inform the Moving Picture World. The World has received a letter setting forth the facts as stated and adding that the two were in Philadelphia, out of work.

"This case is not unusual," said Mr. Wright to a World man. "We receive a large number of letters, many of them written by persons plainly illiterate, and couched in phraseology singularly identical. The same language is used in the initial part of the letter so frequently that evidently a bad condition is widespread. Some concern is doing a big business. Every time one of these cases is brought to our attention we advise the parties to take up the matter with the police.

"It is a crime to take money from girls, many of them inexperienced and ignorant, on the promise to get them employment in pictures. Many of these are factory employees, working for small wages, and cannot afford even the five dollars charged them for their alleged instruction. The Kalem Company will back up any efforts of victims to prosecute these fake agents who have swindled them or misled them. We will swear these men are not connected with this company."

The Moving Picture World advises its readers to warn any screen-struck acquaintances or friends to beware of men prentending to be agents or representatives of companies and to have communication only with those they know to have authority. To deal direct with the management of a studio is the only safe method. To those who have not had experience on the stage or before the camera, opportunities for employment are worse than slim. There are in New York City trained and skilled players who have difficulty in securing engagements even of a temporary nature.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

LAST CENSOR LEAVES LOS ANGELES.

But First Passes "Damaged Goods" Which Crowds Quinn Theater—City Decides to Try Censorless Pictures.

THE climax to the battle which lasted about three weeks came on November 15, when the last member of the local board of censors departed on an extended vacation. The last member was Mrs. Earl Rogers, wife of a prominent attorney in this city.

The first member, an official, President Tugwell, as was related in this paper two weeks ago, was the first to go. He resigned by request. Then the secretary went, and in turn the other members resigned, until the board was reduced to one member, Mrs. Rogers, And now we are without any censors, other than city officials, the police department, and the largest board of censors, the public, who will look at and pass upon the films that are to be shown here in the future—unless the city should put on a board, but that is not likely.

Crowds Waiting to See "Damaged Goods."

As a result of the demolition of the board, when the last member was on duty last Saturday, she met, called the board to order, and held a preview of "Damaged Goods," and passed the picture with only a few minor trimmings. Mrs. Rogers called the meeting to order and conferred with Mrs. Rogers about the film, then consulted again with Mrs. Rogers, and the picture was allowed to be run at Quinn's Superba theater, starting November 15.

A. P. Tugwell, former president of the deceased board, will be given a public hearing some day this week so that he can endeavor to clear himself of the charges mentioned in certain affidavits which were used to show him up before the city officials.

So Los Angeles is evidently one of the first cities to wisely disband the censor board, save money, and at the same time permit pictures to be censored by the general public as they are presented in the theaters.

Mr. Quinn is presenting this picture in the best possible manner and the publicity has drawn many persons to the box office who would not have otherwise gone.

After the first music and the showing of Universal weekly, the curtains fold down and an elderly man steps from the deep folds and addresses the audience, explaining that the idea of presenting this picture is to educate the public and not to amuse it.

It is enough to say that the theater is "packing 'em in" and every day and night for a block the line in waiting remains patiently for entrance. The police are aiding the management in handling the throngs. All seats are reserved, and the sale goes on apace, and the booking is indefinite.

As a result of the influence of the film manufacturers, a petition is now being circulated which requests the mayor and council to appoint one man to see that all films booked here have been passed by the National Board of Censors and that the proper eliminations have been made before they are exhibited here. If this goes through Los Angeles is to be highly congratulated on ridding itself of the leech-like board of censors.

PALO ALTO FILM CORPORATION.

A New Film Manufacturing Enterprise, Endorsed by the Stanford University of California, to Build Studio at Palo Alto, the Birthplace of Motion Pictures.

The Palo Alto Film Corporation is the name of a new film producing concern, incorporated under the State laws of California and capitalized for $300,000. The company has acquired twenty acres of ground for studio location at Palo Alto in the vicinity of Stanford University. One of the officers of the Palo Alto Film Corporation is Professor Harry C. Peterson, director of the Leland Stanford, Jr., University Museum and a member of the faculty of the California college which, we understand, has endorsed the formation of this new film company and will give it its support and co-operation.

Palo Alto, as perhaps not everybody knows, is the birth place of the motion picture. It was here, on the famous Palo Alto stock farm, relates Prof. Peterson in an interesting article in the November Sunset Magazine, that Edward Muybridge in 1878 built the first motion picture plant in the United States and in the world. Already in 1872, at the request of Senator Leland Stanford, Muybridge had taken a series of pictures in Sacramento of the Senator's race horse "Occident," to prove Senator Stanford's theory that a trotter at one period of its stride has all four feet off the earth at once.

These exposures were made with only one camera, and therefore only showed one portion of the stride. Several years after the work at Sacramento Senator Stanford sent for Muybridge to continue the experiments and use several cameras instead of one. Muybridge was told to procure the best of equipment, regardless of expense, and to go down Palo Alto stock farm and build a studio. This was in 1878.

"The studio," says Prof. Peterson in his article, "resembled a vegetable stall at a free market more than it did anything else, as its whole front was open. Instead of carrots, turnips and cabbages displayed upon its counters he had twenty-four of the most expensive cameras fixed rigidly side by side, each with the center of its lens exactly twelve inches from its neighbor.

Opposite the studio in a position to receive the best available light, was erected a wooden fence or background about fifty feet long and fifteen feet high. This was covered with white muslin and subdivided by heavy black lines into twelve inch vertical spaces.

About eighteen inches out from its base was an indicator board twelve inches high on which were lateral lines four inches apart to show how high the horse raised its foot from the ground.

In front of all was laid a special rubber covered roadway, over which the horse ran. Running under this rubber at intervals of each twelve inches were transverse wires. These were so exposed at one edge of the roadway that the wheel of the sulkey would depress them as it passed over and each wire as depressed would release the shutter of the corresponding camera."

Prof. Peterson states that two years and $40,000 were spent in these experiments. All kinds of animals were run before the battery of cameras. Wrestlers, boxers, runners, acrobats and professional athletes were also used as subjects.

A ruined fence is now all that is left of the first moving picture studio in the world. On this historical spot the Palo Alto Film Corporation is building its studio.

MORE LAND FOR CULVER CITY STUDIO.

Present Site Not Large Enough for Big Plant and Thirty-one Acres to Be Added to the Present Twelve-Acre Tract.

We learn from Inceville this week that Thomas H. Ince is at present negotiating for the purchase of thirty-one additional acres of land immediately adjoining his Culver City property. Producer Ince finds that the original site of twelve acres won't be large enough for the plant he claims to require for the production of forthcoming Ince-Triangle features. The acquisition of thirty-one additional acres would allow the construction of more stages, dressing rooms, property quarters, etc., and still leave plenty of space for great street settings and other big sets.

Building a Set at Culver City.

The construction work at Culver City has progressed rapidly and the plant is expected to be in full operation before Christmas. The heavy iron frame work of most of the buildings has been completed and now remains only the erection of the walls. The work is rushed night and day and at night under the glare of several hundred electric arc lights. As an interesting detail in connection with the structural work might be mentioned that half a ton of white lead is being used in each of the stages. This is being packed in the cracks between timbers to prevent warping.

Plans for the formal opening have been discussed and probably will be in the nature of a grand ball in the glass covered studio. This event will take place on New Year's eve or New Year's night, and everybody will be invited to attend.

Griffith Makes Speech by Long Distance Telephone to Banqueters in St. Louis.

D. W. Griffith in Los Angeles on the night of November 15 made an address over long distance telephone to five hundred banqueters in St. Louis.

The occasion of the long distance speech was the celebration in St. Louis by the Million Club of the 150th performance of "The Birth of a Nation." No other play has ever had such an unprecedented run in the Middle West city, and Mr. Griffith was asked to attend the banquet. As he could not do so he did the next best thing and made a speech by telephone.

In the St. Louis banquet hall a loop had been run around the table connecting with a score or more of telephones, and this gave every person at the banquet an opportunity to hear a part of Mr. Griffith's speech, the banqueters taking their turns at the telephones.

For forty-five minutes the motion picture producer talked, interrupted now and then by bursts of applause or by comments made by Governor Mayor of Missouri and Mayor Kiel of St. Louis.

What made the feat the more notable was the fact that New York joined in the sending of greetings to St. Louis, and a three-cornered conversation took place, Mr. Griffith incidentally taking advantage of the opportunity to send his New York manager, J. J. McCarthy, instructions regarding some of his productions being shown there.

Then followed a general conversation between the three cities, during which everybody who could possibly get a word in edgeways sent a message to some friend or relative in Los Angeles, St. Louis or New York.

Los Angeles Film Brevities.

Harry E. Aitken, president of the Triangle Film Corporation, arrived in the city Monday afternoon this week. He was met at the train by Messrs. Griffith, Sennett and Ince. Mr. Aitken was accompanied by his brother, Roy Aitken.

* * *

Stars of the Universal Film Company will be represented at the doll pageant to be given at Hotel Alexandria next week for the benefit of the Children's Hospital of Los Angeles. Lois Weber, Doris Pawn, Lois Wilson, Phillips Smalley, Herbert Rawlinson and William Garwood not only have given dolls, but have agreed to auction them off.

* * *

Celebrating their return to California, members of the Biograph Company will be guests at a ball at Meiklejohn's Jardin de Danse one night this week.

One of the interesting features will be a contest in the Charlie Chaplin walk, the latest dance craze in which many local film stars will participate.

* * *

Practically all the members of the Biograph Company will be present, including the four beautiful leading women, Gretchen Hartman, Queenie Sisson, Claire McDowell and Louise Vale.

The committee in charge also plans a confetti battle and serpentine shower. The general public visiting Meiklejohn's on Saturday evening will share in the festivities.

* * *

Lanier Bartlett and D. F. Whitcomb have been engaged on the scenario staff at Inceville. Bartlett was for several years a scenario writer for the Selig Polyscope Company, while Whitcomb enjoyed a similar position with the Balboa Amusement & Producing Company.

* * *

Edward De Vere and Leon Spink, modelers and designers, graduates of the Ecole de Beaux Arts of Paris, have been engaged by Thomas H. Ince for the purpose of correcting details in settings. They arrived this week at Inceville and have already begun work on the designing and modeling of a Marie Antoinette bedroom setting to be used in a coming Ince-Triangle production.

* * *

A fully equipped portrait gallery is being installed at the new Keystone studios for the purpose of furnishing artistic portraits of the players for posters and lobby displays. The studio is on a top floor and has a glass roof. It is equipped with latest cameras, electric heating and drying devices, water and chemical filters, retouching etching desks, etc. J. T. Brown, a former Keystone cameraman, and who has been associated with several of the most prominent studios on the Pacific Coast, is placed in charge of the studio.

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The new electric light studio at Universal City is being built on record time. Although it is scarcely more than two weeks since Thomas A. Edison laid the corner stone for the big structure, the steel frame work is finished and the business of laying the stage floor and adding the side walls is well under way.

The New Electric Light Studio at Universal City.

The new studio will be one of the largest and best equipped on the coast and measures over 300 feet in length and 60 feet in width.

* * *

Pat Rooney is now working in Universal pictures. While playing a two weeks' engagement at the Orpheum theater he made a visit to Universal City. This was his undoing. Before he knew it his name was on the bottom of a contract to appear in a two-reel Joker comedy, entitled "The Bell Hopper." Roy Clemments is directing the picture and the cast includes Victor Potel and Lillian Hamilton. So now poor Pat is sweating all day before the cameras and all night behind the footlights.

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Ethel Lynn has joined the Universal Nestor company where she will appear in a lead opposite Lee Moran. Al Christie is the director and Bille Rhodes and Betty Compson are included in the cast.

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In "Cross Currents," the Fine Arts photoplay featuring Helen Ware, an ocean going yacht is set afire and totally destroyed. The craft was 130 feet long and had a luxuriously appointed salon.

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J. A. Raynes, who has served as musical and stage director for Henry Savage, Chas. Frohman, the Shuberts, etc., has joined the musical staff of the Fine Arts Film studio.

* * *

C. M. Payne, who draws the funny "S'matter Pop" pictures for the New York World, and other daily papers, paid a visit this week to D. W. Griffith's studios to get some inspirations for his cartoons. It's Mr. Payne's intention to get his characters started in a picture studio where they will figure in humorous situations. The cartoonist stayed for several hours watching Directors Lloyd, Ingraham and William Christy Cabanne stage scenes for "The Missing Links," and "Daphne."

* * *

Norma Talmadge, who is starred with Robert Harron in "The Missing Links," will make her next appearance in "Martha's Vindication," a screen drama from the story by Ella Woods. With Miss Talmadge in the cast will appear Seena Owen, Tully Marshall, Ralph Lewis, Charles West, Josephine Crowell, Edwin Harley, Kate Teneray, Eleanor Washington and the Fine Arts kiddies, George Stone, Carmen DeRue and Violet Radcliffe. The production will be directed by Producers G. M. and S. A. Franklin, who recently finished "Mother of Seven," starring Jane Grey.

* * *

"Don Quixote," the Fine Arts-Triangle play featuring De Wolf Hopper, will soon be completed and Director Dillon is now working on the last scenes. A new play has not yet been decided for Mr. Hopper, but the Fine Arts scenario department is busy making selection of a suitable scenario.

* * *

Joseph Carl Breil, the noted composer, who heads the musical staff of D. W. Griffith's Fine Arts studios, has received a telegram from the Metropolitan Opera Company of New York City asking if he would consider a proposition to write the music for a new production of "Romeo and Juliet" to be staged by Jacques Coinois, the well known operatic producer. Mr. Breil bound by his contract with the Triangle Film Corporation, was compelled to reject this brilliant offer. Since joining the Fine Arts studios Mr. Breil, and his staff have written the musical scores of "The Lamb," "Old Heidelberg," "The Martyrs of Alamo." "The Sable Lorcha," "The Lily and the Rose," "Double Trouble," and is now engaged conceiving music for forthcoming Fine Arts releases.

* * *

Mae Marsh, the popular Griffith star, who has been away for several weeks recuperating from a severe attack of illness, is now back again and at work at the Fine Arts studio.

* * *

"Neal of the Navy" is now completed at the Balboa studios. Four months were devoted to the making of the fourteen episodes in this patriotic Balboa-Pathe production. In the very near future Horkheimer Bros. will release a new serial photoplay in which Ruth Roland and Frank Mayo will be featured. The scenario is written by Will M. Ritchey. The chief scenario editor, and H. M. Horkheimer, the president and general manager of the Balboa Amusement Producing Co. The serial will consist of twelve episodes and Director William Sherwood MacDonald will be the producer.

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The Goodrich Rubber Company has made pictures of Lillian Lorraine, Ruth Roland, Jackie Saunders, Margurite Nichols and other well known Balboa players for their special advertising service.

* * *

On Friday evening last the Universal through its director general, Henry McRae, offered to the industry by review at the Woodley theater, "The Knight of the Range," a five-reel photoplay. Harry Carey is the featured star in this big story of the hills and plains. The production was made by Jacques Jaccard. The play started at eleven o'clock and was attended by many well-known players, prominent film men and others of the big industry.

* * *

Louis Gottschalk and Edward Foot, well known composers, have been added to the Inceville musical staff. They will collaborate with Victor L. Schertzinger and Joseph E. Nurnberger in the preparation of musical scores for Ince-Triangle feature productions.

* * *

Ex-Postmaster General Frank Hitchcock visited Inceville this week and was escorted around the big plant by Producer Ince. Mr. Hitchcock stated that only twice in his life had he been inside a moving picture theater, but after seeing the many wonders of "films in the making" he would now be a regular "fan."

* * *

Ford Sterling and his company of Keystone players have been out fox-hunting for the pictures at the Ortega Ranch, some thirty miles out of Los Angeles. Twenty-five people mounted on horses and fifteen fox hounds participated in the steeplechase. Miss Dot Hagert of the Players sustained fractures of both wrists when the horse she was riding stumbled. The hunt is an incident in a coming Keystone production.

* * *

Because ten men came prepared to sleep in the open near Griffith Park a few days ago, the other 990 men out of the thousand extras who had been engaged by a company to work in some big scenes precipitated a riot and shredded the blankets of the ten men. When the fellows with the coverlets started to say "nighty," the others tore into them and ripped the whole lot of bedding to pieces. If they all could not sleep warmly no ten were to be peacefully in dreamland while the others shivered in the night air. The film company expected the men to provide their own bedding, but so much excitement reigned that the sleep matter was forgotten until the hour of turning in arrived when the riot happened. Anyway—the picture was made.

* * *

Beerbohm Tree, the noted English actor, is on his way to Inceville to film in "The Tempest." Ince is said to have made arrangements to screen Alla Nazimova at a price which is so large that the figures on this old machine are too small to record!

* * *

Seth D. Perkins, one of the live-wire managers of Los Angeles, who directed the last season's exhibitors' ball here, has been named to pilot this year's event on New Year's. The affair will be a farewell to 1915 and a welcome to the new Sixteen.

Mr. Perkins, always a "regular" fellow, is a strong advertising man, and he uses that work and word as a prayer. He first came to the front some time ago when he resurrected the Optic theater on Main street and put it on its feet. At that time the Woodley house was suffering from Nickelitis and he used magnetism on the ticket seller and now that theater is showing the Paramount service. Lately he took over the Garrick after J. A. Quinn had put it on a running basis and is making good with this house. He is indeed able to handle the big event on New Year's.

* * *

The latest addition to the Lasky plant is a complete electrical laboratory and manufactory where everything electrical for the pictures and the plant can be instantly turned out. Each studio is becoming like an independent city.

* * *

Anaheim, a young and thriving city near the metropolis of the picture, is erecting a large, new downtown building which will be used more for a picture playhouse than anything else. The building is being built by John Cassou and will have a frontage of 96 feet, the theater to have a frontage of 48 feet, while two stores will take up the other half of the space. The house is to be equipped for road shows, but pictures will be the everyday show. The theater will have a depth of 160 feet, and will be equipped with all the latest exhibition essentials. The building is to be fireproof.

* * *

San Pedro, where Los Angeles' harbor lies, boasts of a new manager for its largest theater, The Globe. King Cole is the new man. He is a live one and advises his patrons "to keep in close touch with the theater's regular advertisement in the Daily Pilot, as he plans to spring some big surprises in the near future." And he is getting the crowds.

* * *

Culver City, the new home of Ince's studios Incity, has opened a new photoplay theater in the heart of the town. The house is run by Wayne Summerfield, son of a Los Angeles judge, and Ed Pendleton, manufacturer of miniature automobiles.

* * *

W. E. Taylor, associated with A. H. Woolacott and Co., of Los Angeles, has taken over a lease of a lot 50 x 150 opposite the Hotel Oatman and has started work on the remodeling of the building which stands there. The old building will be completely remodeled and rebuilt into a first-class theater. When completed Mr. Taylor, who knows something about the exhibition end of the business, will take charge and run the house. There will be from four to five hundred seats.

* * *

Santa Fe, way down in New Mexico, has an exhibitor-weekly cameraman in the person of W. L. Gullet. News has reached us that he has been appointed by the Paramount as their agent in that section to procure interesting news films for the new Paramount weekly. Mr. Gullet is shooting some cliff dwelling scenes as a starter, as this ought to make a good offering on the news film.

* * *

Holbrook, down in the desert of Arizona, is wide awake on the film subject, for Manager Black of the U. S. theater states that he is going to put on an addition to his theater building which will double the present seating capacity.

* * *

San Diego papers report that the large Spreckles theater has been changed over to the Hippodrome management. This is one of the largest theaters on the coast and one of the best equipped in the country, and we await further details of the change and plans for the future.

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Here at home Fred A. Miller held a pre-view before running "Carmen" from Fox's studio only one week. The private showing was attended by the fans in the newspaper and film game and "Carmen" was voted a great picture. Harry Leonhardt, Fox's special western representative, was on the job to glad-hand everyone.

Powell a Benedict

FRANK POWELL, one of the most widely known and distinguished photoplay directors in this country, has joined the ranks of the benedicts and was married October 14, last, in Jersey City, to Miss Jane Miller, of Jackson, Miss., but owing to the fact that Mrs. Powell wished the first announcement to come through the Jackson press, the wedding was kept secret.

Miss Miller is the third daughter of the Hon. William Jones Miller, State Treasurer of Mississippi, and belongs to one of the first families of the Southland. She is well known in high society circles in Jackson, Miss.; New Orleans, Memphis, Tenn., and has the distinction of being one of the South's most beautiful women. She was Queen of the New Orleans Mardi Gras two years ago and has long devoted herself to social settlement work and is known to be as kind as she is beautiful.

Mrs. Frank Powell.

Mr. Powell neeeds no introduction to the motion picture public, as the discoverer of Theda Bara, the famous screen Vampire woman, as the director of the sensational production of "A Fool There Was," the producer of all the Nance O'Neil pictures and director of many other noteworthy productions, he has ascended the highest rungs of the ladder of his art. Mr. Powell recently announced his connection with the Equitable Motion Pictures Corporation and will commence with that company on December 1. Mr. and Mrs. Powell will reside in Bayside, Long Island, on the famous Teller estate, which Mr. Powell has recently purchased.

Two Triangle Houses

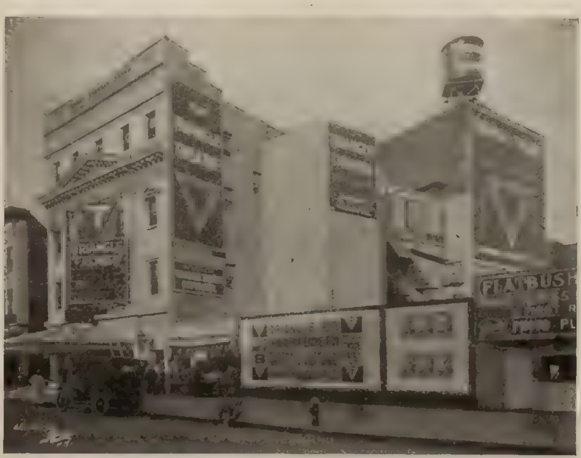
The Knickerbocker in New York and the Triangle Theater in Brooklyn.

EXHIBITORS throughout the country who are running the Triangle service will be interested in seeing how the Knickerbocker theater, New York, and the Triangle theater, Brooklyn, look. Here are the pictures of these two notable houses as now presenting the Triangle plays. The parent house, the Knickerbocker, is part of a large theatrical office building at Broadway and Thirty-eighth street.

Knickerbocker Theater, New York.

So general display on the walls of the building is impracticable, but there are large electric signs at the corner and at the main entrance, giving the names of the attractions and the stars currently playing. These signs are of the type that are visible by day as well as when lighted at night. A color scheme of red, green and white imparts great brilliancy. The names of the directors, Griffith, Ince and Sennett, are permanent parts of the sign, while the advertising below is changed from week to week. Portraits of twenty-four of the leading stars are on fixed frames on either side of the main entrance.

W. H. Kemble, in introducing the service to Brooklyn, had the advantage of extensive side walls of the Crescent (now the Triangle) theater. He has converted the exterior of the house into by far the most attractive looking place on the plaza at the junction of Fulton street and Flatbush avenue. It will be noted that Mr. Kemble has put the name of his theater even upon the water tank. The characteristic Triangle trade-marks, names of directors, plays and stars are everywhere, and the eye cannot fail to be strongly impressed by the display nor can curiosity fail to be aroused. Mr. Kemble says he has had splendid results from this sort of wall advertising which has made his playhouse the mecca of many thousands of Brooklynites, with big business each week.



Triangle Theater, Brooklyn, N. Y.

Reviews of Current Productions

"The Ring of the Borgias"

A Modern Drama in Four Reels, With a Highly Romantic Plot, Released by the Edison Company.

Reviewed by Edward Weitzel.

THE drama of passion and intrigue, of fierce hate and mysterious murder—the school of dramatic art that once delighted past generations—has been revived by William Addison Lathrop in this four-reel photoplay, "The Ring of the Borgias." The author has given his work a modern setting, but the incidents, the motif and the working out of the plot, are closely related to the old costume play in which Lucretia, the most infamous of the Borgias, had the leading role. This is not to say that Mr. Lathrop's screen drama is not interesting or that he has not handled his material with a keen eye to effect—quite the reverse. No attempt is made to deceive the spectator as to the nature of the play, and no time is taken up by analysis of character or moral deduction. Progressive and super-dramatic action marks every moment of the work, and the final climax totals three as the number of persons in the drama who come to a violent end.

Scene from "The Ring of the Borgias" (Edison).

Briefly, the story relates of the love of an adventuress for a married man and her killing of his wife, with the aid of a ring fashioned after the celebrated poison ring of the Borgias. The characters and situations incidental to the telling of the story have been skilfully chosen, and director Langdon West has accomplished his share of the work with equal dexterity.

Cora Linton makes a physically impressive adventuress, but lacks the "fiery expedition" of soul tóward things evil, demanded by the character. Augustus Philips, Helen Strickland, Richard Tucker, Margaret Prussing and Carlton King show aptitude for their respective roles.

"A Woman's Past"

Nance O'Neil Plays a Much Abused Woman in Fox Melodrama Directed by Frank Powell.

Reviewed by Lynde Denig.

NANCE O'NEIL is emotionally intense in her presentation of the tragic woman around whom this story centers. From first to last her portrayal maintains a sombre, not to say lugubrious, tone. Right at the opening of the picture her hopes of a literary career are given a setback by the return of a manuscript sent to a magazine, and from that time on misfortunes of ever increasing severity are her lot. She buys favor with an editor at a foolishly high price; then marries a worthy man, who does not realize that he is not the father of her son, and lives to suffer terrible abuse at the hands of the disreputable editor, the man who placed a black mark on her past and materially interfered with her future. If Miss O'Neil wanted to depict the most miserable of miserable women, she found her ideal in this picture.

Director Frank Powell's production achieves its purpose. It is impressive photoplay melodrama handled after the most approved method. Few opportunities to arouse sympathy for the woman and to impress an audience with the horror of her predicament have been missed. The plot works up to a dramatic trial scene, reminiscent of "Madame X," in which the son defends his mother on the charge of murdering the man who ruined her life. He does not know that the poverty-stricken woman he is defending is his mother, nor that the murdered man was his father, until the situation is cleared by a sensational confession. The suspense in these scenes, marking the climax of the picture, is strong and they are forcefully acted by Miss O'Neil and those in her support.

Probably the least impressive passages of the production are in the first reel, when Alfred Hickman is supposed to portray the editor in the office of a large magazine. His waistcoat suggests a gambler and his manners bear out the suggestion. Magazine editors may be villainous, but not in just that way.

"A Bush Ranger at Bay"

Fifth Installment of the Kalem Serial of the Australian Bandit "Stingaree"—Well Acted Character Drawing—Interesting Incident.

Reviewed by Hanford C. Judson.

THE center of interest in these two reels, "A Bush Ranger at Bay," falls between the bandit, Stingaree, and Guy Kentish, husband, it will be remembered, of the singing woman in the second episode, "A Voice in the Winderness." The bandit is of course played by True Boardman and Guy by Thomas Lingham, as in the former episodes. Boardman's work is, as usual, well adapted to the character; but Lingham's typical Britisher will be more noticeable in this installment, because, bulking big as it does here, it is a new interest in the serial. It will be found an ably drawn character, wholly unconscious of absolute fearlessness and sincere and unaffected in actions, yet with an exterior full of exaggerated, almost apish Britishisms. It brings out Lingham's power and versatility in a brilliant way. Marin Sais's part is short; but, as usual, she carries what is put in her charge with good ability.

It is Guy who brings the bush ranger to bay. Guy is on the stage that Stingaree robs of mail and, recognizing him as an old-time fellow clubman, and knowing how it came about that he fell from civilized life to the savagry of a bush bandit, agrees to bring back the mail. He gives a note to the driver and starts off alone on foot. Back in the hills, he stumbles into Stingaree's camp. Being found unarmed, he is permitted to sit and they have a smoke. The talk is led into old times. When he proposes to take back the mail to the depot, the bandit threatens him, but Guy warns him that, if he does not come back with the sacks, the police will open the note and so find out who Stingaree really is and this gives him a cold shiver. He finally helps Guy get the sacks back in time.

Scene from "A Bush Ranger at Bay" (Kalem).

It is all clearly pictured and the photography is good. The dramatic interest never falls or fails to hold the spectator markedly. It impresses one as a good, sincere story pictured honestly and is an excellent and wholesome offering.

"The Nation's Peril"

A Stirring and Vivid Plea for National Preparedness Is Visualized in This Five-Reel Lubin Photoplay—Released Through V. L. S. E., Inc.

Reviewed by Edward Weitzel.

"PEACE hath her victories, as well as War," but there is something in the average human being that makes him, or her, enjoy the victory a great deal more if it comes as the result of a stubborn contest. The sight of marching men, of a great fleet in battle array, of mighty guns belching forth flames and the missiles of death—all "the pomp and circumstance" of War—how it quickens the blood and stirs the soul of even less ardent patriots than Col. Roosevelt! When these things are shown on the screen, as part and parcel of a vivid plea for National preparedness, coupled with a well worked out love story and all the concomitants of an engrossing photoplay, the combination must appeal to every good American. Such a picture is "The Nation's Peril," the five-reel Lubin drama, written by Harry Chandlee and George Terwilliger, and produced under the direction of Mr. Terwilliger.

The scenes of the drama are laid at Newport, in the year 1918, and the ruler of a foreign nation, who has apparently paid no attention to the peace propaganda of William J. Bryan, decides to attack the United States. A young naval officer is the hero of the story, and an aerial torpedo, of his invention, plays an important part in the plot. Foreign spies, a secret wireless station, harbor mines controlled by the enemy, and a masked battery on shore also occupy their places in the action; and, when it comes to the battle scenes, the Atlantic fleet, under Admiral Fletcher—ships, men, landing forces and great guns—are employed in the most realistic manner. The night attack on land is particularly well done, but the most awe-inspiring incident of the fight is the cannon fire of the big ships, as the bursts of flame light up the gloom. The vivid red glare of reality has been imparted to the flash of the powder. Another incident that arouses enthusiasm concerns the heroine. Tricked by a foreign spy into betraying her country, she seizes her father's sword from the wall and kills this enemy of Uncle Sam's. It is hardly necessary to state which side is the winner in this suppostitious war. The naval officer here receives the proper reward at the finish of this splendid object lesson to the peace-at-any-price adherents.

Scene from "The Nation's Peril" (Lubin).

Earl Metcalfe and Ormi Hawley head an excellent cast, which also includes William H. Turner, Arthur Matthews, Herbert Fortier and Eleanor Barry. Josephus Daniels, Secretary of the Navy, appears in the picture; also Admiral Cameron McRae Winslow, Admiral Fletcher, Vice-Admiral Mayo, and the officers of the Naval Training Station at Newport.

"In Love's Own Way"

A Three-Reel Lubin Photoplay of Modern Life, Written by Shannon Fife.

Reviewed by Edward Weitzel.

THE locale of "Love's Own Way" is not given by the author, nor is this necessary—the happenings in Mr. Fife's drama could take place in two-thirds of the states in the Union. It deals with the life of today, the characters being men and women from several different levels of society, but all easily recognized types of normal human beings, with the average amount of good and evil to their credit. A State Senator, who is elected to the Governorship, is the hero of the story. To satisfy his ambition, he discards the woman he really loves, and marries a lady of much greater social rank. His wife contrives to entangle herself with a scheming politician, but is saved from disgrace by the quick wits and generous nature of the former sweetheart. As the Governor has learned really to care for the woman he married, Author Fife's drama ends happily for all concerned, the discarded lady, like a sensible little woman, accepting the love of the Governor's secretary.

The details of the foregoing plot have been joined together in a workman-like manner, and will appear to the average spectator as an authentic reproduction of certain phases of our national existence. The "big scene" is fashioned from well seasoned material; and, during the progress of his play, the author does not attempt to drive home any great truth nor suggest means for any political or moral reform. Events are always interesting, however, and John E. Ince has produced the picture with intelligent and pleasing effect. Mr. Ince also gives a good account of himself in the part of the Governor. Mary Charleston gains the requisite amount of sympathy for the discarded lady, and Josephine Longworth, William H. Turner, Francis Joyner and Clarence Jay Elmer deserve a word of commendation as members of the cast.

Scene from "In Love's Own Way" (Lubin).

"Mary's Lamb"

A Five-Part Adaptation of Richard Carle's Play, with the Author in the Title Role—Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

WHEN a stage favorite steps from his accustomed place before the footlights, to the screen, the first question that arises in the mind of the prospective spectator is, "Will he get over?" The expression, fraught with tragic suspense, has earned for itself so important a place in the diction of the critic as well as that of his victim, that it ceases to be associated with what is known as slang, establishing a reasonable excuse for its use in the present instance.

Richard Carle "gets over." As the "lamb" in the above named production he is as funny as the funniest, and with Jessie Ralph playing opposite him coaxes a laugh at almost every turn. No somnambulist ever turned a cleverer trick than did Mary's "lamb" on his unwitting spouse, when she came upon the scene in the home of the widow next door, and the "lamb" did his sleep walk with as much fidelity as though it were a reality. Nor could there be a much more amusing tangle than the welcome given the pair of them in the insane asylum.

Scene from "Mary's Lamb" (Pathe).

Donald MacKenzie, who directed the picture, is deserving of a great deal of credit for the able manner in which the play has been handled, as well as its adapter. There are no moments in the production that drag. The action of the play is sufficient at all times to keep interest pitched to a high point; and, although at times it treads on delicate ground, the comedy is never allowed to descend below the high water mark.

A competent supporting cast has been chosen for the portrayal of the various types.

"A Poor Relation"

Biograph Picturization of Heart-Interest Drama Is a Great Success—Thomas Jefferson Plays Noah Vale.

Reviewed by Lynde Denig.

AN EARLIER generation of theatergoers will recall Sol Smith Russell's performance of Noah Vale in "A Poor Relation." It was one of the most popular characterizations of his career. With Thomas Jefferson playing the poor inventor, the Biograph company's version of the venerable drama makes a three-part picture that will touch the emotions of photoplay patrons, just as the stage performance reached the sympathies of audiences in the past. "A Poor Relation" is without a doubt one of the strongest of recent Biograph releases and may be highly recommended to exhibitors, irrespective of the character of their patrons, for its appeal is general. Wherever a sincere, artistically produced drama is enjoyed, these three reels deserve a showing.

Scene from "A Poor Relation" (Biograph).

The situation at the basis of the story is simple enough, in fact it has been used in many photoplays of varying lengths—that of a poor inventor and appealing children dependent upon him for a livelihood—but the treatment is so thoroughly human, the acting so natural and the detail in incidents and settings so convincing that the picture takes on a semblance of life such as few directors have been able to create in handling similar material. Jane Starrett is deserted by her worthless husband; she falls ill, is taken to a hospital and her three little children are given shelter by the kindly Noah Vale, whose heart is out of all proportion to his pocket book.

Scene from "The Painted Lady" (Biograph).

Mr. Jefferson's playing of the scenes in the unheated room that he calls home, and into which he welcomes the pitiable, half-starved children, goes straight to the heart and if these passages of the story need any further appeal to the emotions it is found in the three winsome children who share the inventor's penury. Mildred Foster is an ideal Scollops, Millicent Evans is well cast as the wife and other roles are presented with equal success. The picture follows the original play in all its essentials and offers several spectacular scenes, which, of course, were impossible on the stage. The strike at the factory and the interference of the mounted police is a strong scene handled with plenty of spirit. Many of the exteriors were photographed when the New York streets were covered with snow.

"The Painted Lady."

In some respects this Griffith production, to be reissued by the Biograph company, is a model single-reel drama. The story is perfectly balanced with just enough material for a short subject and it is flawlessly acted. Blanche Sweet has played in a great many pictures since she portrayed "The Painted Lady," but it is doubtful if she has given a more thoroughly artistic performance. She appears as a country girl, too demure and modest to enhance her charms with paint and powder, as does her frivolous sister. She is ignored by the young men of the village, but presently a suitor comes and after a few happy hours the romance ends in a tragedy—a tragedy that wrecks the girl's mind. Miss Sweet's playing of these scenes is superb.

"At Bay"

Florence Reed Featured in Five-Part Gold Rooster Play—A Splendid Adaptation of the George Scarborough Play.

Reviewed by Margaret I. MacDonald.

THIS is not Florence Reed's first appearance on the screen. She has appeared to good advantage in other screen productions, but never has she had a better opportunity to do her best, nor has she ever done a better "best" than in the screen version of the George Scarborough play, "At Bay." As the district attorney's daughter she is a wonderful, impetuous creature, rushing headlong into an abyss where she is brought to bay by an overwhelming avalanche of circumstances, from which she is released by adherence to a policy of honesty which is a natural adjunct of the impulsive nature with which the character is imbued.

Scene from "At Bay" (Pathe).

The plot of the Scarborough play is delightfully fashioned; and although somewhat intricate in weave, has been revealed

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Power With Pike's Peak.

Edward F. Power, who has been engaged to play characters and act as assistant director with the Pike's Peak Photoplay Company, of the Associated Program, has had a very varied experience in all branches of the theatrical profession. He began his stage career with the old Proctor Stock Company of New York City, graduating from that to the support of such well known stars as Grace George, Mary Mannering, Max Figman, Clara Bloodgood and Ezra Kendall. For the last few seasons he has been in vaudeville, varying that with occasional picture work at the studios of Selig and Essanay.

Betty Gray in "Sunshine and Shadow."

"Sunshine and Shadow" is the name of an Imp-Universal picture soon to be released in which Betty Gray is starred. It was written by her director, Brinsley Shaw, who produced the picture. It is in two reels and Miss Gray reveals a sort of "Peg o' My Heart" type with an entirely original portrayal. Harry Spingler plays opposite Miss Gray in this picture.

D. J. West With Rolfe.

D. J. West, a strikingly fine appearing juvenile, who has been signed by the Rolfe Photo Plays, Inc., to appear in "Black Fear," a five-part Rolfe-Metro feature in which Grace Elliston is starred, is comparatively a newcomer to motion pictures. Until the big slump in immigration, beginning with the outbreak of the European war, Mr. West was one of the best immigration inspectors in the employ of Uncle Sam at Ellis Island. John W. Noble is directing "Black Fear," and an all-star cast will be seen in the production including, besides Miss Elliston, Edward Brennan and Grace Valentine.

with the utmost clearness in the screen version. Its treatment is thoroughly human, and the effective manner in which what serves almost as a prologue to the rest of the play, establishing a dominant reason for the raid on Flagg's gambling den, has been presented, is worthy of note.

Frank Sheridan as the district attorney, De Witt C. Jennings as Flagg, Charles Waldron as the lover and hero of the play, and Lyster Chambers as the tool of Flagg are names that add weight to a play that is at once a revelry of types and a conquest of moving picture direction.

George Fitzmaurice has the distinction of having produced the picture, which will class as one of the best of the season's screen productions.

"I'm Glad My Boy Grew Up to Be a Soldier"

A Patriotic and Affecting War Photodrama in Four Reels, by Selig, Featuring Harry Mestayer and Miss Eugenie Besserer—Scenario by Gilson Willets.

Reviewed by James S. McQuade.

GILSON WILLETS, under the title appearing above, has given us a story of deep heart interest and one that will strike every partriotic American as being very timely just now.

The Selig company engaged in its poduction under the direction of Frank Beal shows competency on the part of every member in it, and the war spectacle near the close, while not participated in by real soldiers, has the ear-marks of modern warfare, a statement, however, that must be qualified by excepting a contingent of the enemy's forces, which is seen fighting in white shirts, instead of uniforms.

Chief interest centers in the characters of Mrs. Warrington and her son, Jerry, who are impersonated by Miss Eugenie Besserer and Harry Mestayer. The calls of war claim from Mrs. Warrington both her husband and her only son, and the heart anguish of the wife over the loss of her husband is repeated fifteen years later, by the death in battle of her boy, the hope and joy of her declining years.

It will thus be seen that the part assigned Miss Besserer calls for artful emotional acting, and the pictures reveal that she meets the requirements in a way that commands the sympathy and tears of the spectator. Her strong emotional scenes are not of the maudlin type; they show a deeper seated sorrow, as expressed by the tense face, the quivering lips and the bowed, shrinking figure.

Scene from "I'm Glad My Boy Grew Up to Be a Soldier" (Selig-V-L-S-E).

The scenes between Miss Besserer and Mr. Mestayer, as devoted mother and son, are always tender and appealing. Mr. Mestayer's acting in the scene where he tells his mother that he has enlisted is brimful of filial devotion and tenderness, and only the ardor of true patriotism enables him to break the news.

That is an affecting scene where the old mother visits the attic in her home while her boy is at the front. We see her bring out of a long forgotten trunk the toy soldiers and cannon which he had played with; also the hat he had worn when wearing his tiny sword. We notice that she shrinks from the toy emblems of strife, but that she presses the battered little hat to her lonely heart.

No one can see Miss Besserer in the role of Mrs. Warrington without being impressed that the lonely women back at home, in war time, are called upon to play a braver part than their men at the front.

James Warrington, the husband, and John Archer, his business partner, are splendid types of the American free man, as impersonated, respectively, by Harry De Vere and Guy Oliver. How Archer attempts to tell the war-made widow that her husband died bravely on the field abounds in compelling sympathy. With his left sleeve dangling empty from the shoulder and his face expressing the pain that his message must bring, Guy Oliver's John Archer is a soldierly, manly character.

Miss Anna Luther presents a most attractive, sweet and winsome American girl, in the role of Mercy Archer. The skillful manner in which she shows that she would much rather have her lover, Jerry Warrington, take his chances with dear in the vanguard, rather than have him at her side scathless, is praiseworthy.

The release date is set for Dec. 23,, through V-L-S-E, Inc

"Body and Soul"

A Feature Starring Florence Rockwell and Released by the World Film Corporation.

Reviewed by W. Stephen Bush.

THIS production opens most promisingly. There are indications of a strong and simple story, of clever directing and of some degree of originality. The rest of the story does not live up to this promise.

The dramatic basis is the loss of a woman's memory. The woman changes in character and disposition as she loses and finds and then again finds and loses her memory. The convolutions following this shifting memory are at times quite perplexing.

Scene from "Body and Soul" (World Film).

Florence Rockwell, the star of the play, does a lot of hard and conscientious work. She has a most attractive personality, engaging manners and considerable histrionic ability. There are some good settings. The photography is not uniformly good. I think it my duty to say a word about the titles in this picture. They are everything titles should not be. They seek in flowery phrase to explain situations which are perfectly obvious, while some of the obscure situations are left without any illuminating text.

Two Attractive Americans

"Spider Barlow Cuts In" and "The Silver Lining," Creditable Productions Appearing on the Mutual Program.

Reviewed by Margaret I. MacDonald.

THE first of the above-named productions is a one-reel comedy-drama to which we hesitate to add the term drama for the reason that in spite of the fact of its being a crook story, comedy is the dominating attribute.

Spider Barlow is impersonated by George Field, who requires no introduction as a successful moving picture crook, who not infrequently steals the honors from the hero. Winnifred Greenwood and Edward Coxen are the lovers in the throes of a prolonged betrothal scene to which Spider is the uninvited witness; while other fortunately endowed players compose the supporting cast.

A cleverly contrived situation, skillfully handled, has served as an excellent vehicle for the comedy business that has been added by way of embellishment, and nothing could be funnier than Spider's ruse to put an end to the love-making, when he takes advantage of a line in the conversation sweetly spoken by the female of the incident: "If you don't go home Father will come down and put you out," and treads the stairs with a heavy tread akin to father's. In a sequel to this situation he hugs the lady from behind the portieres at the same time obtaining the betrothal diamond, while the maiden, believing that her lover has returned, runs playfully away without turning to look. Later a further complication develops while Spider is making away with his burden of household silver, etc., for the lovers have words over the phone on the matter of the disappearance of the diamond. This film is well worth seeing.

The second number of this review, entitled "The Silver Lining," features Winnifred Greenwood, Charles Newton and Alfred Vosburgh, and is a drama which has a strong human appeal. It has not been singled out on account of any particular merit it holds as regards its story, but because of the fidelity of its characterization ,and the simplicity and truth of its detail.

The story treats of a situation frequently portrayed, wherein a young girl is forced to relinquish a position because of the persecutions of her employer. This hackneyed situation, however, resolves itself into another of pathetic interest wherein the consumptive father of the girl commits forgery to save his daughter from reconsidering her decision to hold her virtue. He is, even, in his delicate state of health, sentenced to a long term of imprisonment, but escapes and is harbored by his daughter who is now employed as companion to the mother of a rich young ranchman. Villain number two now comes on the scene and brings the sheriff to rearrest the man, who is found dead on the sheriff's arrival. The production ends prettily when the love story of the girl and the ranchman is brought to a climax.

Scene from "The Silver Lining" (American).

"The White Scar"

Hobart Bosworth Starred in Five-Part Broadway Universal Feature of Dramatic and Pictorial Quality.

Reviewed by George Blaisdell.

STAGED in a remarkably picturesque country and finely photographed, "The White Scar," the five-part Broadway Universal feature, to be released on Dec. 6, will delight the eye of picture goers and those who love the primitive. The pictorial quality, however, but supplements the strong drama finely enacted by Hobart Bosworth and his associates. Mr. Bosworth portrays the role of Na-ta-wan-gan, a white trader at a post of the far north. Besides writing the script of the picture, the leading player also is the author of the sub-titles. These take the form of blank verse or free verse, which in substance remind of "Hiawatha." They are not devoid of a certain dignity, in spite of the fact that the rhythm is far from faultless.

Scene from "The White Scar" (Universal).

"The White Scar" is the tale of the love of Na-ta-wan-gan and Janet, the young daughter of the factor of the trading post. The unrequited affection of Wehnonah, an Indian girl, for the trapper provides an interesting subsidiary theme; her self-sacrificing devotion to the interests of Na-ta-wan-gan and those he loves adds to the charm of the story. There are many red men in the cast, and among them are several who show an appreciation of the drama in the making of which they are a part.

Mr. Bosworth's portrayal of the bearded trapper will add to his fine reputation. It is dignified, powerful. Anna Lehr makes an impressive Indian girl. Norval McGregor is Mackintosh, the factor who rules the little community of white and red inhabitants. Jane Novak, is the daughter, who, with her brother, encompasses the escape of the trapper when he has been condemned as a thief and sentenced to go to his death via la long traverse. Her portrayal of Janet, who elopes with Na-ta-wan-gan, following his assumption of the theft for which the girl's brother had been adjudged guilty, is well done. Ronald Bradbury is Henri, the bad young man who makes all the trouble—a convincing characterization—and Frank Newberg is Robert, the brother of Janet.

Na-ta-wan-gan is one of Mr. Bosworth's best impersonations.

"The Victory of Virtue"

Allegory Is Important Part of Five-Reel Picture Released by Exclusive Features, Inc.

Reviewed by Lynde Denig.

A FORMER Essanay director, Harry McRae Webster, using several players who gained prominence in Essanay productions, made "The Victory of Virtue," which is being handled by Exclusive Features, Inc. That the picture will meet with popuuar approval seems almost certain, for it is an interesting blending of a story of modern life in Washington society and spectacular allegory—the allegory being accounted for by the dream of a young woman who is conscience stricken after she has made one false step. The author, Penelope Knapp, presents the case of the average inexperienced girl, who is in danger of succumbing to the allurements of a social circle in which manners are placed quite a bit higher than morals. The tempter is merely a typical man of the world and their meeting and subsequent affair is made to appear entirely reasonable as the story develops.

Scene from "The Victory of Virtue" (Exclusive).

In fact the opening reels, correctly staged and intelligently acted as they are, present little that is new to society drama. It is only after Penelope has come to taste the bitterness of her experience that the picture takes an unexpected turn. While seated disconsolately in her boudoir, brooding over her indiscretion of the previous night, the Spirit of Virtue comes to take command of her threatened soul and his sway is seriously questioned by the Spirit of Evil. There are a number of excellent double exposures in the scenes preceding Penelope's entrance into the land of make-believe.

During the course of her journey, under the guidance of the two opposing spirits, in turn, she meets figures typifying the seven cardinal sins, visits a joyous court of love, tastes the pleasures of revelry and then finds herself old and discarded. At the conclusion of the dream it is no surprise to learn that Penelope pledges herself to a life of the strictest rectitude. Gerda Holmes acts with feeling throughout the picture and displays considerable versatility in effecting the radical changes in manner and appearance required by the part. Wilmurth Merkyl, playing the man, is of almost equal value to the picture and other essential members of the cast are Rapley Holmes and J. H. Gilmour. The spectacular scenes in the allegorical part of the production are much to the credit of Director Webster.

Triangle Program

A Kay-Bee Production Heads the List for Excellence at the Knickerbocker Theater This Week.

Reviewed by Louis Reeves Harrison.

FIRST on the list is an admirable piece of work by Ince and Sullivan, "The Edge of the Abyss," graceful in spite of its awkward title, strong in spite of occasional weak spots, original in spite of its old situation. The graceful treatment shows an entirely new side of Ince—it is beautiful during social ensembles, a perpetual delight to the eye. There was always a nice balance in his big war ensembles, a sense of proportion and perspective all too rare in massed effects, and this holds good in glimpsing the social life which aroused the ambition of a society girl and caused her to marry less in response to natural impulse than to gratify her selfish desires.

Scene from "The Edge of the Abyss" (Triangle).

The situation soon becomes familiar, busy husband, wife longing for attention, and the other man, in this case a rejected suitor. Following a bitter quarrel, the husband accords his selfish wife freedom by going to live at his club. It is now the other man's turn, and he uses an evening visit to urge an elopement. Now enters a highly moral burglar, of the kind absolutely unknown off the stage, and finds the lover trying to destroy the young wife's future. The burglar owes a debt of gratitude to the husband, so he ties the lover in a chair and reads the wavering wife such a lecture as any good old clergyman might deliver with pride.

Scene from "The Penitentes" (Triangle).

Mr. Burglar saves the young wife, and all ends well, but this would be rather tame material if not handled with rare skill by the director and interpreted by such artists as Mary Boland, Frank Mills and Willard Mack. Every role is finely acted, even to minute psychology, and the settings are exquisite, but honors in this case go to the director.

"The Great Vacuum Robbery" is strong in its appeal to those who "hee-haw" whenever a blow aimed at one individual lands on the head of the very one who was not to be hit, for the action is little else than "see a head and hit it" from start to finish, but it has a lot of real merit beside, particularly in the very original conception of robbing a bank through vacuum tubes from the offices of a bank-protective association. Some of the principals strain themselves at times in an effort to be funny, but there is one artist among them, Louise Fadenza, and a delightful one at that—she is headed straight for success.

"The Penitentes" is a weird story of religious fanatics in Mexico of the 17th Century, given to a yearly repetition of the Crucifixion as an offering to God. It is characterized by a lot of hard and elaborate work and some tremendous ensembles, but it lacks picturesque significance and drags because of constant repetition, especially in the almost perpetual flaunting of the cross. Orrin Johnson gives the only character portrayal that stands out from the mass. The story begins to gather force towards the conclusion and reaches an effective climax, but its forces are too greatly scattered on the way.

"The Gentleman from Indiana"

First of Pallas Pictures Is Excellent Adaptation of Booth Tarkington's Novel Featuring Dustin Farnum.

Reviewed by Lynde Denig.

THE Pallas brand of pictures is most auspiciously introduced by this five-part adaptation of one of the finest novels ever written by Booth Tarkington. A more sympathetic and interesting picturization of a famous story seldom has been offered to photoplay patrons, for which the author of the scenario, the director and the able cast headed by Dustin Farnum may divide the credit. "The Gentleman From Indiana," as seen on the screen, is an admirably balanced production, logical in its plot development, true in characterization, dramatic when the big moments of the story are reached and spectacular in the presentation of scenes requiring a large company of supers. And best of all, the picture, in its entirety, is faithful to the phase of American life with which Mr. Tarkington dealt.

Scene from "The Gentleman from Indiana" (Pallas).

Dustin Farnum makes a strong, likable figure of John Harkless, the young man who buys the nearly defunct newspaper in the little town of Plattville, Indiana, and immediately begins doing things. With nothing but his courage to rely upon, he announces a policy that includes the wiping out of the Whitecaps, a band corresponding to the organized gangsters of a city, and the defeat of McCune, who is working for a congressional nomination. Needing a competent assistant in running his paper he picks up a derelict, once a university professor, and through kindness and tact effects his regeneration. Together they win the respect of the honest element in the town's population and against the heaviest odds they vanquish the Whitecaps and the despicable McCune. This conflict forms the central thread of the plot, but a legitimate element of the story is the pretty romance developed between Harkless and Helen Sherwood, played by Winifred Kingston.

Three parts of the picture warrant special mention—the elaborate depiction of a country circus, the storm introducing a number of realistic lighting effects, and the uprising of the people of Plattville when they believe that the Whitecaps have murdered Harkless. If an exhibitor wants drama and excitement in a picture he will find it here and there is much else besides. Herbert Standing, as Joe Frisbee, gives one of the telling characterizations in this admirable production.

Jewell Hunt Joins Vitagraph.

Jewell Hunt, well-known society dancer who formerly conducted the Dolly Varden Studio in Manhattan under the patronage of several society women, is the latest member of the Vitagraph Company. Her dancing ability will be shown to advantage in the films.

"Chimmie Fadden Out West"

Victor Moore as the Bowery Boy Scores a Splendid Success.

Reviewed by W. Stephen Bush.

HERE is a feature that I feel safe in praising without any "ifs" or "howevers." As an actor and a laugh-producer Victor Moore is a host in himself. His adventures as a spurious gold digger, his experiences in the sleeping car, his encounters with the miners, his trip through the desert with the intelligent and highly trained mule "Ramona," the mix-up with the "Duchess," the passing through all sorts of dangers after his "discovery" of the golden nuggets will set any audience to laughing loud and long. The titles in the early scenes might have been shortened, but every title after the appearance of "Chimmie" is well chosen and heightens the comedy.

There never was an actor better suited to his part than is Victor Moore to the portrayal of the Bowery Boy who, with all his toughness and all his odd and puzzling ways, has a heart of gold and a very fine sense of honesty. What makes this feature stand out is the total absence of padding and the interesting plot. The laughter comes in an ascending scale, the fun grows faster and more furious as the action develops. Nor is fun the only merit of the feature. There is a vein of pathos which the audience in the Strand appreciated very highly. For this pathos Mrs. Lewis McCord is largely responsible. This artist is absolutely unsurpassed in such parts as that of an old Irishwoman. I have seen nothing finer since the days of Annie Yeamans. The evident lavishness of the play makes an irresistible appeal, too. Take but one example. "Chimmie Fadden" by mistake pulls the emergency rope in his berth. Instantly we see the result in the cab of the engineer—the sudden confusion and disturbance, and then we see it no more. Not a single flash-back to a scene that must have involved lots of labor and lots of expense, but the action did not call for a "flash-back," hence there was none. In these days of unconscionable padding an incident like this deserves special mention.

Scene from "Chimmie Fadden Out West" (Lasky).

Some of the minor characters did not show up as well as they might have, neither Ernest Joy nor Henry Hadfield were as convincing as they might have been. Camille Astor as the "Duchess" gave a most satisfactory portrayal of the sweetheart of "Chimmie." Summing up I would say that the feature was wholesome, laughable, interesting from start to finish and replete with the touches of beauty and perfect detail for which Lasky productions are known and loved.

"Not Guilty"

Triumph-Equitable Five-Part Picture Based on Play of Same Name—Cyril Scott Starred.

Reviewed by Lynde Denig.

THE lesson in the five-reel picture, produced by Joseph Golden for the Equitable program, is wholesome and sufficiently obvious. Several lives are ruined and many years of misery result from an act that seemed harmless enough in itself. A blameless clerk goes to a saloon with a friend to drink a glass of beer to the health of a new member of the family, just arrived. And another man standing at the bar picks a fight. The blow that he invites results in his death, and the innocent clerk—his friend struck the blow—is convicted of murder. After a persistent struggle to save his life, the clerk spends twenty years in Sing Sing before receiving a pardon from the governor. Such is the basis of the story, used in a stage play and successfully revived in a picture.

Now if the clerk had remained at home on the fateful evening that a child was born to his wife he probably never would have become entangled in the network of misfortune from which there was no escape. There would have been no such drama as one finds in "Not Guilty" and photoplay patrons would have missed an appealing heart-interest picture, carefully produced by Director Golden and sincerely acted by Cyril Scott as the clerk, Ada Boshell as his mother and Catherine Proctor as his wife. Mr. Scott, generally seen on the stage in light comedy, gives an entirely natural interpretation of the clerk, who becomes so hopelessly the victim of circumstances. His transformation from a happy youth to a man broken in spirit is convincing.

Some of the most effective scenes in the picture were photographed at Sing Sing, others at Albany, where the convict's mother appeals to the governor for commutation of the death sentence imposed on her son. The trial scene was conducted with a due regard for legal procedure and even in less dramatic parts of the picture the director evidently took pains to make the production lifelike. There is a true touch in the last reel, showing how difficult it is for an ex-convict to re-establish himself in society after he has been released from jail.

Scene from "Not Guilty" (Triumph-Equitable).

"Graft"

Universal Presents First of New Serial in Which the Various Episodes Are Suggested by Famous Authors.

Reviewed by Robert C. McElravy.

THERE will undoubtedly be great public interest in this new serial, as each of the sixteen two-reel instalments will be sponsored by a famous American author. Hobart Henley, Glen White and Jane Novak have the principal roles and are to continue through the series. Hugh Weir and Joe Brandt are doing the scenario work.

Scene from "Graft" (Universal).

Action and highly-colored incidents are promised for the series, judging by the first instalment. This features the young hero rounding up a combination of liquor dealers, known as "The Fifteen." The second instalment will deal with the tenement-house trust, so the observer can get an idea of what may be expected. In addition to telling a lively, exciting sory of a melodramatic turn, something will be accomplished for the public welfare also, which gives the various instalments a good central motive.

In the first number, which bears the separate title, "Liquor and the Law," the district attorney is murdered by order of "The Fifteen," after a vote taken in secret session. His son takes us the work of fighting the liquor interests, at his father's dying request. The love interest is nicely worked in, the girl being the daughter of one of the band, unknown to the hero.

"A Submarine Pirate"

Two-Reel Triangle-Keystone on Entirely New Lines.

Reviewed by Louis Reeves Harrison.

SENNET has masked some fascinating and vitally interesting pictures of a real submarine in action behind a bright farce comedy called "A Submarine Pirate," has pretended to submerge the live question of submarine attack in a roaring farce, and he has produced a winner, one of the best examples of his art yet shown. The movements of the vessel in a sham attack on a passenger steamer are taken from aboard of her part of the time, part of the time from a third boat, a swift series of operations such as have never before been shown on the screen, the company performers playing their parts on what has every sign of being a genuine coast submarine from the United States Navy.

Scene from "A Submarine Pirate" (Triangle).

The company scenes are not confined to the studio-built interior of the submarine; they take place on the needle-like vessel while she is running on the surface, diving and emerging from hidden depths. Syd Chaplin, in a second-hand Admiral's suit, is in charge having seized the vessel by a strategem, and there is apparently nothing faked about his exploits on the deck when he is shut out of the manhole as the vessel is about to dive. The realistic touch, brought constantly into contrast with a running farce in the imaginary hold of the boat sets the whole story apart as a noteworthy achievement in that difficult, if delightful, art of making people laugh.

"Madame La Presidente" Selected for Anna Held.

Closely following the arrival of Anna Held in Los Angeles to appear before the motion picture camera at the Oliver Morosco studios, the Eastern offices of this Paramount organization announced its acquisition of the screen rights on the international stage success, "Madame La Presidente," in which production the famous star will make her film debut.

In securing "Madame La Presidente" for Anna Held, Oliver Morosco has obtained a vehicle in which the noted star should prove a big success, as the title character is particularly adapted to her talents. The play, by Maurico Hennequin and Pierre Veber, has proved itself a big international success, having toured the principal Continental cities of Europe, including Paris, Berlin, Vienna and Milan. In this country it was first produced on Broadway at the Garrick theater, where it played to record business for over a year, with Fannie Ward in the title role.

The story deals with the adventures in a staid French provincial town, of Gray of Gobette, the beautiful leading woman of a musical troupe playing there. She has given a late supper at the hotel to some of the other thespians and this meets with the disapproval of the village president, who orders the players from the hotel. Gobette, having no place to spend the night, goes to the house of the president. His wife is absent and she makes herself at home. He finds her there when he returns from seeing his wife off on her way to Paris. His superior, the Minister of Justice, arrives unexpectedly and to avoid suspicion the actress is introduced as the president's wife. The minister falls in love with the actress and a series of complications ensues when the president's real wife returns, which are finally straightened out after much cause for worry on the part of both the minister and the president.

Matters in Litigation

Sues Edison, Inc., on Contract.

AN UNUSUAL action in equity has been filed in the United States District Court against Thomas A. Edison, incorporated, on what is alleged to be a refusal to repay some $80,000 which had been paid over in this city on a contract to rent kinetophones, films and records. The plaintiff is Charles B. Clendenen, of New York, as assignee of the contract entered into by the Societe Kinetophon Edison Gesellschaft, of Austria.

The bill alleges that in June, 1913, a contract was made between the Edison company and the Austrian concern whereby the latter was to have the sole right to use the synchronizing machines, films and records produced by Edison throughout all of Europe, Britain excluded, for two years. The Austrian company was to pay 400,000 Kronen, at the market rate in advance for the rights and $500 each for every machine and its accompanying films, records, etc.

There was a clause in the contract whereby it should be void under circumstances of the act of God, rioting or war, if the laws of the homeland of the Austrian contracting party made it illegal to trade with belligerent countries, or their laws affected Austrian interests in this manner.

The bill alleges that on June 14, 1914, the sum of $80,322 was paid in this city to Edison in carrying out the contract and an additional sum of $500 under the terms regulating the actual use of the machines, etc. This sum represented the then market value of 400,000 kronen, Austrian money. In less than two months the outbreak of the European war and the sudden embargo placed by belligerents against each others' industries, etc., made it impossible for the Austrians to carry out the contract.

The contract was assigned to Clendenen, who sues in equity asserting he has no adequate remedy at law. He claims the money paid was paid for a complete fulfilment of the contract and that it was not the fault of the Austrian company that it could not go on with the business. He says the Edison people, though requested, refuses to pay back the sum or any part of it. He demands the $80,322 with interest from June 14, 1914.

The defending company insists it has carried out its full share of the contract to date and is ready and willing to complete it for the contractural term of two full years. It says it is not at fault that the contract is rendered void and should not be held to account in equity for conditions it neither created nor can control.

Happy Hooligan in Court.

Suit has been filed in the United States District Court by The Star Company against the Nonpareil Feature Film Corporations, of 1482 Broadway, setting up an infringement of the copyright to the cartoons and character of "Happy Hooligan."

The Star company, successor to the New York Journal and Evening Journal, shows a lot of exhibits of the cartoons and its acquirement of the rights to them in all methods of publication from the newspapers. The bill then says that the defendant company commenced the display of a photo play of this noted picture series at the Park Row theater October 15, last.

The bill sets up that the photoplay is built around the Hooligan series designed and created by Frederic Opper and of which plaintiff owns the copyright. It is alleged that the defendant's play could not have been constructed from any other design and that the plaintiff's rights have been invaded. The prayer is for injunction, forfeits of all reels, negatives, etc., and an accounting. Judge Charles M. Hough issued an order to the defendant to show cause on Nov. 26, why an injunction should not be issued.

More Light on the Bray vs. Palmer Case.

The withdrawal of the complaint in the case of Bray against Palmer, brought in the United States District Court on charges of infringement of processes claimed to be the inventions of the plaintiff for adapting cartoons to motion pictures, notice of which was published in the Moving Picture World of last week, brings out the further fact that Mr. Bray withdrew his first action for the purpose of bringing another which would include further patents just granted to him.

The case against Palmer was called just two days before the latter patents were granted—Nov. 9—which fact was explained to Judge Thomas, before whom the case was to be tried. It was upon this representation that the plaintiff was allowed to withdraw his suit. Other action will be started at once and the merits of the inventions of Mr. Bray will be properly adjudicated.

"The Grey Mask."

The release date of "The Grey Mask" has been hastened from Dec. 13 to Dec. 6. This is a very powerful detective drama, over which Frank Crane, the producer, has taken the greatest pains. Frank always gives you a story and a thrill. In this picture the famous actor, Edwin Arden, makes a contribution to the motion picture screen in the part of the young detective who has to wear a grey mask in order to shield his ends, which will rank him as one of the most consummate motion picture actors of the time. Miss Barbara Tennant makes a welcome appearance in the picture. It will be found a striking story with good sets and admirable photography. The cast is excellent. Frank Crane is a sure-fire director.

Manufacturers' Advance Notes

"BROADCLOTH AND BUCKSKIN" (Mustang)...

"Broadcloth and Buckskin," the latest of the American's two-reel Mustang dramas, is a breezy story of the West, with F. Forrest Taylor, Jack Richardson, Anna Little and Louise Lester in the leading roles. A "tenderfoot" goes to the far West, and with his polished city manner airily walks off with the prize of the West—the charming Ruth Cameron, with whom Jack Richardson, in the role of Walt Baird, is desperately in love. Jack mournfully muses that "women love the city men—and only the cows love the cowboys." There's a wealth of spectacular action in "Broadcloth and Buckskin," plenty of shooting and an artistic bit of rope climbing furnished by Jack Richardson. Jack manfully goes to the rescue of his "cityfied" rival saving him from the clutches of an evil band of Western bandits.

Scene from "Broadcloth and Buckskin" (Mustang).

Miss Little appears at her very best in "Broadcloth and Buckskin" which is scheduled for release through the Mutual on December 3.

PERSONALITY IN "MOLLY MADE GOOD."

Personality, and plenty of it, is the corner stone upon which the success of "How Molly Made Good," the Kulee Feature film with twelve stars in its cast, is built. The picture was released for New York showing early in November and has been going a round of the city's picture houses since then and scoring heavily at each performance.

There is plenty of good plot in the feature film. Burns Mantle, dramatic critic on the New York Evening Mail, took care of that when he wrote the scenario. But when all is said and done it is the personality represented in the picture which makes the biggest innings with the public. The Kulee Features, Inc., were clever in putting to account the fact the personality is the basic factor in the making of an artist.

In "How Molly Made Good" there is a greater marshalling of personality than has ever before graced any single cast either in the legitimate or moving picture fields. It is a case of personality raised to the twelfth degree. The Kulee Features, Inc., have combined twelve of the biggest artists in the dramatic world—Leo Ditrichstein, Henrietta Crosman, Robert Edeson, May Robson, Cyril Scott, Julia Dean, Julian Eltinge, Lulu Glaser, Henry Kolker, Charles J. Ross, Mabel Fenton and Mme. Fjorde, of the Royal Opera, Berlin. Each and every one of these is supreme artist and master craftsman in his own right and each and all of them are featured in the cast of "How Molly Made Good."

To make the toll of personality complete, the Kulee Features have provided each of these artists with a role best fitted to exploit his individual appeal. The picure brings to the screen an intimate glimpse into the home life of these artists. Their families and friends are all as necessary and vital a part of the story as are the actors. And through it all the "Molly" interest runs—the chain upon which the diversified star interests are linked into a continuous whole.

It is all very ingenious, and small wonder that "How Molly Made Good" is playing "capacity business" wherever it is shown. It is booked for many weeks to come right here in New York City and at the same time has started on its round of all the towns and cities of the country. The City theater has it this week, where it bids fair to break all records as a box office winner.

REEVES COMEDIES POPULAR.

Last Saturday the first of the Metcalfe directed Reeves comedies was released, "His Three Brides," and since that date two more have gone forward to the exchanges, "His Wife's New Lid" and "Blaming the Duck or Ducking the Blame."

Since their release compliment upon compliment has been showered upon both Metcalfe and the Lubin company and the new style of handling Reeves, the idea of Metcalfe from its inception to completion, has met with an enthusiastic and instant approval from all over the country.

Metcalfe is at present at work upon the completion of the fourth of his new Billie Reeves series, "Bashful Billie," which is from the pen of Shannon Fife of the Lubin script staff, and which the Earl of Lubinville proclaims will stick his stock and Reeves up even a little bit higher.

FLOOD SCENE IN "THE IMMIGRANT."

The work of two hundred artisans who had spent weeks in constructing a model small town in a small valley on Lasky Ranch, near Los Angeles, was swept away within fifteen minutes last week all for the purpose of supplying one of the thrilling scenes in the production entitled "The Immigrant," in which Valeska Suratt appears as the star.

The stunning Miss Suratt, who has laid aside her gorgeous costumes to assume the mild attire of a Russian peasant girl in this new Paramount picture, makes her debut as a Lasky star in this original photoplay by Marion Fairfax.

In the destruction of the village by flood "The Immigrant" reaches its dramatic and scenic climax.

The location for staging the "flood" was admirably suited to the purposes. Plans for the taking of this picture were made months ago when engineers first began the work of constructing a dam across the bed of a river which runs through the ranch. It was the scheme of action that by the time the late fall rains swelled the river, the dam would be blown up and the flood of water let loose over the valley. Meanwhile a score or more of frame houses were constructed in the path of the coming flood.

Scene from "The Immigrant" (Lasky).

With the permission of authorities, the dam was blown up last week and the scene of destruction witnessed by several hundred persons from Los Angeles who had made the trip to the ranch as guests of Jesse L. Lasky. Beyond the fact that all the carefully made plans and arrangements worked to a successful conclusion, there was no mishap to mar the day, no thrilling motion picture rescues. The breaking of the dam was the climax of the photoplay.

LOOK OUT FOR THIS SWINDLER.

Warning is hereby given that there is a swindler going about the country representing himself as a Pathe district manager or inspector. He has succeeded on several occasions in obtaining money from hotels and managers of theaters by means of worthless checks. He is described as follows: Age, 40 years; slender, fair complexion with sandy hair. He is a cripple (right leg cut off at knee), uses crutches, explaining that his artificial limb is being repaired. He is a fluent talker and thoroughly familiar with the film and theatrical business. He also represents himself as a former advance man for the Jess Willard Circus.

He has, during October, been operating at Hamilton and Newark, O.; also at Huntingburg, Indiana. He has used the following aliases: "H. E. Glenn, C. H. Sherman, H. C. Sherman and Mr. Shermheimer."

Kindly forward any information you may secure on the above matter to Ralph Navarro, Chief Inspector, Pathe Exchange, Inc., 25 West 45th St., New York City, or any local office of the Pinkerton National Detective Agency.

PIERCE ON EASTERN TRIP.

Carl H. Pierce, Special Representative of the Oliver Morosco Photoplay Company, left last Monday for an extended trip throughout New England, visiting exhibitors and newspapers en route in the interest of his company. Mr. Pierce expects to be gone until the latter part of the month during which time he will probably visit practically every Paramount exhibitor in New England States.

"DIVORCONS" (Biograph).

When a man enters the sitting room of his home and finds his wife kissing another man, the usual course of procedure is a big stormy scene followed by a climax for which all three are sorry. That is drama. But Sardou was not looking for dramatic situations when he wrote this sparkling farce; he wanted comedy, and accordingly he had the husband encourage the attentions of his wife's new lover—even went so far as to turn his wife over to him—and then put her to the supreme test by bringing another woman in the case.

Scene from "Divorcons" (Biograph).

That is the simple story of Biograph's four-reel adaptation of Sardou's farce, "Divorcons," which promises to find its way to the top of the list of successful multiple-reel comedies.

It is a comedy as it should be; a good, clean, healthy farce, entirely void of forced situations. Rather the contrary, the genuine farcical situations, following as they do, smoothly, are sure to register one long continous laugh, at times boisterous and then again cause that inward laugh which is produced by dry humor; but all the while it may be depended on to keep the spectator in cheerful spirits.

"Divorcons" will be released on the regular service of the General Film program Wednesday, Dec. 15.

BIG BEAR FEATURES IN CHICAGO.

The reception of Bell's Big Bear Features by the Chicago exhibition field has proven far beyond the expectations of all. Mr. Bell, in commenting on the many words of praise and congratulatory messages received by him the past week, said that the entire credit was due the pictures and not he, as he was very certain that the Great Northern films, which he has contracted for, represented the acme of perfection in feature pictures and were bound to be appreciated by both the exhibitors and their patrons.

"TO THE VILE DUST" (Kalem).

Actual scenes in the Mojave Desert showing a flock of buzzards hovering over a half-crazed man wandering in the sands are shown in Kalem's new $10,000 series "Stingaree." The buzzards, liberated by James W. Horne, who is directing the series, were taken from the Glendale studio to the desert to add a touch of realism to the scenes in "To The Vile Dust," an episode of the photoplay adapted from E. W. Hornung's celebrated novel.

Stingaree and his partner rescue a man wandering in the desert, the whimsical outlaw befriending the man after he was half dead with thirst.

Scene from "To the Vile Dust" (Kalem).

In return for this kindness the man attempts to capture Stingaree and secure the reward offered for his arrest. Stingaree becomes incensed at the ingratitude of the man and takes him back to the desert leaving him there. It was then that the buzzards circling overhead wait for the man to drop.

Similiar touches of realism are given to all of the other episodes of this series, starting with "An Enemy of Mankind," the first of the two-act dramas which will be released during the present month.

Those who have read the stories of the adventures of Stingaree in Australia will welcome the announcement that they have been adapted to the screen by the Kalem Company and are being released weekly. That those who have not read the stories might follow with added interest each succeeding episode the Kalem Company has made arrangements with 1,200 newspapers throughout the United States to publish the tales simultaneously with the release of each production.

FRANCIS FORD DUPLICATES WAR ENGINE.

The accompanying illustration shows to what lengths Francis Ford goes in making his scenes in the "Broken Coin" serial realistic. In the battle scenes between the forces of Grettzhoffen and Grahaffen he has been to some pains to duplicate as nearly as possible the war machines of present-day military organizations.

Armored Car Used in "The Broken Coin."

The armored car shown in the illustration is a duplicate of many in use at present in the European conflict. That it figures prominently in the story may be guessed after one glance at the illustration, showing it plunging through the barred gates amid the rain of shot from the guns of the opposing army.

"STINGAREE" BUTTONS.

"Let your patrons do your advertising," is the idea back of the novel buttons which Kalem Company is issuing to aid exhibitors in boosting the $10,000 Hornung series, "Stingaree." The buttons are provided the exhibitor at so low a price that he can well afford to secure a large quantity for distribution to his patrons and the result is that each member of the audience who goes out wearing a "Stingaree" button becomes a walking advertisement for the series and the theater which is showing it in that particular locality.

Kalem originated the use of buttons as a pubilicity aid with "Midnight at Maxim's," the four-reel novelty hit. On that single picture close to two million of the buttons were issued, a figure that Kalem officials never dreamed of reaching when the idea was taken up. Since "Midnight at Maxim's" was but a single production and "Stingaree" is being released in twelve weekly two-act episodes, it is confidently expected that over ten million of the buttons will be scattered throughout the country.

The "Stingaree" button, like its predecessor, the dancing girl of Maxim's, is neat and effective. It shows E. W. Hornung's famous character with the snow white horse that figures so prominently in the stories. The buttons are being supplied to exhibitors at a price of $4.50 per thousand.

"FOR HER SON" (Great Northern).

Betty Nansen, the internationally popular royal actress, plays the leading role in the Great Northern Film Company's latest release entitled "For Her Son." She magnificently portrays the part of Mrs. Garvin, the doting mother, who has been shielding her son, Ralph, since his early childhood, and whose faults have become more grave as the years advance.

After a short vacation at the parental home Ralph returns to his studies; in order to liquidate his indebtedness his mother accompanies him to the city so as to raise the necessary amount, but Ralph lavishes both his time and the money in the company of Gladys, an actress. Ralph finally degrades to the extent that he obtains funds from a loan-shark to whom he issues a note, and forges the name of John Grant, his father's friend, as the endorser. At the expiration of the note same is presented to Grant, and he honors it, hoping by this means to get Mrs. Garvin, with whom he is enamoured, into his power. She spurns his advances and indignantly leaves him. Soon after her departure Mr. Garvin enters his friend's house, and having learned of his wife's secret visit, he accuses her of infidelity and forbids her his home.

Scene from "For Her Son" (Great Northern).

She then supports herself and son. Ralph still continues his relation with Gladys, heedless of his mother's pleading to leave her. She finally tells him not to see her until he has made up his mind to reform; that evening, when Ralph calls to ask her for more money, she admits him, believing he has reformed. In an opportune moment Ralph steals some money, but is discovered in the act by his horrified mother, who quickly makes him depart. A maid, thinking burglars have entered, summons the police, but Mrs. Garvin is not prosecuted. Shortly thereafter the dead body of Ralph is carried in, he having hurled himself in the path of a speeding motor car.

"THE EDGE OF THINGS" (Essanay).

This is a pleasing love story, its three reels filled with heart interest. It depicts the life of an orphan girl and her struggle to live in a great city. Inevitable temptations come because the girl is poor and beautiful. This phase of the present economical and social conditions of the large cities is brought out with force by Edna Mayo, who plays the part of the orphan. The picture of poverty, temptation and peril facing girls of this class is largely suggestive, however, it giving way early in the picture to the more pleasing events that take place after the girl is found exhausted in front of an apartment, where she finally falls in her unsuccessful struggle with the world. There she is found by a wealthy and happy-go-lucky young clubman, who takes pity on the girl and befriends her. But even he attempts to take advantage of the girl. She blazes into a fury to think that her only friend could stoop so low and strikes him with a poker, leaving him for dead. Detectives are called and the one that finds her is her own brother from whom she had been separated in childhood. The victim proves not to have been badly injured, however. He is sobered and realizes his insult to the girl whom he really loves. This he finally reveals to her. Bryant Washbnrn, as the clubman, gives an excellent portrayal of his part.

Scene from "The Edge of Things" (Essanay).

CENTAUR-STANLEY SERIES CONCLUDED.

The seventh and concluding episode of the Centaur Features, "Stanley in Africa" series, based on the thrilling adventures of the Henry M. Stanley expedition sent by the New York Herald some years ago into wildest Africa to recover Doctor Livingston, the lost missionary, will be released on the Mutual program December 9. It is in two reels, as are all of the former releases, and is entitled "Stanley in Darkest Africa."

From exhibitors running the series comes the word that the pictures have proved a big drawing card partly because of the familiarity of motion picture patrons with the stories. At the time of the expedition columns of news matter of the episodes of the trip were related, the effect of which has been reflected to the gain of exhibitors.

Of greatest advantage, however, and of paramount importance in attracting patrons, was the fact that the pictures served to introduce some of the famous Bostock animals in the roles of motion picture players. In this, as well as in all other respects, the series was a rare novelty.

Following this last episode will come Centaur Feature animal pictures of varying nature, each bringing in a full share of the Bostock animals.

CAST COMPLETED FOR "THE RUSE."

Director Eugene Mullin has completed his cast for "The Ruse," an original drama, which he will put into immediate production for the Vitagraph Company. Joseph Kilgour, Naomi Childers, Harry Morey, Charles Kent and Denton Vane are the players who will be seen in the principal parts.

Miss Marguerite Courtot, supported by a cast that includes Richard Purdon and Bradley Barker, has completed work on "A Society Schemer," an episode of Kalem's series, "The Ventures of Marguerite." This production will be released November 26th.

EXTRA PRINTS OF THE GRACE VALENTINE PHOTODRAMA.

Just on the strength of the advance notices and pictures, the Mutual Film Corporation has received enough orders for "The New Adam and Eve" to warrant the order of extra prints from the Gaumont Company. This multiple reel photodrama, which is released Nov. 21, is a Rialto Star Feature which presents Miss Grace Valentine in a stellar role.

PICTURE THEATERS PROJECTED

WASHINGTON, D. C.—Smallwood & Cassedy are having plans prepared by Reginald W. Geare, Woodward building, for a three-story theater and store building at 2460 18th street, N. W., to cost $80,000.

DECATUR, ALA.—H. B. Cagle, who recently took over the Star theater, is planning to make extensive improvements to the house.

MOBILE, ALA.—More than $10,000 has been expended for improvements to the Crown theater.

UNION SPRINGS, ALA.—The Criterion theater has been thoroughly overhauled and the interior redecorated.

WASHINGTON, D. C.—A. P. Clark, Jr., 816 14th street, N. W., is preparing plans for a one-story fireproof moving picture to cost $40,000.

WASHINGTON, D. C.—Thomas Moore, 423 9th street, N. W., is having plans prepared for a one-story moving picture theater to cost approximately $28,000.

BLACKFOOT, IDAHO.—The interest of Kestner-Young in the Isis theater has been taken over by E. A. Johnson and Charles F. Hilliard.

BATAVIA, ILL.—G. L. Monas has disposed of his interest in the Lyric theater to Isadore Marts.

PRINCETON, ILL.—Robert Codd and Charles J. Allardt have taken a long-term lease on the Apollo theater.

WINNETKA, ILL.—Gustav Lindahl is having plans prepared for a one and two-story moving picture theater and store building, 60 by 125 feet, to cost $45,000.

ADEL, IA.—The opera house here is now being conducted by Carl Hodsen, as a first-class moving picture theater.

COLUMBUS JUNCTION, IA.—The moving picture theater conducted by J. A. Knight, has been remodeled, including the addition of several unique features.

MARSHALLTOWN, IA.—Wilbur, Engledue Company will remodel their moving picture theater and build an addition, 46 by 80 feet.

MONONA, IA.—The opera house owned by the Monona Light & Power Company has been taken over by A. J. Wirkler.

NEW HAMPTON, IA.—J. E. Garmen is planning to erect a fireproof moving picture theater, 60 by 110 feet.

RED OAK, IA.—The Senic theater, conducted by Thomas Crawford, has been redecorated.

SIOUX CITY, IA.—The Selzer building has been purchased by the Plaza Theater Company. The new owners will convert the structure into a modern moving picture theater.

VINTON, IA.—The Palace is the name of a new moving picture theater opened here by M. Ford of Cedar Rapids.

WINTERSET, IA.—The Majestic theater has been taken over by A. D. Pettit.

MORGANVILLE, KAN.—A new brick moving picture theater, with seating capacity for 300 persons, has been opened here by William G. Stoneback.

SHARON SPRINGS, KAN.—Perry Kessler has disposed of his interest in the Majestic theater to W. A. Rott.

LOUISVILLE, KY.—William W. Holsclaw, 919 Lydia street, has been awarded the contract to erect a one-story moving picture theater for Thomas Trakes, 729 Sutcliff avenue, to cost $10,000.

CALUMET, MICH.—James Thielman has been awarded the contract to build an addition to the People's theater for the Laurium Amusement Co.

DETROIT, MICH.—Drury-Lane Theater Company is planning to build a one-story moving picture theater, 60 by 60 feet.

ISHPEMING, MICH.—J. S. Wahlman has secured the contract to construct a fireproof moving picture theater for Edward J. Butler.

BLOOMING PRAIRIE, MINN.—Henry Nelson has opened a new moving picture theater, 30 by 90 feet, with seating capacity of 400. It has been named the Rex.

MINNEAPOLIS, MINN.—George Hartrock, 3136 Chicago avenue, is having plans prepared for a one-story moving picture theater, 38 by 100 feet, to cost $7,000.

SPRINGFIELD, MINN.—The Grand theater has changed hands. L. E. Turner of Blue Earth is the new owner.

GULFPORT, MISS.—A portion of the Roberts building, located on 26th avenue, has been leased by John Anderson, who will equip same as a moving picture theater.

KAHOKA, MO.—E. A. Crandell is erecting a new concrete moving picture theater on Main street.

SPICKARD, MO.—T. S. Wilson will build a one-story moving picture theater, 26 by 97 feet, to cost $15,000.

ST. LOUIS, MO.—F. Freise has let the contract to C. W. Shuler to erect a one-story moving picture theater at 2841 Pestalozzi street, to cost $7,000.

HARLEM, MONT.—W. C. Bernard and J. M. Rantschler are planning to build a one-story brick moving picture theater, 32 by 100 feet.

GRAND ISLAND, NEB.—Edward Fisher, who recently took over the Empress theater, is having the house remodeled and redecorated.

NEWARK, N. J.—The Market and Beaver Realty Company is planning to construct a four-story theater and office building, to cost $500,000.

JERSEY CITY, N. J.—William A. Higgins, 27 Monticello avenue, is having plans prepared for a one-story moving picture theater, to cost $22,000.

BROOKLYN, N. Y.—Madial Amusement Co., 1805 Seventh avenue, will build a two-story moving picture theater, 52 by 90 feet, to cost $10,000.

JAMAICA, L. I., N. Y.—Louis A. Sheinart, 194 Bowery, New York City, is preparing plans for a one-story moving picture theater, 50 by 100 feet. Lessee J. J. Altenman, 135 Eighth avenue, New York City.

DELAWARE, O.—Delaware Realty Company will shortly build a one-story and balcony moving picture theater, 104 by 58 feet. Lessee Henry Bieberson, Jr., Wheeling, W. Va.

AFTON, OKLA.—G. E. Branham has sold the Electric theater to J. R. Cresson of Prioer Creek.

DUNCAN, OKLA.—U. L. Wade is arranging to open a first-class moving picture theater in the Sledge building, on West Main street.

PHILADELPHIA, PA.—Leon Silberman is having plans prepared for a two-story moving picture theater, 75 by 100 feet.

PHILADELPHIA, PA.—Mrs. J. Effinger, 4130 Parkside avenue, is planning to erect a one-story moving picture theater, 125 by 150 feet.

TITUSVILLE, PA.—Kirkpatrick Theatrical Company will build a one-story and gallery moving picture theater, 150 by 50 feet, to cost $25,000.

ABILENE, TEX.—J. J. O'Malley will build a moving picture theater at the corner of Second and Cypress streets, 55 by 100 feet, to cost between $10,000 and $12,000. The structure will be constructed of brick and tile, have wood floors, gas-steam radiator heat.

DENISON, TEX.—L. M. Ridout, manager of the Star theater, is having plans prepared to remodel building and property adjoining for theater, 120 by 50 feet; 30-foot ceiling; seating capacity 600; 6-foot foyer; front of white enamel brick; doors finished in brass; 12 ventilators in ceiling; store on either side of entrance.

HARTFORD, WIS.—John Endres and S. P. Smart have disposed of their interest in the Empire theater to E. S. Perkins.

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Trade News of the Week

Gathered by Our Own Correspondents

Freeport's Nordica Theater

Splendid New Picture House Adorns Freeport, Maine—Well Adapted to Exploiting Films—Is Owned and Managed by Frederick E. Mortimer, Inventor of the Film Cleaning Device—Others on His Staff.

From John P. Flanagan, Maine Correspondent of Moving Picture World.

THE grand opening of The Nordica, the new moving picture house at Freeport, Me., was the big event of November in this part of the state. The theater is not yet entirely completed, but is enough along to have the performances, and that the people of Freeport appreciate what Manager Mortimer has done in putting up this fine amusement house in Freeport was shown by the way they packed the house, for every one of the 400 seats were taken and many had to stand through the performance.

Rev. Otto S. Raspe was present and gave a short address, congratulating the town and Manager Mortimer on the event, which he characterized as an important one for the town. The speaker took a stand for clean pictures and said if the people of the town wanted them, the management would have to furnish them, and he called for the people to demand clean pictures.

F. E. Mortimer.

The theater is well adapted for the purpose for which it was built, the arrangement being complete in every detail. The Freeport newspaper doubts if there is another town in Maine the size of Freeport that can boast such a fine theater.

Frederick E. Mortimer, who, incidentally is the inventor of the Mortimer film cleaner, and "the man who made South Freeport famous" is the manager, and the remainder of the staff is as follows: Jennie E. H. Mortimer, treasurer; A. A. Roberts, stage manager; C. H. Guppy, ticket taker; J. Howell, chief operator; Marion Chase, musical director; Carl Roberts, traps.

Miss Chase played the opening overture, followed by Mr. Raspe's remarks. The three-reel feature, "The Stoning," was next on the program, followed by the "Hazards of Helen." Next came a musical number of Miss Isabel Ridley, vocalist, assisted by Mrs. Belle Jordan Warren. "Neal of the Navy" and a comedy picture were the concluding numbers. "The Diamond from the Sky" and "The Broken Coin" are now running at the new house.

HOW MAINE TEACHERS STAND.

At the recent convention of the Maine Teachers' Association, held in Bangor, with about 3,500 teachers present, the following was among the resolutions adopted:

"While realizing the great educational value of the motion picture film and while we look forward to a wider use of visual instruction in the public schools, we deplore its commercial features, its sensationalism, its presentation of lower standards of life, the low price of admission which makes frequent attendance possible, thus greatly interfering with school work. We urge the members of this association to use locally their influence to lift the standard of entertainment and to regulate the frequency of attendance of school children."

GEORGE APPLEBY GOES TO THE HAVERHILL STRAND.

Further details regarding the moving of George I. Appleby of the Empire theater in Portland to the Strand at Haverhill, Mass., are at hand. While Mr. Appleby has been manager of the Empire only one year, he was located in Portland previous to that time, having been the manager of the Mutual Film Corporation headquarters in Portland. As manager of the Empire, Mr. Appleby made hosts of friends who regret his departure, but extend the best wishes for success in the new position.

During the time he has been manager of the Empire, he has secured for Portland theatregoers some of the biggest photoplay masterpieces, including "Cabiria," "Neptune's Daughter," "Tillie's Punctured Romance" and the William Fox version of "Carmen." He made many changes in the Empire in the past year, improving the lighting service and securing the services of a splendid orchestra.

Before coming to Portland, Mr. Appleby managed the Star theater in Boston, and he is known throughout New England as one of the most efficient film men in New England.

W. T. Smith Manages Strand.

Correcting an error in a recent news item about the Strand theater in Ellsworth, Maine, we call our readers' attention to the initials of Manager Smith. We had them wrong; but W. T. Smith is right. Apologies to Mr. Smith.

Francis Ford Takes Film with Home.

Francis Ford, while visiting at the home of his parents, Mr. and Mrs. John A. Feeney, in Portland, Me., during the past week, wrote the scenario for a two-reel picture, "Chicken-Hearted Jim," and enlisted the services of friends, relatives and prominent Portland people for his troop. Pictures were taken at the Elks' home, the Ricker estate, and at the Feeney home. The chief of police, several officers and Jack Ford were in the cast. The company was "taken" in the harbor on board the schooner Lizzie J. Clark, which was chartered for the purpose.

Managers Bogrett and Bibber Exchange.

Announcement has just been made that Stephen Bogrett, manager of the Lewiston theater and Music hall, Lewiston, has been transfered to Bangor, where he was stationed for several years as manager of the Bijou and other Keith theaters. A. P. Bibber, who exchanged positions with Mr. Bogrett, has been sent back to Lewiston. While no statement is made relative to the change, it is understood that both managers desired that it be made, both preferring their old work. Bangor people extended a royal welcome to Mr. and Mrs. Bogrett and were delighted to have them back.

New Inman Square House

Cambridge, Mass., Sees Opening of What Is Believed the Most Beautiful Playhouse in the State—Will Accommodate 1,000 Persons—Its Decorations and Furnishings.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE Inman Square theater, the latest house in Cambridge, was opened during the past week. The new theater is believed to be one of the most beautiful picture playhouses in the state. It is a brick structure of the Roman classic Corinthian order. Two entrances have been provided.

Constant light during the projection of the pictures is provided in the main auditorium. There are accommodations for 1,000 persons on the main floor and the balcony. The ceiling contains ten panels enclosed with Corinthian entablature, finished in pearl and French gray, with gold trimmings. The lighting system is indirect, with clusters suspended in specially designed chandeliers from gold wreathed center pieces. The upper walls are finished with old rose panels and gold mountings. Pilasters are finished in pearly gay with gold base and capitals. The lower walls are finished in old rose silk damask effect with burlap wainscoting pannelled in golden oak.

There are boxes on either side finished in gold, old rose base, with silk portieres, which adjoin a proscenium arch. The heating will be a vapor system, indirect, with an intake fan supplying fresh heated air, while an exhaust fan expels the air from the front of the building.

On the mezzanine floor are the ladies' parlor, the store room and the manager's office. The gentlemen's retiring room is on the ground floor.

The main entrance, lobby and foyer are finished with Italian marble dado and marble mosaic floors.

Governor David I. Walsh and several state and city officials were the guests of the management at the opening of the house.

FALL RIVER EXHIBITORS TO HEAR REPORT ON FILMS.

Managers of Fall River theaters are to be summoned to the City Hall soon for the purpose of listening to a report made to Mayor Kay by a committee from several civic organizations interested in a stricter form of censorship of moving pictures. The mayor intends to inform the managers that they must eliminate from the pictures several types that have been condemned by this committee. Some weeks ago the committee conferred with the mayor and he agreed to consider its report and talk with the managers.

UNIVERSAL CLUB DINES.

The second monthly meeting and dinner of the Boston Universal Club was held at the Hotel Georgian on last Tuesday evening. This is a new social organization, composed of the heads of the New England Universal Film Exchange and their customers.

The officers of the club are J. Arthur Eslow, manager of the Universal exchange, president; Fank H. Jacques, of the Globe theater, Brockton, treasurer, and Albert S. Shaller, of the Universal exchange, secretary.

Those who attended the dinner were Charles F. Berry, M. D., of Boston; James M. McGuinness, of Gordon's theater, Worcester; W. H. Wolffe, of the Paragon booking office; Harry I. Wasserman, of the Eagle theater, Roxbury; A. Montague, of the Day Square theater, East Boston; Israel Cobe, of the Universal exchange; Joseph M. Kiggen and Fred A. Raymond, of the Hyde Park theater; J. Fred Leavitt, of the Royal theater, Providence, R. I.; George U. Hamilton, of Winthrop Hall theater, Dorchester; Bert Fulds, of the Dorchester theater; J. W. Raymond, of the Majestic theater, Worcester; Walter J. Besse, of Bates' opera house, Weymouth; L. W. Pease, of Burrill's Palace theater, and Herbert A. Gilman, of the Dorchester theater.

Appleton Buys Unfinished Theater.

The new theater building in Wakefield square, Wakefield, Mass., has been purchased by H. A. Appleton. He intends to complete the theater and operate it. The property is valued at $75,000.

Prudential to Build in Worcester.

The Prudential Film corporation has completed plans for its modern studio to be erected on the land owned by the corporation on South Main street, Worcester, Mass. The permanent studio will be built in front of the open air stage, which has been already constructed and will be the most up-to-date studio in America. The local offices of the company are in charge of F. H. Tinker.

Manager Vine Making Hay.

Manager Frank H. Vine is accomplishing much with the new World program and Equitable features. Several houses have been added to his list during the past week. Among them are the Imperial, Pawtucket, R. I., Empire, Providence, R. I., Empire, New London, and the Harvard, North Cambridge, Mass.

Scollay Square Employees Celebrate.

Seventy employees of the Scollay Square Olympia theater tendered a dinner and reception to the executive board of the Olympia Theaters, Inc., at the Hotel Napoli on last Thursday evening. This was done in celebration of the third year of the theater's opening. The guests were M. Schoolman, Nathan H. Gordon, Arthur E. Lord, Frank J. Howard and Ernest H. Horstmann.

Up to Cincinnati's Mayor

City Council Passes New Ordinance Ludicrously Unfair and Grossly Savoring of Class Legislation—Demands That Picture Houses Employ Extra Man to Do Nothing—Exhibitors Have Put It Up to the Mayor.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

IN spite of protests of exhibitors of Cincinnati, one of the several ordinances advocated before the city council for the exclusive benefit of labor organizations was passed last week. This was the measure providing that the larger moving picture houses employ a "stage hand" to take charge of the stage, although there is no scenery used in any of the houses, no lighting effects to be taken care of, and automatic curtains are used exclusively. In other words, the employe thus required by the ordinance will have virtually nothing to do unless some special duties are sought out for him, and as the union requirements are very strict on the subject of doing things outside of the usual requirements of the position, it is hardly likely that this can be done.

The gross unfairness of the ordinance, which was backed by the stage hands' organization, resulted in an organized protest on the part of the exhibitors at the time of its introduction. The council put it through unexpectedly, and immediately thereafter a delegation from the exhibitors appeared before the mayor to urge that he veto the measure. It was pointed out that under the State and local provisions applicable to moving picture and other theaters a stage hand would have nothing whatever to do in a photoplay house but sit around and draw $21 a week. It is estimated that approximately 75 additional men will be employed if the ordinance becomes enforceable by the mayor's signature, which means an additional expense to local exhibitors of over $80,000 a year. The mayor promised that he would consult the building commissioner and the chief of the fire department before doing anything, and it is hoped by the exhibitors that he may decide to veto the measure. As the veto power is very seldom used by the mayor, however, it is the general feeling that the ordinance is as good as in force now, and the exhibitors are not by any means pleased with it.

Plans of Five-A Studios.

Director Rex Weber, of the Five-A Studios, has completed arrangements with the International Film Products Co., of Cincinnati, for the use of its studio, at Dixmyth and Clifton avenues, for his interior producing work, and will cooperate with that company in the production of a series of educational pictures, releasing one a week for the general market. Other work of interest is on the program, but cannot yet be announced. The course of instruction in acting for the camera, which is one of the interesting departments of the Five-A organization's work now, has about twenty-five students, and has gained considerable prestige by the arrangement made by the Schuster School, a well-known Cincinnati dramatic school, for its use by Schuster students desiring special instruction in moving picture work.

Two Big Features Coming to Pathe Exchange.

Manager C. E. Holah, the busy head of the Cincinnati Pathe office, is looking forward to a pair of the biggest features turned loose by the Pathe organization this year, according to reports he has received. One of these is "At Bay," which is credited with a run of 18 months on the stage in New York, while the other is a film version of Locke's "Beloved Vagabond," featuring Edwin Arden, who starred in another film dramatization of a Locke novel, "Simon the Jester." "Nedra," a dramatization of the well-known McCutcheon novel, was released last week, and is "going big," Manager Holah reports.

Mutual Loses Film.

The Mutual local office suffered the loss last week of three reels of pictures, valued at $1,000, which have not yet been recovered. Films are very seldom stolen, by reason of the ease with which they can be traced, but on this occasion they were taken by some person from the rear platform of a street car, while being returned to the company by an employe of the Valley theater, in Elmwood. When the case was looked for it was gone, and has not yet been recovered.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Highland Film Reorganization.

James T. Ford, who has been president of the Highland Film Corporation, of Cincinnati, ever since its organization, announced a few days ago that a reorganization of the company is in course of completion which will involve his resignation as president and his selection as second vice president, and the election of a prominent business man as president. A number of new directors, most of them local business men, will also be elected, it is understood.

Harry Glick, who has for some time owned and conducted the Wonderland theater, at Urbana, O., has disposed of the house, James Funderburg, formerly of Tippecanoe City, O., being the purchaser. Mr. Funderburg took charge immediately, although Mr. Glick remained with him a few days to show him the ropes. The Wonderland is the pioneer house in Urbana, and has always done a good business. Some improvements may be made by the new management.

The Jewel theater, of Hamilton, O., has joined the ranks of the feature houses, announcing recently a change of its policy to that of showing a big feature at every performance. World, Kleine-Edison, Equitable and Mutual features will be shown.

Boston Exhibitors Ball to Be a Great Event

Advance Sale of Tickets and Boxes Exceeds Committee's Hopes—Winner of the American Contest Will Lead in Grand March with Governor.

THE arrangements for the third annual ball of the Motion Picture Exhibitors' League of Massachusetts are rapidly progressing. The affair, as has been noted, will be held in the Boston Arena on the night of Dec. 1.

Last year this ball was universally acknowledged to be the greatest social success of New England. Twenty-two film favorites who attended the affair were greeted by almost ten thousand persons, while five thousand others failed to secure admission to the ballroom.

In order that there might not be any traffic congestion on the night of the ball Captain Thomas F. Goode, in whose precinct the ballroom is located, has issued orders that St. Botolph street shall be a one way street.

The advance sale of tckets and boxes has exceeded the fondest hopes of the executive committee. This success is entirely due to the work of Chairman Sam Grant and his unique publicity methods.

A large number of the manufacturers have promised that their stars will be in attendance at the affair and at the present time great interest is manifest in the popularity contest now running in the Boston American. The winner of the contest will lead the double sextet grand march with Governor David I. Walsh. The next ten actors and actresses will compose the sextet.

Curfew in Cleveland

Ohio League's Ideas About Unescorted Children in Shows at Night Being Followed by Cleveland Exhibitors—Patrolmen Now Order Kiddies from Theaters at Nine Every Night—Picture Men Like the Rule.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

CHILDREN are barred from Cleveland motion picture theaters after 9 o'clock at night unless accompanied by parents, under the new curfew plan just put in operation in Cleveland. The idea originated with Judge Addams of the Cuyahoga county juvenile court, but has the endorsement of the Cleveland Motion Picture Exhibitors' League.

At the recent convention here of the Ohio Motion Picture Exhibitors' League, practically every exhibitor in the state agreed to enforce a curfew rule to keep unescorted children from theaters at night, but the Cleveland exhibitors are the first to get the idea in actual operation.

At the request of Judge Addams, a police order was issued several days ago, instructing patrolmen to enforce the curfew plan by ordering children from the theaters after 9 o'clock. For a fortnight prior to the beginning of the operation of the plan, the announcement of its enforcement after November 15 was flashed on the screen of every theater nightly.

According to B. J. Sawyer, president of the Cleveland Exhibitors' League, the curfew idea is not only designed to eliminate the possibility of complaints from juvenile court authorities that picture theaters are keeping children from their homes at night, but to protect adult patrons from possible annoyance by unescorted children who remain in the theaters after witnessing one show.

"BELLA DONNA" FORBIDDEN.

The action of the state board of censors in refusing to pass "Bella Donna," starring Pauline Frederick, compelled the Knickerbocker theater to substitute "The Mummy and the Humming Bird," with Charles Cherry, Lillian Tucker and Arthur Hoope in the leading roles.

One of the objections of the censors to "Bella Donna" seemed to be the use of poison in eliminating an objectionable character. In the substituted film, a dagger accomplished the same purpose without protest from the censors and wtihout loss of patronage at the Knickerbocker. The play is replete with thrills and good action and is well filmed.

Cleveland Jottings.

The Central Y. M. C. A. here has just announced that it will try the experiment of furnishing members and their families weekly motion picture entertainments. Beginning the first Saturday in December, a photoplay program will be given in the Y. M. C. A. auditorium from 2 to 5 and 7 to 10 p. m. Pathe weekly and Pathe animated cartoons, together with high class films of both an entertaining and educational nature, will be shown. Officials of the Y. M. C. A. will act as censors.

Cosmopolitan Cleveland, having a direct and personal interest in the European war, is much stirred up this week over the prospects of seeing the much discussed "Battle Cry of Peace" spectacle, which opens a four weeks' run at the Metropolitan theater next week. Critics declare that the great Vitagraph film will create a sensation here because thousands of families have near relatives in the European conflict.

H. P. Wayman, representing the Metro Pictures company and the National News Weekly, is in Cleveland managing the moving picture talent contest inaugurated by the Cleveland Leader. This week the first pictures are being made for the preliminary contest. The forty girls will be shown at local theaters, four a week, as a feature of the Leader's Animated Weekly. From among the number, the photoplay fans will choose six who will go to New York for their professional debut in big parts in a real Metro picture. The pictures this week are being taken to give the girls an opportunity to show what they can do and whether they have good film faces.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

Film Goes on Wrong Circuit.

THE Booster Club of Petersburg, Ind., is looking for a film that filtered away into thin air a few days ago. The film was shown in the opera house and the last night it appeared the operator remembers forgetting to detach it from another film that belonged to a circuit. Evidently the film is doing one night stps, as the mail inquiries have not caught up with it as yet.

Rothapfel's Indianapolis Dinner.

Exhibitors from all parts of Indiana and Kentucky attended the banquet given at the Claypool Hotel, Indianapolis, November 20, by M. M. Miller, manager of the Mutual Film Corporation's Indianapolis office. The spread was in honor of S. L. Rothapfel. The exhibitors from Louisville came in a special car, and practically all of the exhibitors of Evansville attended. Arrangements were made for 150 seats and it was the largest and best banquet of motion picture operators ever held in Indianapolis.

Manager F. B. Williams Goes to Michigan City.

Mr. F. B. Williams of New York City has assumed management of the new Franklin theater, Michigan City, Indiana. The house was opened in mid October by Myron Bonheim of St. Louis, Missouri. Mr. Williams formerly managed the Empire theater in New York and later the Twentieth Century theater in Chicago.

New Regent to Open Thanksgiving.

The new Regent theater on South Illinois street, Indianapolis, Ind., built by Bingham, Crose & Cohen at a cost of about $35,000, will open Thanksgiving day. The show will be "Damaged Goods."

Monticello's New Majestic.

Manager H. H. Hornbeck of the Majestic theater, Monticello, Ind., is ready to show the people of Monticello a beautiful playhouse. The house will be ready to open about the time this is published. The Majestic used to be known as the Arc theater. New red plush opera chairs, the ceilings, walls and woodwork painted in agreeable colors, a new curtain installed and the curtain centered so that the picture will be the better seen, are some of the improvements. The greatest improvment of all, perhaps, is the installation of a rectifier, to do away with the flicker so oommon when the alternating current is used. The admission will 5 and 10 cents.

Edwin Booth in Charge.

Edwin Booth, no relation to his theatrical namesake, has been appointed manager of the Alhambra theater, recently purchased by Barton & Olson, Indianapolis. Mr. Booth is well known as a professional singer, and was formerly manager of the Grand Central and Garrick motion picture theaters of Indianapolis.

Indiana Business Notes—Personals.

The New Star theater, Greentown, Indiana, opened to a capacity house November 6th. Manager Wickham will run shows every night.

H. H. Hornbeck of Monon, Indiana, closed a deal recently whereby he becomes proprietor of the Arc theater in Monticello, Indiana. The house has been opened and operated by Mr. and Mrs. R. N. Worth. Mr. Hornbeck is proprietor of the Majestic theater at Monon, which is one of the best small town picture houses in the state.

The Tokio theater, Flora, Indiana, owned by Mr. and Mrs. Kenneth Piper, who bought the theater recently, has opened and is enjoying good attendance. Feature films are being every other night.

The Star theater of Hartford City, Indiana, under the management of Copeland Newcom of Hagerstown, Indiana, has closed its doors temporarily for remodeling.

Medcalf & Houghland, of Lamar, Indiana, have leased the Opera House at Casselton, Indiana, of Charles Werner. Mr. Werner is a merchant and found that the Opera House was taking too much of his time.

The Gumbiner Amusement Company of Hammond, it is understood, has leased a building erected by Julius Goldbert in Gary, Indiana, as a theater. The house will contain one thousand seats and is to be an up-to-date establishment of fine appointments.

The Gem theater, Muncie, Indiana, will be closed about a month for repairs.

The Gem theater at Hobert, Indiana, will be closed about a month for repairs.

Albert Metzger, proprietor of the New Fairy theater, Knox, Indiana, gave his sixth anniversary show on Friday evening, November 6th. The New Fairy theater seats 360 people and has always drawn good crowds.

The new Victoria theater, Peru, Ind., has added an orchestra composed of a pianist, violinist, clarinet, cornet, bass viol and trap drummer. The orchestra is proving very popular.

The Crystal theater, Madison, has installed a Seeburg orchestral, the instrument being operated by Manager Maurer's wife. With a new mirror screen and the orchestral, the Crystal is offering its patrons a high grade service.

W. C. Odle of Williamsport, Ind., has bought another picture machine for the Crystal theater. Mr. Odle expects to introduce a feature show three nights a week.

Manager Charles of the Star theater, Vincennes, Ind., has contracted to show people Metro pictures three times a week.

"The Soul of Broadway" is drawing good crowds at the Colonial theater in Indianapolis. Miss Valeska Suratt is the star and Valeska is an Indiana girl. That and the fact that the show is a good one seems to be the answer.

The Gem theater, Hobart, Indiana, has been closed. The house will be remodeled and opened again as soon as possible.

The Zenith Motion Picture company of Chicago is putting on "A Marion Romance" at Marion, Ind., in conjunction with the Chronicle of that place.

J. C. Lewis, of Jeffersonville, Ind., was recently in Louisville where he purchased a machine, complete electrical equipment and brass poster frames, to be installed in the Jefferson theater at Jeffersonville, Ind.

Louis Birch, of Underwood, Ind., was recently in Louisville for the purpose of buying a Power's 6A machine to replace an old machine which has been in operation for several years.

W. O. Russell, of the Strand, New Albany, Ind., has purchased a new Power's 6B machine, brass poster frames and other equipment from one of the Louisville film exchanges. The Strand theater is the new name for the old Royal. The house has just been remodeled and has a seating capacity of 450.

NEW YORK MIDSTATE LETTER.

E. O. Weinberg, Troy Correspondent of Moving Picture World.

New Credit Policy to Be Tried by Some Exchanges.

A NUMBER of independent exchanges doing business in this section of the state have sent out notices that after No. 22 all film must be paid for in advance or same will be shipped C. O. D. This will undoubtedly be a good thing for the exchanges, but the exhibitor who is more than two or three hours by train away from the exchange is bound to suffer by late shipments, and in cases where film has been paid for in advance there is sure to be friction.

Screen Stars Coming to Proctor's.

Proctor's New theater, showing vaudeville and pictures, are preparing for their first anniversary week. A surprise treat for Trojans will be the appearance in person of one of the most popular stars now appearing in pictures.

Many Local Men Will Greet Rothapfel.

Mr. Rothapfel's visit to Albany is being looked forward to by many exhibitors and it is hoped there will be a big gathering to welcome him.

Pathe Opens Albany Exchange.

Pathe Exchange has opened an office in Albany on Chapel street, but at present are not buying film. It is maintained as a booking office with a small quantity of advertising for features.

Operators Expected to Make New Demands.

The Operators' Union in Troy and vicinity are getting ready to make some demands, the nature of which are not yet known. The managers interviewed think the time not appropriate to improve the operators' conditions on account of a backward fall season, and most of them are preparing to resist such demands. However, no trouble is expected.

Business Notes—Personals.

The Troy Budget, a Sunday paper, is endeavoring to give its readers some interesting moving picture news and has added a motion picture page to its paper.

Weinstein Bros. have obtained a permit and will remodel their property on King street for moving picture theater, with seating capacity of 350.

The Beman Park theater, Troy, N. Y., built by W. Costello, has been leased to Sullivan & Fisher, who also operate the Sans Souci, in Watervliet, N. Y.

Novelty theater, showing Paramount program, recently presented Miss Farrar in "Carmen" at 10 cents and 20 cents, which is an unusual price in this city, although that has been charged before for certain big productions. Business was reported as good for the entire engagement.

The Old Powers opera house, in North Troy, will start to run vaudeville Monday, Nov. 22. Mr. Whiting, the present manager, will also use pictures.

The Chicago Tribune war pictures were recently shown at Rand's opera house under the auspices of the Troy Record, a daily newspaper. The attendance was not very big.

The Central School is conducting a series of entertainments with motion pictures. The Parent Teachers' Association will shortly stand sponsor for an engagement of the film feature "Alice in Wonderland."

Marx Nathan Visits.

Marx Nathan, traveling representative of the Kleine-Edison Feature Service, was a recent visitor in Wilmington. Mr. Nathan is to represent that concern in Eastern North Carolina and Virginia.

The Way J. O. Kent Goes About It.

J. O. Kent, manager of the Detroit office of the World Film, is doing a big business with Detroit and state exhibitors, although he doesn't make much "noise" about it. Nevertheless he is constantly sawing wood. When the writer dropped in on him this week Mr. Kent remarked: "The success of this branch is due to the fact that we aim to give exhibitors real service—in the sense that we will go to any limit in making him satisfied. If he wants his paper folded a certain way we do it; in other words, we will stretch any point if it is going to be of help to the exhibitor. The greatest complaint we have to find is the carelessness of some exhibitors in the smaller cities in returning the film promptly. This is due to the fact that in these smaller cities there is no late train and the exhibitor does not like to get up early enough to catch the first train out in the morning.

"The only way to keep film in good condition is to inspect it regularly. For this reason, we have our clients return the film every day, so that we can inspect it before the next exhibitor gets it. A small nick will get bigger and bigger if neglected.

"All of our films are working steadily and we have a splendid list of patrons in every section of the state."

Goldfibre People Prosper.

Frank M. Duncan, general manager of the Satin Goldfibre Screens, Inc., 2134 Dime Bank building, Detroit, reports excellent business. He is shipping screens all over the United States and is getting many letters from exhibitors who are in high praise of the Satin Goldfibre screen. He has recently booked orders to install new screens in several of the Gilligham theaters in Grand Rapids, as well as Detroit, Chicago, New York and other cities. The Majestic, which is Detroit's most beautiful playhouse, has a Satin Goldfibre screen, as has the Broadway-Strand theater. Mr. Duncan has contracted for a half-page advertisement in the World to appear every week and reports that from his first announcement he received many letters of inquiry. He feels very much elated over the splendid progress thus far of his new enterprise.

Changes in Michigan—New Projects.

Improvements costing $2,000 will be made to the Crown theater on Midland street in Bay City.

E. L. Butterworth sold the Gem theater at Hillside to Frank Cotsoms and H. E. Correll.

A. T. Campbell of New York has taken over the management of the Grand theater in Menominee.

Elwyn M. Simons is promoting a new moving picture theater to be erected in Adrian. A stock company will be formed to build a house seating between 800 and 1,000 persons.

Eades & Crone of Battle Creek had the Bijou theater at Eaton Rapids but a short time. They have sold their lease and equipment to T. C. Mitchell of Albion.

The Ellis rink at Hillsdale is being converted into a theater which will use moving pictures part of the time.

L. D. Mickam has opened a moving picture theater in the first floor of the building he has been using as a billiard hall.

Rothapfel in Detroit.

S. L. Rothapfel, of New York, addressed Detroit exhibitors and exchangemen at the Hotel Tuller roof on Monday evening, Nov. 22. More will be said next week about the event.

Fred Dolle, who recently leased the Capital theater at Frankfort, Ky., has placed an order with the Owl Film Company, of Louisville, for two Power's 6B motor-driven machines, a curtain, and a motor generator set.

WISCONSIN NEWS LETTER.

Alco Moving Picture Company of Milwaukee.

THE Alco Moving Picture company of Milwaukee has been organized with capital stock of $25,000 to operate moving picture shows. The incorporators are Edward V. Cochrane, G. A. Rawson and Peter J. Muscincki.

Company to Build.

The Cosmoramic Amusement company of Madison has been incorporated for $100,000 and will build a $125,000 theater. E. C. and E. F. Bracken are backing the new enterprise.

Wisconsin Notes of Interest.

Special moving picture shows for children at stated times in Milwaukee theaters are being agitated by newspapers of that city.

A rumor started in Milwaukee that the police had placed the ban on "country stores" in moving picture theaters, but unfortunately it was not true.

A half page advertisement in two colors for "The Birth of a Nation" was the achievement of the Grand opera house at Superior. The circular trademark of the film was unusually striking when run in red.

The Lincoln theater at Cheboygan suffered a film fire which caused a loss of $500. No one was injured.

Wisconsin Brevities.

The Chicago Tribune's film, "Racing the Deadline," showing the making of a big newspaper, was shown to journalism students at the University of Wisconsin at Madison.

The Grand at Menomonee showed "The Littlest Rebel" for the benefit of the Woman's Relief corps.

The Crystal theater at Manitowoc has changed its policy and now gives five reels of pictures and two acts of vaudeville.

"Julius Caesar" was shown by the Palace at Antigo as a benefit for the high school athletic association.

A motorcycle deputy sheriff in Milwaukee was accidentally killed. The Atlas and Regent theaters set aside two days' proceeds for raising a relief fund for his family.

"The Christian" played a return date at the Lyric theater in Marinette.

The Victor at Chippewa Falls played its first two V-L-S-E features at 10 cents for advertising purposes.

Wisconsin Changes.

A. J. P. Lane has taken over the management of the Electric theater at Wausau which he controlled a few years ago.

A moving picture show has been opened in the new opera house at Fall Creek.

Harvey C. Buchanan is now manager of the Broadway theater at Superior.

I. C. Rojinkranz has been granted a permit to erect a moving picture theater costing $10,000 at 1080 Kinnikinnic avenue in Milwaukee.

The Atlas theater in Appleton has moved to a new location.

H. Lemihen has opened a moving picture theater at Oostburg.

The Pastime theater at Delavan has been sold to M. E. Wilder of Evansville, who also operates a house in that city. A number of improvements have been made to the theater.

Fred Luling has leased the opera house at Port Washington for use as a moving picture theater.

The Misses Odell and Olson have sold the Colonial theater at Waupaca to J. A. Dowding and H. F. Cram of Chicago, who control four theaters in Central Wisconsin. Miss Odell remains as cashier.

Manager Uglow opened his new Strand theater at Palmyra Nov. 8 with Pauline Frederick in "The Eternal City."

What Is Censorship For?

Kansas Censorship Official Finds Prints That Have Been Cut as Censors Ordered, But Not by the Censors—Question Arises as to Whether State Board Alone Has Right to Make Eliminations.

Special to Moving Picture World from Kansas City News Service.

THE Rev. Festus Foster, traveling inspector of the board of censorship of Kansas, discovered a new species of crime against the censorship. At various places he found films that had not been censored, also films censored but not cut, and films censored but not sufficiently cut.

In Arkansas City, however, he discovered subjects that had been censored, from which the condemned parts had been eliminated, but not by the official board and which did not bear the censor's stamp. These were films that had been supplied from the Oklahoma City offices of producers and distributors. It is said that the inspector admitted that the required eliminations had apparently been made; but he said that in his opinion the film was contraband, because the particular print had not been seen in Topeka.

He pointed out that there were difficulties in the way of correcting a film by mail. The question is being put up to the state board, and meanwhile the exchanges are said to be taking the responsibility for the showing of the prints. It is possible that the prints in question were corrected simultaneously with those passed on by the censors. In any event, a nice problem confronts the board, as to whether eliminations complying with the findings of the inspectors can be made except at Topeka.

THE AMUSEMENT ASSOCIATION HOLDS MEETING IN TOPEKA.

The executive committee of the Amusement Association of Kansas had a very profitable meeting in Topeka recently. The most important result was perhaps the closer identification of the enterprise with the state, through the holding of the session in the capitol city; some of the newspapers had been complaining that the "Kansas" body had its headquarters in Missouri. The executive committe had two pleasant conferences, which produced quite satisfactory results. One was with Attorney General S. M. Brewster, the other with W. D. Ross, superintendent of instruction and head of the censorship board. Both of the state officers were found to be more friendly than had been feared, to the critics of the state censorship law. While the association still realizes that it has a hard fight on its hands against the present law, it is also realized that as to certain phases, there will not be the hostility that was apprehended.

The campaign for new members for the association progresses well. Every exchange manager in Kansas has on his desk a list of the present members; and whenever he writes a letter to a Kansas exhibitor, he adds as postscript, to every exhibitor not already a member, an injunction to become one. Every newspaper in Kansas is receiving literature on the censorship, and stories on its harmful effects.

OPENS EXCHANGE TO HANDLE GOOD, OLD FILMS.

O. D. Rose, who has been successful in many branches of the moving picture industry, and has made a striking success as an exhibitor, with the Warwick theater, Kansas City, Mo., has now become an "Exchange Man." He has organized the Central Motion Picture Company, with headquarters at 918 Oak street, and is there performing what is in many ways an important service to the moving picture patrons of the city, by exploiting some of the best of the older films. The Central Motion Picture Company is distributing "Famous Players," the older releases, in Missouri; releases which previously had been distributed from St. Louis. In the past two months scores of exhibitors have had fine business with these older releases in Kansas City—proving that a good picture has a life practically indefinite. Many of the pictures are playing again at houses where they were shown upon their first release. The company also handles the Alco program in Kansas and Missouri, and Charley Chaplin. Walter Davidge, formerly with the General, is the company's traveler, and Max Wood, two years with the General and recently with the Kansas City Feature Film Co., is booking agent. A. H. Grimes is shipping clerk.

UNIVERSAL EXCHANGE TO GIVE MANY PUBLICITY HELPS.

The Universal Exchange at Kansas City has established a bureau of publicity, to assist the exhibitors in the advertising of their attractions, and the building up of their business. H. G. Gill is in active charge of the bureau, and much effective work is being done. Besides the preparation of literature, and the suggestions made by correspondence, the traveling men are especially posted to assist the exhibitors in their advertising work, and are making efforts to secure the publication of moving picture pages by local newspapers.

TWELFTH STREET CHANGES TO PROGRAMS PROSPERS.

The Twelfth Street theater is taking on a new lease of life, with the visible aspects thereof apparent in the neater and more attractive appearance of the lobby. The former use of large posters has been discontinued, and neat frames and boards bear now artistic photographs of the characters and scenes of the films to be shown. This is one theater of Kansas City that seems to be prospering better with programs than it had with features. Formerly features were run exclusively, at ten cents. Now the admission is five cents, and the Universal program, first run, is the regular order. The Twelfth Street theater seems likely to profit by the refurnished New Empress, the two theaters being diagonally across the street.

SPECIALIZING IN EDUCATIONAL AND RELIGIOUS FILMS.

The Navajo Film Company is entering upon a new phase of its film supply business, specializing in industrial religious and similar appropriate pictures for churches, schools and Y. M. C. A.'s The company is developing a fair business in sales of outfits, and particularly in the rental of films for special entertainments, and for the series of entertainments that are held on stated occasions.

The development of this line of business seems likely to "open up" many districts and communities that heretofore have not had the advantage of moving picture shows. The churches or the women's organizations gets a picture outfit usually, with an operator for an occasion arranged for in advance. Usually, the community wants another one ot these in a month and in a very short time the community is so intent on the subject of pictures that the installation of a regular show becomes a certainty.

This local show enterprise may be developed by individuals, or by organizations; but it is the net results that count—the establishing there of a regular picture show, giving entertainments once or twice a week, and providing a regular outlet for film programs. The Navajo Film Company is handling such films as "Scrooge" for Dickens' "Christmas Carol," which is especially popular with the colleges and churches approaching Christmas season. This film is booked almost up to Christmas now.

New Empress Opens.

The new Empress at Kansas City, beautifully redecorated throughout, opened November 14 to a capacity house. In addition to the vaudeville section of the program, it is running three-reel features, and assorted program, General, including the weekly, comedies, etc. The general admission is ten cents, though a small section is held for reservation, chiefly by phone, at ten cents extra per seat. If necessary, other sections will later be set apart for reservations. Ben Blotcky, formerly with the Starland theater at St. Paul, owned by the new lessees of the New Empress, is local manager.

Roy Burford's Arkansas City Theater.

Roy Burford came "out of the west" to the "east" of Kansas a year ago, and is assisting in the reconstruction of the moving picture business in Arkansas City, Kan. Mr. Burford counts nine years in connection with the industry, and his present property, the Rex, is a fit monument to his accomplishments. This is a beautiful theater seating 650—and its seats are often fully occupied.

How a Wichita House Grew Up.

Frank Garrety, who started in the moving picture business in Wichita, Kan., ten years ago, and now has a profitable house, the Novelty, at Winfield, Kan., has put on many contests and premium stunts in his time, but says he is now through with them, at least for the Novelty. Mr. Garrety's biggest drawing card in a reward for attendance was his candy matinees, during which a box of candy was given to every child.

"The people all know my house and the kind of pictures they will see there, and the occasion for such premiums is at an end," he said. "I am afraid that now they would reflect on the dignity of the house, and my confidence in the merit of the program. People might think the program was not strong enough to carry itself." The Novelty seats 320. But Mr. Garrety is now figuring on a new house, to be built according to plans already prepared, that will seat 665.

Wilhoit Booking "Queen of the Ozarks."

S. E. Wilhoit, proprietor of the Jefferson at Springfield, Mo., was a recent visitor in Kansas City, and reported success in booking "The Queen of the Ozarks" in the towns of that district of the state. Mr. Wilhoit "pulled off" this film himself—but he says he will rest six months before he tries another. Primarily he arranged the film as an advertising exploit for the Jefferson; made money out of exhibiting it, and is getting more from bookings at $10 a day.

Kansas City "Post" Runs Picture Page a Week.

Kansas City can at last claim to be a real moving picture town—one page a week in a newspaper here is devoted to moving pictures. The Kansas City Post started this innovation November 13. The page was prepared by J. E. Foland, secretary of the Amusement Association of Kansas, with the hearty support of the publicity men of the exchanges. The Kansas City Star runs a page of theatrical notes; and on a page of local theatrical announcements includes notes of the moving picture attractions. It is said that the Star may start a moving picture page soon, on which feature stories of the actors and of the industry will be run. It was rumored that such a page would be started last week—but it failed to show up.

Kansas City Exchange Notes.

M. E. Williams has returned from the trip to New York, participated in by other Metro managers, for a confab at the home office. Mr. Williams is manager of the Metro exchange at Kansas City.

C. S. Edwards, Jr., manager of the Pathe exchange at Kansas City, has got the Gold Rooster program going strong, ten Kansas City theaters using it at this moment, and the territory finding it very attractive. The Pathe business from this office increased 25 per cent. in October over September, and the gain for November over October is already much larger.

F. L. Kiltz landed a good one when he added E. C. Mills to his force at the Mutual exchange at Kansas City. Mr. Mills is he who covered himself with distinction by conspicuous service at Pittsburg in developing the new Amusement Association.

The Mutual exhibitors of the Kansas City territory are expecting a profitable as well as a pleasant treat when Samuel L. Rothapfel reaches here soon. More than 400 exhibitors and others are prospective guests at the meeting and banquet.

C. A. Nichols, traveler for the George Kleine exchange at Kansas City, reports that the exhibitors of Missouri and Arkansas whom he met on his recent tour are feeling mighty good over increasing business, and that most of the houses are going into the feature game, and are after the big stuff.

Walter S. Merrell, formerly in the moving picture industry at Jacksonville, Fla., is now with the George Kleine exchange at Kansas City. He starts out this week on a trial trip, as a representative.

Seymour Rice Managing Grand Opera House.

Seymour Rice, son-in-law of the late A. Judah, owner of the Grand Opera House at Kansas City, is the new manager of that house. The Grand is one of the oldest drama houses in the city, but occasionally plays pictures when something especially important comes along. Mr. Rice was formerly in the "acting" end of the theatrical business, and was a corking good minstrel, but for many years has been in business in Kansas City.

Triangle Plays at Willis Wood.

The first Triangle releases in Kansas City territory are in one of the best theaters in the entire district—the Willis Wood at Kansas City. There are two changes a week, each program consisting of a drama and a two-reel Keystone comedy. The opening program was on November 7, with "The Iron Strain," and "My Valet." The large preliminary advertising campaign, carried on to announce the coming Triangle, had aroused a great deal of local interest, and when the Willis Wood announced the contract, and its appointment as the home of Triangle plays, the people were ready to come.

H. B. Allen Makes Good Showing.

H. B. Allen, owner of the building in which is the Maze theater, has found that he makes a capital manager of the picture show. He is doing the thing up right—with his prominent location, near the two highest class hotels, the Muehlebach and the Baltimore, he is provided with an exceptional opportunity. And he is making the Maze one of the very few first-run houses in Kansas City. In this project he is receiving the co-operation of the exchange managers, some of whom occasionally are arranging for the sharing plan of payment for films.

Pictures in Lodge Room.

A moving picture machine is being installed in the building owned by the Betton Odd Fellows' lodge at Eighteenth and Lawrence, Wichita, Kan. The object is to not only enliven the degree work by means of the use of slides, but also to furnish entertainment in the way of moving pictures at lodge sessions.

Dolton Bros., Moreland, Kan., have bought a Motiograph machine for their new show there.

Carter & Peters, Browning, Mo., have bought a new outfit including a 1002D motiograph.

Picketing Case in Omaha

Picketing and Sabotage Charged by Managers of Princess Theater Against Local No. 345 of I. A. T. S. E. Before Judge Redick of District Court—Damages of $100 a Week Claimed—Case Being Watched Closely by Exhibitors.

Special to Moving Picture World from Midwest News Service.

THE right, by striking operators, to picket moving picture theaters is the issue in a case in the district court at Omaha. The Princess moving picture theater at 1317 Douglas street sought an injunction against Local No. 343, International Stage Employes, restraining them from "threatening or intimidating employes or patrons loitering or congregating about the theater or keep away patrons, or doing any act or thing to interfere with trade or free use and enjoyment of property." District Judge Redick has the case under advisement.

The theater alleged the union wanted two operators to join the union or be discharged. The managers refused. Picketting resulted, and, the managers allege, the following acts ensued:

Wallace Denny, president of the union, and twelve others assaulted Dennis Donaldson, an operator, inflicting severe injuries.

Vile smelling chemicals thrown in the theater.

Patrons abused and insulted.

Nails driven in the tires of an automobile belonging to patron.

Mrs. Samuel Harding, an employe, attacked by Emma Crumm, one of the defendants.

The theater proprietors also asked that damages be assessed. Damages during the time picketing took place is estimated at $100 a week.

Judge Ben S. Baker, attorney for the union, made no resistance to an order forbidding violence and intimidation, but argued for peaceful picketing.

The late Judge Munder of this court once stated, "Picketing in and of itself is not unlawful, but when accompanied by violence or coercion is unlawful." Both sides showed plenty of precedents.

RACE HATRED ORDINANCE FOR OMAHA.

"The Birth of a Nation" is to be shown in its entirety at the Brandeis theater at Omaha despite an ordinance introduced before the city council by Mayor Dahlman which would eliminate certain sections. The measure could not be passed in time. It was prepared at the request of colored citizens who called upon the mayor.

The ordinance would prohibit moving pictures, vaudeville, drama, songs, advertisements or bill displays which tend to incite race hatred or riot. One section reads: "Or which shall represent or purport to represent any hanging, lynching, burning or placing in a place of ignominy any human being, the same being incited by race hatred."

DENVER NEWS LETTER.

By Muriel Lee, Denver Correspondent of Moving Picture World.

Rothapfel Dines in Denver.

EXHIBITOR S. L. ROTHAPFEL was in Denver Friday and addressed a gathering of fifty moving picture men of Colorado and Wyoming on successful exhibiting. Many who knew of the visit of Mr. Rothapfel were conservative because the tour is being made under the direction of a picture concern. But no one who heard him could feel otherwise than that his talk was an invaluable help and an inspiration. The gathering was most enthusiastic.

"The charm of the motion picture is its subtlety, and to further his sublety, the exhibitor has two media-lights and music. The music must be interpretive, must have the same relation to the picture as the music in the opera has to the libretto. The lights, to produce the best psychological success, should be dimmed."

During the recital of his remarkable career, and of the forces which tended to make that success, he spoke of the relation of the spoken drama to the moving picture.

"Moving pictures are not in competition with the spoken drama," he declared. "Each has a field of its own. What the moving picture has done for the drama, is that it has purged the country of the third and fourth rate performances. That the picture hurts the drama cannot be, for you cannot keep a good thing down, whether it be picture or drama."

Mrs. Conroy, inspector of public amusements in Denver, spoke on the moving picture situation. She was firm in her belief that censorship is unnecessary and a menace to the picture business. "The moving picture industry is so young that it is really feeling its way, so that I feel that much charity should be shown it. It is like a great, overgrown child, clumsy and constantly knocking against things, and making mistakes. Allowances are made for such a child, so should they be made for the pictures," said Mrs. Conroy.

After the luncheon, which was held at the Savoy Hotel, the guests were assembled where a moving picture was taken of them by the local Paramount camera man. All voted a most enjoyable time with Mr. Rothapfel, and an appreciation of Mutual, which made this trip possible.

Denham Palmer Promoted.

The many friends of Denham Palmer, of the World Film, who knew him while he was in the film business in Denver, will be glad to hear that he has again been promoted and is to take charge of the Western Division of the World Film corporation. Mr. Palmer came to Denver for a few weeks' visit two years ago, and liked it so much that he went to Harry Drum, who was then manager of the General Film office in Denver, and told him he wanted to work for him. He worked up to become assistant manager of this office and stayed with the General in Denver for two years. Then he went with the World a year ago, Nov. 8. He was in the Denver office for only a few months when he was promoted to the position of East Central Division manager, with headquarters at Cleveland. Now he is in Denver for a few days renewing old friendships and getting a good breath of our fine mountain air before he goes on to San Francisco.

Mr. Palmer is most enthusiastic about the productions that the World is putting out now. Contracts have just been signed with several additional big stars and directors. Frank Powell, who made Theda Bara, and who directed the famous picture, "A Fool There Was," "The Clemenceau Case" and many others, has just been secured for World, and his first picture will be with Wm. Faversham, who has just been signed to appear in World productions. Maxine Elliot, as well, will appear on the World program the first of the year.

Mr. Palmer says Denver surely looks good to him, and that he wishes that it was here he was going to live instead of San Francisco.

Kiowa to Make Woodman Picture.

The Kiowa Film Company, which is under the management of Archibald Allison, the well known playwright, has signed a contract to produce for the Woodmen of the World a feature picture, "Are You a Chopper?" The contract reads that this picture is to be shown in every camp in the Pacific jurisdiction, and will probably be enlarged to reach all through the east and north.

Bungling Building Permits

Detroit Authorities Claim That Several Theaters Have Been Licensed According to Wrong Paragraph of the Code and Are Illegal—Are Small Houses Assembly Halls?—Look for Definite Understanding.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT'S assistant corporation counsel, James Lee, has recommended before the building commission that William Burnstein and Jacob Cohn, owners of a moving picture theater being constructed at 1499 Michigan avenue, Detroit, be handed a peremptory stop-work order and that the mayor be requested to revoke the licenses of a number of other theaters on the grounds that they have been constructed illegally. Owing, it is said, to an erroneous interpretation of the building code, the building department has issued permits illegally for such buildings during the past two years, permitting them to be built under "assembly hall" regulations instead of those for "minor" theaters. The latter must comply with the stringent rules for fire protection, in type of building and in numerous devices. It is estimated that the value of the buildings illegally built in Detroit and in danger of being closed pending alterations aggregates nearly $75,000. The following theaters, according to Chief Building Inspector Dupont, are affected: Fine Arts, 524 Woodward avenue; Plaza, 2607 Jefferson East; William Penn, 1830 Woodward avenue; Jewel, 448 Gratiot avenue; an unoccupied building at 955 Michigan avenue, and several others now being erected.

The trouble all started when the building commission issued a permit to Jacob S. Wentzel to build a small picture theater at Michigan avenue and 31st street. Burnstein & Cohn, who are building on the opposite corner, attempted to have the Wentzel permit denied on the ground that it was in direct violation of the building code. Assistant Corporation Counsel James H. Lee investigated the matter and informed Mr. Wentzel and his architect that the new theater was being erected in violation of the code, the permit having been issued by the building department contrary to the advice of the corporation counsel's office. The architect refused to stop work on the theater, insisting that the owners' rights were established by the permit. Mr. Lee advised the commission to issue a stop-work notice and notify the architect and Mr. Wentzel to appear before them and show cause why the illegal permit should not be revoked, insisting that the mistake of a public official does not waive an ordinance. It is within the province of the mayor to revoke the license of every motion picture house in the city that is now operating in violation of the building code. The building code defines a minor theater as a building in which motion pictures are shown and having a drop, but no movable scenery, the seating capacity being limited to 400. Minor picture theaters must conform to stringent fire regulations. They must employ a house fireman, and in addition must have certain fire appliances. Also, they must be erected of fireproof material. In order to increase the seating capacity of the newer theaters and to save the extra cost of the fire appliances, the applicants, it is alleged, have sought to have a minor theater interpreted as an assembly hall, the seating capacity of which is limited to 600. The assembly hall is defined as a place having no movable scenery and only occasionally used for assembly purposes. The code does not include the motion picture theater in the provision regulating assembly halls. Building Inspector Dupont insists that he obtained a verbal opinion from the former corporation counsel to the effect that a small motion picture theater is an assembly hall under the construction placed on the provision in the code.

Out of the chaos it is very probable that there will be some definite understanding put on the building code in so far as it applies to the regulations of "minor" theaters and "assembly" halls.

A. A. CAILLE BUYS UNFINISHED WYANDOTTE THEATER.

A. Arthur Caille, president of the Majestic theater, Detroit, the Maxine, Fine Arts and Ferry Field theaters, announces that he has purchased the Majestic theater, nearing completion in Wyandotte, a suburb of Detroit. This theater was bought from the Harris & Warren Amusement company. It will cost about $50,000 and will accommodate about 1,000 people. Architecturally it is very beautiful. Mr. Caille and his associates have also purchased the Marx theate, in Wyandotte, giving him control of both the best houses. The same high-class policy now in vogue at the other Caille theaters will be adopted at the new Majestic and Marx houses. The Majestic, at Wyandotte, will open some time before the 1st of January.

DETROIT CENSORSHIP SIGNALS.

Unless the motion picture exhibitors of Detroit and Michigan get busy there is going to be a movement started for censorship. Of late several of the Detroit newspapers have called attention to certain lurid pictures and posters at the outskirt houses and the club women of Detroit have been holding frequent meetings discussing the question of some kind of censorship. If the Michigan exhibitors do not take this seriously and if they are content to sit still and take the attitude of "let the other fellow do something" they will find themselves confronting real censorship before long. At the next session of the state legislature it is going to be proposed and the time of fight censorship is NOW.

"BATTLE CRY OF PEACE" BOOKED FOR BROADWAY STRAND.

Harry I. Garson, general manager of the Broadway-Strand, wired the World office Nov. 17 that he had closed a contract for the Detroit appearance of "The Battle Cry of Peace." While no figures were given it is understood that the Detroit rights will cost $25,000. It will likely start at the Broadway-Strand some time in December with prices under the New York scale. It will remain indefinitely at the Broadway, according to Mr. Garson.

Wants National Anthem Sung in All Picture Houses.

The Detroit Political and Civic League, working in the interests of better citizenship, has voted to urge the singing of the "Star Spangled Banner" in all motion picture houses. The league wants all photoplay houses equipped with one colored slide of the national flag and one slide of the first verse of the song. The idea is to have the opening of each performance marked by a picture of the flag thrown on the screen, followed by the audience singing one verse of the national anthem. One Detroit theater has agreed to try the thing out. Members of the league have consented to be the claquers for the occasion and will lead in the singing. The place of the trial is secret as yet.

Detroit Suburb Wants Sunday Opening Referendum

Highland Park Inhabitants Do Not Agree with Aldermen on Sabbath Question—Law Is Against Opening—Clergymen Divided on Subject.

AGAIN Highland Park—which is practically in Detroit, although operating separately from a municipal standpoint—wants the motion picture houses to keep open on Sundays, while the aldermen are unanimous in opposing the movement. Officials of theaters in the village are circulating a petition for a referendum vote to decide the question and the petition will be presented to the hostile council within a brief time. The motion picture problem has been troubling the village for some years, but despite much opposition, the law making theaters close their doors on Sundays has remained on the ordinance books. The motion picture men argue that there is an exodus of about half of Highland Park population to motion picture houses just across the line in Detroit every Sunday night, and that the village theaters might just as well have the patronage of those persons who insist upon going to shows on Sundays. Clergymen in the village are about equally divided on the question. The theater officials say they are finding no difficulty in obtaining signatures.

KUNSKY'S NEW SERIES TICKET.

From the publicity department of John H. Kunsky, who operates eight theaters in Detroit, comes the following item: "A new idea has been introduced by Mr. Kunsky in the way of an admission ticket to the respective theaters controlled and operated by him—eight in all. It is a cardboard ticket of convenient size so that it may be easily carried either in the pocket, card case or pocketbook, and which has stamped upon its face spaces numbered in rotation from 1 to 25. The idea being that this card or special admission ticket may be purchased, which will entitle the holder to twenty-five admissions to the particular theater for which it was bought, irrespective of the day or date. In this manner the patron is relieved of the necessity of standing in waiting line before the box office window in order to purchase a ticket, or waiting for change during crowded hours. The cards are gotten up in three forms, calling for 10, 15 and 25-cent admissions.

MICHIGAN NEWS LETTER.

Homer was filmed for the Pastime theater in that city.

The Grand at Decatur is now showing the Mutual programs.

The Star theater at Manton showed "Germania" to help a campfire girls' fund.

The Willard at Kewanee has made every Friday night "pay night."

"Enoch Arden" was a requested repeater at the Princess in Lincoln.

The Princess at Kankakee for a limited time sold twelve tickets for $1.

T. E. Stinchcomb & Son have opened their remodeled moving picture theater at Sunfield.

The Calumet theater at Calumet has booked "The Birth of a Nation" but the date is not fixed.

The remodeled People's theater at Calumet opened November 22 with "The College Widow." A Charlie Chaplin contest was an added attraction.

Plans are well under way by E. M. Simons, of Adrian, for the organization of a company to erect a moving picture theater, 45 by 150, on East Maumee street.

Architect C. Howard Crane, Dime Bank building, is taking figures on the Ferry Field theater, to be erected at Grand River avenue and the West Grand boulevard.

The work of constructing a one-story theater for E. N. Brown at 634 Stocking avenue, N. W., was completed this week and will open in a few days. The building cost $5,000.

Ground has been broken for the new moving picture theater at Caro to be erected for Charles Montague. The building will be 48 by 103 feet, two stories, and will cost about $25,000.

The Rex theater, on West Fort street, near Junction avenue, Detroit, was rebuilt recently and the seating capacity increased from 400 to 1,000. Joe Mitchell is the manager and is very well liked by patrons of that section.

The Williamson Submarine Pictures were shown at the Rex theater in Three Rivers under the auspices of the Woman's Club. They were run at the Colonial theater in Jackson under the auspices of the Knights of Pythias.

Negotiations are under way for the erection of a duplex moving picture theater at Lansing. Fuller Claflin, of Detroit, has been in the Capitol City quite frequently of late going over the matter with stockholders who are interested.

They appreciate moving picture theaters in Caro. It appeared that site difficulties beset Charles Montague in his theater project. The Business Men's Association appointed a committee of three, including an attorney, to help him get what he wanted.

While inspecting the wiring at the Amuse theater, Muskegon, on Nov. 12, deputy state fire marshal John Hulst fell through an opening in the floor and suffered a concussion of the brain. He was following a wire to see if it was properly placed when he fell.

A. T. Campbell, of New York, has purchased the Grand theater building at Menominee, and will have the interior remodeled at once. The seating arrangement will be improved, new ceilings and walls put in, a ventilation system installed and other improvements made.

"I Wish I Was a Janitor's Child," Irene Franklin used to lament songfully. It's much nicer to be a moving picture man's child and when you have a birthday do like Miss Constance Moloney of Cheboygan and give your party to two whole grades of pupils at the Liberty theater at the expense of Father-Manager Joseph Moloney.

The Orpheum theater, of Kalamazoo, has been sold to P. C. Schram and P. F. Marquette, newcomers in the moving picture industry. The sale of the Orpheum makes the first break in the extensive holdings of the Kalamazoo Amusement company, which also operates the Elite, Lyric and Colonial in Kalamazoo and houses in other cities. L. C. Barnes has full charge of the Kalamazoo houses. Under the ownership of Messrs. Schram and Marquette the name of the Orpheum will remain the same. Extensive alterations will be made and the theater will be entirely redecorated and renovated.

Getting out house-organs seems to be very popular among motion picture exhibitors, particularly those operating chain theaters. The Weekly Film News, from the offices of John H. Kunsky, Inc., goess to over 50,000 people weekly and is anxiously looked forward to by the patrons of Kunsky theaters. "The Photo-Play Review" is a weekly house organ devoted to the interests of A. J. Gilligham at Grand Rapids. Even in Adrian, a small town, E. M. Simons, of the New Family, issues a magazine monthly which he calls "Feature Facts," which gives his program for the entire month and dozens of news items about the moving picture industry, etc.

Censoring by Telephone

Quincy, Illinois, Local Board of Censorship Adopts Strange Rule—Telephones and Quincy Censorship Strange Anachronism—Board Has Also Decided to Ask City Council for More Powers—Managers May Organize.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

YOU don't have to see a film to censor it, is the startling position taken by the local board of censorship at Quincy. It has decided to allow censoring by telephone. A by-law has been adopted "providing that whenever a picture is to be censored any member who cannot be present may vote by telephone for or against its suppression. Such member will be told what the picture is and asked if, without seeing it, he is willing to vote on the question of its presentation. It will then be up to him to answer that he is against suppression or for it, or to decline to vote until better informed."

The Quincy board voted against allowing two members to suppress a picture. Three members constitute a quorum and all three must agree the film is bad. The board has also formally decided to ask the city council for power to censor all amusements. Mrs. John Ingraham objects because she thinks the moving picture problem alone is big enough. Fire and health officers called before the board gave Quincy theaters clean bills.

In order to protect themselves against what they fear may resolve itself into the whims and fancies of several members of the local board of censorship, moving picture managers in Quincy have made tentative plans for an organization.

BURGLARS IN QUINCY.

The Lyric theater at Bulpitt was entered by a burglar and a new Powers 6A machine was stolen. Manager Domanac Friana offered a reward of $25 for the arrest of the thief. The Bijou theater at Quincy started the Selig series "Chronicles of Bloom Center" November 26. This series will attract a great deal of business there as Maybelle Heikes Justice, the author, is a Quincy woman.

CENSOR SALARIES IN EVANSTON.

The three Evanston women appointed to the new board of censors will receive $2 a day for their work. Mrs. George L. Parkhurst, one appointee, has resigned. She can't afford to take the place, she says.

SEGREGATION SUIT IN ILLINOIS.

Two negro women in Jacksonville will make a Supreme Court test of a case involving the right of moving picture managers to segregate whites and blacks.

These women refused to occupy the seats designated in G. M. Luttrell's Majestic at Jacksonville. Their money was refunded. They had Luttrell arrested. A justice court upheld him. The negro women appealed and the circuit court also upheld the manager. A state organization of negroes is said to be back of the suit.

Manager Guiteau Gives a Treat.

Some time ago school officials in Freeport made a survey and announced that one child in twelve had never seen a moving picture show. Presuming that it was because the parents could not spare the money, Manager L. W. Guiteau of the Majestic theater had a free show of "Shanghaied" on Saturday morning at which only poor children and their mothers were admitted.

Illinois charters have been issued to the Exchange Amusement company of Chicago, capital stock $1,000. George A. Trude, Jr., Benjamin B. Kahane and Orville W. Lee, incorporators; and to the New Strand of Chicago, $2,500 capital, incorporated by Salo Auerbach, Joseph Boosel and Robert L. Huttner.

Chicago & Alton Takes No Passengers With Films.

The Chicago & Alton railroad has issued instructions to its trainmen not to allow moving picture films to be carried by passengers.

Illinois Changes in Management—New Houses.

Harry O. Shaw, former manager of the Lyceum theater, 3851 Cottage Grove avenue, succeeds Thomas O. German as manager of the Vaudette theater at Springfield.

Guy M. Strickle has been made manager of the Colonial theater at Bloomington.

A moving picture theater will be opened in the Weigand building at Geneseo.

W. H. Diercuff has been making arrangements to open a moving picture theater at Thawville.

Eugene Smith has purchased the Duchess theater at Rossville from George Shoemaker, who has consolidated it with the Idle Hour and will operate both shows in the opera house.

A moving picture show has been started in the opera house at Nauvoo.

Manager Lester E. Linton has leased a building at Tuscola as a new home for the Olypmia theater. It will seat 500 and will be thoroughly modern.

The Lyric and the Grand at Robinson are now under the same management.

Illinois Showmanship in Short Notes.

The Kimmell at Cairo devoted three days to showing a home made photoplay.

The Lyric at Belleville repeated "Alias Jimmy Valentine" "by request."

The Majestic at East Moline gave the pictures of the Odd Fellows' home under the auspices of the local lodge.

The Oak Park at Oak Park started Saturday moring shows for children.

The Photoplay at Camp Point showed "John Barleycorn" for the Woman's Literary Club.

The Rich at Maywood got those interested in campfire girls by showing campfire films.

The Star at Elgin has a "Children's Hour" daily from 3 to 5.

The Wildey at Edwardsville showed films of the dedication of Edwardsville's new court house.

The state fair baby show films were a good attraction at the Vogue in Springfield.

"Petrosino," the detective film, was shown at the Gayety at Ottawa for the benefit of the Illinois Police association.

The Aurora at Aurora showed "Officer 666" for the Order of the Eastern Star.

The Bio at Moline ran "Your Girl and Mine" for the Helping Hand committee.

The Colonial theater at Bloomington gave a benefit for the boys of the Y. M. C. A.

The Duchess at Peoria joined with the business men in a voting contest. The numbered ends of ten tickets were good for five votes.

The Eagle at Princeton allowed smoking at the 11 p. m. show of "Neptune's Daughter."

The Fischer at Danville conducted a contest in a local paper to see who could identify the pictures of the Paramount stars.

The Home at Rantoul showed "Motion Pictures of Rantoul."

To Guard Against Crowds

Louisville Exhibitors Sign Agreement with Board of Public Safety to Keep Aisles of Theaters Free from Crowds—As a Result, the Board Drops Proceedings Against Management of the Walnut.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

MANAGERS of seventeen of the largest picture theaters in the city have signed an agreement with the Board of Public Safety, whereby the aisles of the theaters will not be jammed with patrons hereafter, and the exhibitors will in no way intentionally violate the laws governing moving picture theaters. As a result of the managers entering this agreement, the Board of Public Safety has dismissed the case against Joseph L. Steuerle, manager of the Walnut Street theater. A warrant was issued for Mr. Steuerle's appearance in Ordinance Court a short time ago on a charge of overcrowding the theater during the run of the sensational film, "Damaged Goods."

According to the law governing moving picture houses, the building department should send inspectors to the shows regularly to be sure that the law is not being violated. The reason for the withdrawal of the warrant against Mr. Steuerle and forming of the agreement lay in a general misconception of the requirements of the law that existed previous to the conference between the exhibitors and the Board of Public Safety.

Will Film "The Pirates of the Sky."

Louisville moving picture fans are considerably interested in the recent announcement to the effect that "The Pirates of the Sky," a story of adventure by Stephen Gaillard, which was published recently in the Louisville Evening Post, is to be made into a film drama. B. G. Boyle, who for twenty years was managing editor of the Louisville Evening Post, and who is now publicity manager of Rand, McNally & Company, map and book publishers of Chicago, has completed the scenario for a six-reel motion picture drama of the book, which was published by Rand, McNally & Co. The Eagle Film Corporation, of Chicago, has accepted the photoplay and will produce it at once, releasing it early next year.

WEDNESDAY IS REPEAT DAY AT THE MAJESTIC.

The Majestic of Louisville will hereafter devote Wednesdays as repeat days on which big Paramount productions which have previously been shown at the theater will be rerun for just one day. At every performance at the theater a folder is given out which lists a number of the Paramount releases that have been recently shown at the theater. Pictures of the stars are used as a border around the folder, each one of the favorites being placed in a star. At the bottom of the folder is a coupon on which the patrons are asked to write the name of a play which they would like to see repeated. The tickets are turned in at the box office, and sorted up, and the films for which there is the largest return demand are brought back and shown again. Under the new arrangement the theater shows two big productions for three days each week, and the re-run picture on the seventh day.

INTERESTING QUESTIONS PUT IN THEDA BARA CONTEST.

Shortly before the showing of a recent production at the Mary Anderson theater in which Theda Bara, of the Fox Film Corporation, took the leading role, interest in the picture was strengthened by a contest run in one of the local papers. In this contest prizes of two tickets to see the show were offered for the best answers to questions relating to the personal and professional attributes of the actress. The paper printed a short sketch of Miss Bara's stage appearances, and cited the fact that she became famous through her rendition of the vampire in "A Fool There Was." It was stated that Miss Bara played villainous parts only, but in her life off the stage was a sweet and wholesome woman and a worker for the French Red Cross Society. The questions were as follows:

"Question No. 1.—Would you marry Theda Bara, world famous 'Vampire Woman?' "

"Question No. 2.—Can a woman, gentle of disposition and mild of temperament, portray the villainous parts pictured by Miss Bara?"

"Question No. 3.—Can a woman play a part without feeling it?"

"Question No. 4.—And feeling it, can she be aught but part of the woman?"

"Question No. 5.—Would men willingly become victims of the charms she portrays, if given an opportunity?"

"Question No. 6.—Would the possessor of the eyes and lips be a helpmate or a hindrance?"

Advertising "The Eternal City."

Charles W. Koch, manager of the New Novelty theater, Louisville, recently exhibited the Famous Players production, "The Eternal City," to well filled houses. An automobile, equipped with a high-class electric calliope, traversed the downtown section of the city for several days, playing "The Rosary" and other appropriate music. A large sign was displayed on both sides of the machine, and a good deal of publicity was obtained. The calliope was operated by storage batteries placed in the rear seat of the machine and was fastened over the hood of the motor. Additional publicity was derived by distributing folders through the office buildings a few days previous to the showing. The folders were accompanied by one complimentary ticket to the theater, which was dated, "good until November 11," the first day of the Eternal City showing. Several other pictures to be shown at the theater were described in the folder.

Blankenbaker to Manage the Crown.

S. W. Blankenbaker, formerly manager of the Sun theater, at Eighteenth and Gallagher streets, who resigned a few months ago to take a moving picture and vaudeville act on the road, has returned to the city and is now manager of the Crown theater, at Seventh and Oak streets.

Hamilton Plant at Paducah.

G. H. Hamilton, president of the Hamilton Feature company, of Paducah, Ky., reports that the company has made arrangements to install a plant at Paducah, Ky., for finishing about 1,000 feet of film a week. The plant will be completed about Dec. 1. The company has arranged to make comedy and dramatic subjects for a new program, according to Mr. Hamilton.

J. J. Pasztor, formerly connected with the General, Imp, Universal, Mutual and National News Weekly, of Chicago, recently left New York City to become camera man for the concern. Officers of the company are G. H. Hamilton, president; A. J. Hickin, secretary, and M. Hamilton, treasurer.

The Hamilton Feature Film Company is incorporated with a capital stock of $10,000. Harold Banks is manager. The company originally intended locating at Sulphur Springs, Fla. The concern is connected with the Florida Photo Play Company, of Jacksonville, Fla., with studios at Riverview, Fla., and a $10,000 incorporation. The Ray Film Company, at 326 Fifth avenue, New York, is a branch office, as is also the Rowe & Walker company, of Minneapolis, Minn. These concerns are all known as the Hamilton Motion Picture Industries.

Takes Over Coal Company's Theater.

The Coxton Amusement company, of Coxton, Ky., has been incorporated with a capital stock of $2,700. The incorporators are J. W. Williams, Dover Williams, Paul Francis and M. A. Bean. The concern will operate a theater built by the Harlan Coal Mining Company for the benefit of the hundreds of miners located in the town, which is near Harlan, Ky. The house has a seating capacity of 300 and is so arranged that its capacity can be increased to 600 by building an addition. The theater will probably be enlarged shortly. The company is building a number of new miners' cottages and the town is growing rapidly.

New Theaters—Business Notes.

Reed & Miller, of Columbia, Ky., are contemplating the erection of a first-class motion picture building on Water street, on a lot owned by Mr. Miller. Columbia is a thriving agricultural town, but is so far off the railroad that it has never been a show town, and moving pictures should prove very popular.

The Orpheum theater, at Carlisle, Ky., has paid its war tax and is preparing to open up again with moving pictures after being closed for several months.

At Nicholasville, Ky., The Savoy theater has been incorporated with a capital stock of $1,000. The incorporators are R. M. Sparks, Matt H. Nave, M. D. Nave and A. H. Sparks.

At Glasgow, Ky., the New Dixie theater has been opened to the public. The management has one of the cleanest and brightest spots in town, and is showing clean, good films.

A judgment has been awarded the Farmers' National Bank of Danville, Ky., against the Pineville Building & Amusement Company, of Pineville, Ky., to satisfy a $12,000 mortgage on the Lyric Theater building at Pineville. Under orders of the court the theater property will be sold.

The Dixie theater, of Russellville, Ky., has just installed an expensive mechanical orchestra in the theater.

William Cooksey, of Grayson, Ky., and B. Harris, of Kenova, W. Va., are having plans prepared by King & Willett, of Ashland, Ky., for a moving picture theater to cost $7,000, to be erected at Kenova.

The Majestic theater, of Louisville, has been handling an exceptional business for the past few weeks. High grade films combined with good weather have brought out capacity attendances at both afternoon and night performances. "Carmen," which made such a hit at the theater, was closely followed by Miss Marguerite Clark in the Paramount production of "Still Waters." Miss Clark has become very popular with moving picture patrons of the city who thronged the house while the picture was shown. This picture is so clean and sweet in every way that numerous favorable comments were heard concerning it.

J. C. Hicks, of the Tri-State Film Company, of Ashland, Ky., is running a couple of big film productions at the Masonic theater. One of these features is "Silver Threads Among the Gold" and the other is "Guarding Old Glory."

The Bardstown Furniture Company, of Bardstown, Ky., has purchased a new booth which will be large enough for two machines. The concern has been operating with one machine heretofore. The old theater is being enlarged and new chairs installed.

CHATTANOOGA NEWS LETTER.

By G. S. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

Confederate Veterans See Sam Davis Picture.

RATHER unusual sight in Chattanooga was a number of Confederate veterans who recently congregated in order that they might attend the Sam Davis pictures, showing at the Theato theater, in a body. The pictures were shown on Thursday and Friday, Nov. 11 and 12, under the auspices of the A. P. Stewart Chapter, U. D. C. The old soliders were greatly pleased with the film version of the story.

New Picture Theaters.

A new theater is being installed at Crossville, Tenn., by W. O. Brookfield. This theater will be known as the Iris, and will seat approximately 200 people. A Power's machine and other equipment has been purchased.

A new theater will shortly be opened by Edward Grimes at Pyler, Tenn. The house will have a seating capacity of approximately 300 people and will be conducted as a 5-cent theater.

W. A. Holliway, of Knoxville, Tenn., has purchased a used Power's machine and other equipment with the intention of opening a new colored theater on the West Side of Knoxville. The house will be small and inexpensive.

Conditions in Rural Tennessee Good.

Reports are being constantly received of new small theaters springing up in the smaller towns of Tennessee and adjoining southern states. Conditions in this district have been considerably better this season, due to the improved cotton situation, and the diversified system of farming which has improved general conditions materially. Last season business was in such bad shape that not many promoters felt justified in opening even small theaters, but a change has been effected and promotions are now numerous.

Paramount Contest at Knoxville's Queen.

The Queen theater, of Knoxville, Tenn., is running a Paramount contest in the Knoxville Sentinel in which pictures of many of the leading Paramount stars are shown on a double-page spread of the cooperative type, a number of local advertisements being featured with the picture of one of the stars in each advertisement. Twenty prize awards are offered, the first of which is 100 tickets to the theater, and the twentieth five tickets. These awards are for the best replies giving the correct names of the stars and short descriptions, etc.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Harvest Festival Make Business.

ATLANTA this week is in the midst of its Harvest Festival and the city is given over to pleasure. Parades of every description are going on, and moving picture film operators are very busy. Several moving picture weeklies are represented, and are busy taking scenes of the parades, balls, etc.

A battery of high powered electric lights, the most powerful known, have been installed in the Auditorium Armory. A special corps of electricians from the Scenic Film studios, which concern are taking the moving pictures of the events happening in the Auditorium, are handling the lighting effects, while a dozen cameramen are operating as many machines.

A film was taken of the opening night, at which the King and Queen of the ball were crowned.

Tuesday night at the Society Ball, which was in fancy costumes, another film was taken. This is the first time in the south that moving pictures have been taken at night and no less than eighteen cameramen and assistants were found necessary to do the work. A portion of these handled the cameras while the others manipulated the electric lights necessary to do the work.

The moving pictures of the ball were rushed through the Scenic Film Company's laboratories Tuesday night, and were shown in the Atlanta theaters Wednesday.

Willard Patterson Now with Local Kleine Forces.

The many friends in Atlanta and in theatrical circles throughout the south of Willard Patterson are delighted to learn that he is now connected with the Kleine company in their Atlanta office, 71 Walton street. Mr. Patterson was for years associated with theaters in this city, and won a reputation as being one of the most efficient box office men in the country. He is not only a capable business man, but by his genial manner and pleasing presence has acquired a host of friends over the south and in Atlanta. He is a valued addition to the Kleine interests.

The New Mutual Offices.

The Mutual Film Corporation are this week moving to their new quarters, 148 Marietta street. The Mutual company will have the largest floor space and the most complete exchange in Atlanta, and much credit is due Manager Keesnack for his wise selection, both as to location and building.

Ocean Film at Work.

Headed by Jesse J. Goldburg, former judge of the sessions court in New York and now vice-president and general manager of the Ocean Film Company, the cast of that company arrived at Dahlonega, Ga., Sunday morning, to complete scenes of the initial five-part feature photoplay of that company.

Col. Joseph Smiley, formerly of the Lubin company, is head director of the Ocean Film Co., and the producer of the feature being completed at Dahlonega. Among the cast is Miss Lucy Cotton, Percy Standing, Wm. W. Cohill, Jack Hopkins, George Gilbert, Jos. Keegan, Josephine Marshall and Valencia Del Marg.

The name of the production is being kept secret until its release. The cast is at the Mountain Inn and will soon proceed to New York to complete the interior scenes of the production.

ST. LOUIS NEWS LETTER.

New Film Producing Company for St. Louis.

A MOVING PICTURE producing company with a capital stock of $150,000 will be organized in St. Louis within a short time, backed by a syndicate of St. Louis financiers. The company will file articles of incorporation in Missouri, and expects to begin work about December 1. The location of the studio has not been definitely decided upon, but three sites are under consideration, and it is thought that the west end of the city will be favored. The company will be known as the Havlin Photoplays, Inc. Stewart Havlin, one of the promoters, was formerly connected with the National Film company of Los Angeles. The Business Men's league of St. Louis is helping the new film company in getting St. Louisans interested in the project, and in selecting a suitable site.

New Theater in Business Block.

A new moving picture theater is being projected on a lot at the corner of Hodiamont avenue and Hamilton terrace, on which will be erected a combination business block and theatef building. The structure will contain three stores with offices above, and a moving picture theater. The investment will aggregate $35,000, and is being financed by Edward J. Carroll and William T. Findley.

The Webster to Open December 1.

The Webster theater, at Twelfth and Clinton streets, a new moving picture house getting ready to open on December 1, is being outfitted with all the latest improvements in picture projection appliances. Two new Simplex machines with motor are being installed, and the furnishings and decorations are in keeping with the general policy of the house.

King Baggot Visits Home in St. Louis.

King Baggot, the Imp star, with his wife and little son, visited his mother at her home on Union boulevard, on November 10, and stayed in St. Louis a few days. Mr. Baggot did not make any public appearances in the city, but newspaper reporters found him. Asked as to his opinion of the future of the photoplay, Mr. Baggot is quoted as saying: "The pictures will undergo a change—they are bound to, but it is going to be a change for the better. But I don't believe photoplays will ever reach the prophesied $1 and $2 price of admission. As a rule they aren't worth it. Twenty-five cents will be all they can charge." Mr. Baggot left St. Louis on the 15th.

Francis Wilson Says Moving Pictures Will Endure.

Francis Wilson, the actor, was a guest of the Contemporary Club at dinner one day during a recent visit to St. Louis, while on an unprofessional tour of the country. Apropos of moving pictures, Mr. Wilson said: "I look forward to the time when theaters will be municipally owned and operated and when the legitimate drama at its best will be presented and encouraged. In this way the public taste might be educated up to the better things in dramatic art by the presentation of plays of Moliere, Pinero, Shaw and others."

Censorship Bill at Alton Delayed.

The moving picture ordinance asked by Alton, Ill., negroes, which would make possible a censorship of photoplays, was not brought up at the council meeting last week. The city officials decided more time was necessary to consider such an ordinance, and the Aldermen in general are not in favor of it.

The Leader Theater Opens.

The Leader theater, at 6201 Bartmer avenue, opened last week as a moving picture house, under the management of H. L. and W. H. Billings, who are both former moving picture operators. The full capacity houses that they have had every night since the theater opened speaks well for the satisfaction of their patrons with the program.

Business Projects—Programs.

Barney Powhattan, of the Powhattan theater, on Manchester avenue, has purchased a site for an airdome next door to his theater, which will have a frontage of 225 feet, and a seating capacity of 2,500. The Powhattan theater, in the suburb of Maplewood, is a specially constructed fireproof building, and seats 1,500 persons, all on one floor, and enjoys the distinction of being one of the most modern theaters ever put up in a suburban town.

The Cinderella theater, Cherokee and Iowa avenues, besides showing a big feature and one or more reels every night, runs a continuous performance from 2 to 10:30 on Sunday, and on Wednesday, Saturday and Sunday, has dancing after the show from 10:30 to 11:30. The Cinderella was formerly the largest dancing palace in the Mississippi Valley, and has only recently been converted into a mammoth moving picture theater.

The Pageant theater, at Delmar and Laurel avenues, has inaugurated a daily matinee at 3:30 p. m. for the benefit of the school children in the neighborhood. A. E. Morelock, manager of the Pageant, put on this special matinee.

Must Fight Reformers

Washington, D. C., Picture Men Are Facing a Reform Spasm in Their City—Not Only Censcrship, But Sunday Closing Laws Are Being Advocated—Manager Spurrier Calls Meeting of Exchange Men.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

EXHIBITORS and exchange men of the National Capital are considerably wrought up over the activities of a number of reformers who threaten to thrust censorship upon them as well as upon the people of Washington. The call has been sent out for a mass (indignation) meeting of the exchange managers by Frank Spurrier, local manager for the V-L-S-E following the announcement in the last issue of the MOVING PICTURE WORLD that a bill providing for the censoring of moving picture films in the District of Columbia was in the process of preparation.

Not Censorship Only, But Sunday Closing.

Not only are they facing censorship, but these same agitators are to seek the enactment of a law by Congress which will close all of the moving picture theaters on Sunday. It is planned to get lined up thousands of church people as represented in the young people's religious organizations, and a temporary oganization of a co-operative central body of such organizations was recently formed at a meeting in the club rooms of the Y. M. C. A. building. At this meeting Robert D. Burbank, president of the Epworth League, was elected temporary chairman, while Earl Taggart, president of the Christian Endeavor Union, was selected to act as the temporary secretary. A committee was also named to draft a constitution and by-laws. This committee will make a report at a meeting to be held in the Y. M. C. A. building on Nov. 27.

The Purpose of the Federation.

In outlining the purposes for which the proposed federation is to be formed, Mr. Burbank stated that it should look after civic questions as presented to the various church bodies for action. This would include the prohibition movement, an adequate Sunday rest law, and a Federal board of censorship for motion pictures.

The Rev. E. A. Saxsmith declared that moving picture shows were one of the most potent factors working against the church in this city, and he said he would welcome any movement against the present practices of moving picture shows.

William Knowles Cooper, general secretary of the Y. M. C. A., warned those directing the formation of the federation against building up a great piece of machinery which would require too many people to run. He suggested that the federation should take the form of a federated council, and said the proposed body should not attempt to force the constituent bodies into any movement, but should create sentiment for particular movements. He asserted that each of the religious bodies represented had a particular field and that the federation would find great opposition if it attempted to break down the denominational work. He also warned the representatives against having too many meetings.

A Glance at Recent Activities.

This latter is sound advice—the fewer meetings they hold the better it will be for other law-abiding citizens. The work of reformers is making Washington anything but a healthy place in which to do business. A glance at Congressional legislation enacted within the past few years will easily bear this out. They were not satisfied until they drove all of the pawnbrokers out of the District of Columbia with the result that the city fathers have had thrust upon them the need for providing releif for the poor but worthy people who find the accommodation offered by such establishments of much the same value as their more prosperous neighbors find the banks to which they are enabled to offer slightly different collateral.

They broke up certain segregated districts, leaving open the whole city to possibilities of disorderly places, forming a menace to the homes of themselves and others. Their activities have been most wonderful, but, strange, to the more broadminded, it would seem as though much of their zeal was misplaced.

A Case of Minority Rule.

It is decidedly a case of minority rule. They have constituted themselves the keepers of their brothers, whether it be desired or not. As pointed out by several of the motion picture exhibitors, there is no need for their patronizing the motion picture theaters, nor need they allow their children to do so. It is a proven fact that a large majority of these same reformers have no conception of what motion pictures represent; they are not of the theater-going type, many of them having yet to see their first motion picture exhibition. It would do them a vast amount of good if they could rub elbows with people other than their ilk and put the entire question to a popular vote without the use of influence on either side.

There are two things which are required in Washington if the city is to take its proper place among the other cities of the country—a complete divorce from the activities of all sorts of so-called federations, and a voice in the local government.

Exhibitors Will Also Get Busy.

Following the proposed meeting of the exchange managers it is expected that the exhibitors will also get busy to gather facts and figures so as to be able, if necessary, to appear before the committees of Congress to present their side of the issue. The moving picture interests will find the burden of proof has been placed on them for a majority if not all, of the members of the House of Representatives Committee on Education favor Federal control of motion picture films. It would seem as though censorship is inevitable if the exhibitors all over the country do not get busy at once. It is suggested that wherever possible they personally call upon their Congressional representatives and place the matter before them in a way which will make them more favorably inclined to the moving picture interests. Where it is impossible to make personal visits, a letter containing suitable information will go a long way toward bringing about the same result. Election time is rapidly approaching and the exhibitors should take advantage of the present time to secure co-operation of the members in Congress.

Remember, Congress convenes on the first Monday in December.

SLIDES IN THEATERS OF MUCH PRACTICAL USE.

A new use for motion picture theaters was discovered last week when the police found a small boy in a state of unconsciousness on the street and were unable to locate his parents. A description of the boy was given to Joseph P. Morgan, who operates the Princess theater, at 12th and H streets, Northeast, and a slide was quickly made for showing between the various photoplays making up his program. Almost immediately after the first showing of this slide it was found that it had accomplished its purpose and the boy was restored to a worried mother.

Slides are being used in the houses for all sorts of purposes of this kind, but jumping from a sad to a comedy occurrence, reference might be made to one of these which contains the slogan "Mother, Baby's Crying." It is the practice in favorable weather for parents to take their young hopefuls to the theaters, leaving them quietly ensconced in their carriages and go-carts in the lobby of the theaters. One house has a "Baby Carriage Garage" which is generally full to overflowing. The fun begins when the slide is shown for in many instances a score of mothers will make a rush for the door—the poor man manager is unable to guess whose kid it is that requires first aid, so he must make the call a general one.

New Projects in Virginia.

The Village Amusement Company, of Hopewell, Va., has been granted a charter to engage in the motion picture business. The maximum amount of capital involved is $5,000, while the minimum is $1,000. The par value of the stock is $10 per share. J. M. Luke, of City Point, is president, and Paul F. Barringer, of Pittsburgh, is the secretary of the new company.

Tom Moore Books Triangle Film for Garden Theater

Exclusive Washington Rights—Pictures Will Be Shown at the Popular Price—15 Cents at Night and a Dime for Matinees.

Tom Moore, who operates the Garden, Strand and Plaza theaters, on Ninth street, Northwest, has announced the closing of a contract with the Triangle Film company for the exclusive presentation of their picture at the Garden. In this announcement Mr. Moore is quoted as saying "The Triangle Company was anxious to book its production with me, as I have the theaters best adapted for their showing, but I am a great advocate of popular prices, and I was afraid the company would insist upon a decided raise in our scale of prices. The cost of the service is exceedingly high, and the pictures are worth every cent asked for them. I am going to show these pictures at the Garden theater for the same price as we charge now at the matinee (10 cents), and at night we will only increase the price 5 cents.

"At the Garden the program will consist of a strong five or six-reel dramatic subject and a two or three-reel Keystone comedy, each production featuring a well-known star. The pictures will be changed twice a week, opening on Sunday and Thursday."

Slight though it is, this advance in the price of admission is conceded to be a step in the right direction. It has long been said that as soon as the more important downtown theaters demand 15 cents or more, all of the houses, perhaps with some very few exceptions, will go to 10 cents. It has been predicted that Washington would before another year be getting the same scale of prices which prevail in the smaller towns of Virginia and North Carolina, where up to 50 cents is asked for the same type of photoplays as are shown here is secured. It is hoped that "popular prices" will be taken to mean a standard of 15, 25 and 50 cents in the very near future, instead of 5 and 10 cents, as now prevails.

PICTURES IN VIRGINIA MOUNTAIN TOWNS.

"THE large industrial plants and the coal mines in this section are more and more coming to the use of motion pictures as a means of keeping their employees in a contented frame of mind," says Alan J. Bachrach, traveling representative of the World Film Corporation. "While in Big Stone Gap I had a pleasant visit with J. R. Taylor and his brother, I. C. Taylor, pioneer exhibitors of this part of the state, who are operating a number of special shows for the operators of the mines. This is done in addition to their own motion picture shows in Big Stone Gap.

"They are very enterprising men and are well liked by all of the exhibitors in the vicinity and come in close contact with them by reason of the fact that they carry a stock of theater supplies. Mr. J. B. Taylor states that he is at present making arrangements to have theaters in two other nearby towns so that they will soon have quite a string.

"It is seldom," continued Mr. Bachrach, "that one hears of the motion picture exhibitions in the smaller towns, yet there are places of less than one thousand inhabitants, many of these otherwise shut off from public amusements, that have their regular shows. In Gate City, although a county seat, there are but six hundred inhabitants. The town is situated in a beautiful cup-shaped valley surrounded on all sides by the tall peaks of the mountains. It is one of the most beautifully located places I have ever seen.

"C. W. Hoge, who operates the town's electric light plant, is quite a motion picture fan, and this led him to establish himself as an exhibitor. The authorities gladly gave him permission to use the court house when that building is not required for civic affairs and he is gradually bringing his exhibitions to a fine point of perfection. This is very much appreciated by his fellow citizens, who are giving him every possible support. Mr. Hoge is now using quite a number of the well known features."

PRICES AT RICHMOND BIJOU SHOWING TRIANGLE.

THE progressiveness of Virginian exhibitors is evidenced by the increasing prices of admission, or rather the fact that the prices asked are more nearly commensurate with the class of entertainment offered to the public. It remained, however, for Jake Wells to place in operation the highest regular scale that has ever been asked here for both at the Bijou theater, in Richmond, and the Wells, theater, in Norfolk. Ten, 15 and 25 cents is asked for afternoon exhibitions, while in the evenings some few choice seats are held out at 50 cents. The Bijou has been running stock, but at the conclusion of the company's season Triangle films were placed in operation. The general public seems very much pleased at the ability to see high class productions, and Mr. Wells was the subject of many nice press notices in the newspapers of both cities. Symphony concerts are to be a feature at the Bijou and Wells. At the former a fifteen-piece orchestra will be under the direction of Prof. Moses Stein. Harry McNiven is the manager of that house. Both he and Mr. Wells, who came on from New York for the purpose, attended the opening exhibition of the Triangle films at the Wells theater.

Kentucky Business Notes.

The moving picture theater of William G. Bryant, at Pleasureville, Ky., was damaged by fire, which broke out on the evening of November 9 in an adjoining building. The theater was badly damaged a few months ago by a fire which swept the business district of the Bluegrass city. Mr. Bryant was in Louisville buying supplies the day before the fire.

Gets Big Job With Fox

Harvey Day, Widely Known Pittsburgh Film Man, Appointed Manager of New Feature de Luxe Department with Headquarters in New York City—Remembered by His Friends as He Quits Smoky City.

Special to Moving Picture World from Pittsburgh News Service.

ALTHOUGH the entire Pittsburgh trade hates to see him leave, they join in one big round of congratulations which they extend to Harvey B. Day upon his good fortune of being appointed as manager of the new features de luxe department, which is to become an important branch of the great Fox Film corporation.

Mr. Day was apprised of his selection as manager of this department seven weeks ago, but was called to New York week before last and was apprised of the fact that the new department would be started at once, and that he should make arrangements to assume his new duties the latter part of last week. As a result the Day family immediately packed up and left for the metropolis.

Mr. Day is one of the most prominent film men in Pittsburgh and enjoys the acquaintance of the majority of the exhibitors in this territory. Before he left for New York the employees of the Fox office in this city tendered their retiring chief an agreeable surprise when they presented him with a beautiful Gladstone traveling bag and complete traveling set.

Mr. Day's successor as manager of the Pittsburgh office is Clyde W. Eckhardt, who has been acting as assistant manager for the past few months.

Playgrounds Picture Seen.

The members of the Pittsburgh City Council, representatives of the Board of Education and many prominent exhibitors, including James B. Clark, recently enjoyed a showing of the film made during the summer for the Bureau of Recreation in the council chambers. These pictures depict the activities of children in the public parks, in which 1,600,000 little children participated. It is already in evidence that there will be a wide call for these pictures. The Regent theater, East Liberty, will show them Nov. 24 and 25, and following that at the other Rowland & Clark theaters. These pictures were made by the Industrial & Domestic Film company, of Pittsburgh.

G. Becker, of New Kensington, Pa., has recently purchased the Family theater in that city from August Kuehnlein.

SCREEN CLUB GETS CHARTER.

The Allegheny County courts have finally granted a charter for the Pittsburgh Screen Club and the certificate is now in the hands of A. J. Hanna, treasurer of the club.

A meeting will be held in the Olympic theater, Fifth avenue, Pittsburgh, on Sunday, Nov. 28, at 3 p. m., for the purpose of discussing plans for the future of the Screen Club and for the election of officers. Members of the Screen Club are urged to keep Sunday afternoon, Nov. 28, in mind, and attend the meeting, as well as all others who are interested in the moving picture business in and about the Pittsburgh district.

MANAGER H. B. MILLER TO OPEN A NEW EXCHANGE.

H. B. Miller, formerly manager of the Pittsburgh Photoplay Company, recently announced that he will open a new feature film exchange in Pittsburgh within the next week or so. Negotiations have been completed for the purchase of many high-grade features, although the location and name of the new concern have not been determined as yet.

Mr. Miller is one of the best known film men in Pittsburgh, but has been out of the business, as far as managerial activities are concerned, since the Pittsburgh Photoplay Company was absorbed by the Mutual Film Corporation last April. The new exchange will handle features on a large scale and single reels will also be provided.

GREENSBURG TO HAVE BIG NEW MOVING PICTURE HOUSE.

M. Manos, of Greensburg, Pa., has had the work started on his new moving picture theater in that city on Adams street and the work is reported as now progressing rapidly.

The building will have a stage 33x56 feet in case the house should be used for other than picture purposes in the future. It will cost between $40,000 and $50,000 and will seat 1,325 persons, 875 on the first floor. A ground lease has been secured for a period of 21 years.

Report No More Bio-Carbons.

A large number of the Pittsburgh supply men inform us that Bio carbons have taken another jump in price and that there are positively no more to be had.

Butler Exhibitor Runs Contest.

Carle E. Carleton, owner of the Lyric, in Butler, near Pittsburgh, Pa., recently ran a moving picture contest similar to that conducted by the Rowland & Clark theaters in Pittsburgh. The winners of the contest appeared in a one-reel comedy written and directed by C. B. Nelson, of the United Film Company, of Pittsburgh, the title being "The Husbands of Pauline." The picture was shown last week at a tremendous business.

Silverman House at Altoona May Open New Year's.

The new theater being built by the Silverman Brothers in Altoona, Pa., is now under roof and all that remains to be done is the interior furnishings and equipment. The name has not been decided upon as yet, but will likely be called the Strand or the Silver. This house will seat 1,600 persons and the building, with the equipment, will represent an investment of $100,000. The ground on which the theater stands is owned by Silverman Brothers and is worth $60,000. This house is up-to-date in every respect and is expected to be one of the finest in the city when completed. It is expected to have the house open Jan. 1.

Pittsburgh Business Notes—Personals.

David Chaitkin, Aaron Chaitkin and George Logue have applied for a Pennsylvania charter for an intended corporation to be called The Jarvella Theater Company of Pittsburgh. The object is establishing, maintaining and operating a theater or theaters, moving picture house or houses and like places of amusement.

The Wright Amusement company, which operates the Bison, in Brownsville, Pa., recently placed an order with Klein Brothers, of Pittsburgh, for an extra large Smith orchestral organ and work has already been started on the instrument in the factory at North Tonawanda, N. Y. This organ will be larger than the average moving picture instrument.

Manager McAleer, of the Picture Playhouse, Pittsburgh, recently made a visit to New York on business. A number of the exhibitors are expecting some surprises from McAleer.

Censors Awake

Censor Board's Secretary Spreads Censorship Gospel—Women's Clubs Invite Censors to Speak—Film Men Disgruntled at Delay of Portland Chamber of Commerce in Giving Them a Hearing.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

AFTER several months of inactivity on the censorship issue, the women's clubs of Portland indicate that they have taken renewed interest in this civic question and Mrs. E. B. Colwell, secretary of the local censor board, has been invited to speak before several of the women's organizations. On November 14 Mrs. Colwell will address the man's current events class of one of Portland's churches on the subject, "Some Inside Facts Regarding Motion Picture Censorship in Portland."

Mrs. Colwell did not reply to the criticism of the board published in the daily papers about two months ago but now, she says, "It is time for us to get out and defend ourselves," and her addresses before the women's clubs will, of course, be of a defensive nature.

The Portland Chamber of Commerce, before which the issue was to have been debated, has postponed the date of the hearing from time to time and the Portland film men and the censor board have been resting on their arms awaiting the decision of the Chamber of Commerce. The continued delay has disgruntled the film men somewhat and there is talk of resignations from the commercial body unless it gives the film men at least a hearing.

There is an unconfirmed rumor that censorship in Portland has become important enough to be used as a political issue. Until the municipal office of censor board secretary was created, Portland's censorship was practically in the hands of her civic organizations but now that a city salary has become attached to the office of secretary, it can become a small factor, at least, in Portland's politics.

CENTRAL EXCHANGE BUILDING.

Following attempts of the Municipal Fire Protection Bureau to have the City Council pass a stringent ordinance regulating the handling and storage of films, exchange men have been approached by owners of property in the vicinity of the present building housing a number of the exchanges with offers to erect a building for them conforming with all the requirements of the new ordinance.

Three different propositions have been put to the exchange men, one by Jennings & Co., who own the Sunset theater, to build within a stone's throw of the present building, another by Fred Langerman, owner of the New Grand theater, to build on a 100 by 100 near Park and Davis streets, and Root & Kerr, architects, for an undisclosed principal, are showing plans for a building near Fifth and Davis. The propositions call for a central viewing place.

At present Pathe, General, Mutual, Northwest and Apex are all housed in the same building erected for them by A. King Wilson. The Film Supply Company of Oregon requires larger quarters to take care of its increasing business as do several of the exchanges. Mutual's lease expires January 31, necessitating new arrangements and a majority of the city's exchanges favor a central building erected to comply with the terms of the proposed ordinance.

BERGNER GOES TO ASHLAND.

O. F. Bergner, manager of the Columbia theater, Portland, from the time of its opening until it was leased to Jensen and Von Herberg in July, and the man who successfully combined music and pictures in Portland and made his theater the home of the city's music lovers, has left the Rose City to conduct the Vining theater, Ashland, Ore., which he has leased. This house was built by I. E. Vining, an eastern capitalist and mining man, who, during the past few months, has conducted the house himself. The Vining is considered one of the most up-to-date houses in southern Oregon. Mr. Bergner will use Pathe for his opening program.

Films in Rural Schools.

The school districts in the vicinity of Keasey, Ore., have joined together in the purchase of an Edison projecting machine from the Service Film Company of Portland, which they will use to exhibit motion pictures in the schools in those districts. A Ford auto is used to convey the apparatus from one school to the other and to generate electricity for the projection machine.

From Pathe's Portland Office.

The Portland Pathe exchange has completed an up-to-date list of motion picture theaters in active operation in Oregon and the number is 200. Of these 45 are located in Portland.

J. D. Sperry, road man for Pathe is absent from the city having gone to North Dakota to attend the funeral of his father.

Pathe has leased the most prominent sign board in Portland on which to advertise their films. It is an illuminated board located at Sixth and Washington streets and Foster & Kleiser, the owners, estimate that from 5 to 7 million people pass there per week.

Vancouver, Wash., Theater Opens.

Kiggins & McGill, who operate the U. S. A. theater at Vancouver, Wash., have opened the Rex theater, which has been idle for several months. The auditorium has been renovated, a new screen and projecting machine installed and an orchestra engaged for the house. Vancouver now has three moving picture theaters. The U. S. A. theater recently installed a $5,000 Fotoplayer.

Fire in Seattle.

On November 9 a fire of unknown origin broke out in the Melbourne theater, on Second avenue and Seneca street, resulting in heavy damage to the house. A mirror screen valued at $1,500 was a total loss and the $5,000 organ was ruined. The damage to the walls and stage fixtures will necessitate extensive repairs requiring the house to be closed for some time.

Portland Briefs.

The Evening Telegram, a Portland paper, arranged with the Pickford theater to show a program of educational films to the pupils of the grammar grades in Portland's public schools Saturday, November 13 and the house was crowded to the doors with children. The subjects shown were "Spirit of Audubon," "Human Movements Analyzed," "Children of the Netherlands," "A Boy Scouts' Farm" and "Picturesque San Diego."

The Columbia, heretofore running one change a week, has arranged to run two changes a week on the Triangle program. Frank Monroe, organist in Jensen & Von Herberg's Seattle houses, has taken the position at the Columbia theater made vacant by the resignation of Fred School.

W. W. Works has sold the Richmond theater to C. W. Batcheller who formerly conducted the Sunnyside theater.

Seattle Proposes Tax on Exchanges by $1,000 Fees

Big Licensing Fee May Be Asked for Exchange Privileges—To Offset Losses Due to Prohibition and Ending of Saloon Fees.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

TO offset the loss to the city's treasury which will result when Seattle goes dry the first of the year and the usual saloon license money fails to come in, one of the councilmen of the Sound City has proposed a license fee on film exchanges of $1,000 a year. Just why exchanges should pay the license fee now collected from saloons is not clear. The film men are up in arms over the proposed measure and a meeting of them was scheduled for Nov. 11.

Recently when the Seattle city fathers threatened the exchanges with a fire ordinance which would in effect put them out of business, the film men threatened to move to Tacoma and a like threat has been made this time which will be carried out if the Seattle administration is in earnest.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Triangle Program Delayed.

THE opening of the Triangle pictures at the Liberty theater was postponed one week, and the first Griffith-Ince-Sennett production was shown Sunday, November 21. According to Manager Ralph Ruffner, the initial program was to be the Sennett comedy, "A Game Old Knight," featuring Charles Murray of the old vaudeville team of Murray and Mack, and the Ince feature, "The Iron Strain," featuring Dustin Farnum.

The program for the second half of the first week includes the Griffith film, "The Lamb," featuring Douglas Fairbanks and Seena Owen, and the Sennett comedy, "My Valet," featuring Raymond Hitchcock, Sennett himself and the Keystone comedians. By the new arrangement each program will have eight reels instead of one seven and one nine as first announced.

The 1915 Round-Up Pictures.

Round-ups, formerly the pastimes of the plains, which are now seldom heard of in the West, except at fall fairs of the annual Pendleton, Ore., Round-up, were shown in moving pictures at the Rex theater, Spokane, Wash., November 7 and 8. They depicted the activties of the 1915 Round-Up held this fall. The pictures were excellent and the theater was largely patronized.

Previous to this, round-up pictures have been disappointing affairs, because of the clouds of dust that fogged the action. This has been practically overcome in the 1915 pictures through the use of oil on the track and in the field.

What is heralded as the biggest assemblage of cowboys, cowgirls and full-blooded Indians ever gathered together before the camera is shown in the scenes of the opening day parade. Then there is the Indian village and the celebration dance of the redskins and the grandstand and bleachers packed with spectators.

Comedy numbers are introduced frequently. "Sharkey," the bucking Belgrade bull, throws every rider, and not one was able to collect the bonus for staying ten seconds on his broad back. The bucking mule not only hurtled the riders over his head, but showed fondness for pounding on their prostrate forms. Relay races, stage coach races, pony express races and the entire program of the big round-up are shown in completeness.

On motion of Trustee Davidson, the Calgary School Board last week appropriated $75 for the educational moving pictures which are to be shown in this city in connection with the public school work. It is announced that forty-five reels are now available for this purpose.

Alderman Mahon gave notice at the last meeting of the Vancouver City Council that he would introduce a motion to amend the license by-law to enable the city to license the moving picture school now being conducted here. If the city had not the power to license the place, said Mr. Mahon, he proposed to seek power from the provincial government to place the school under the control of the license inspector.

J. Thibault of Ottawa, representing the I. A. T. S. E., addressed the Winnipeg Trades and Labor Council at a meeting held last week. He announced that he was in Winnipeg in connection with some trouble which had developed in one of the local theaters, but was hopeful of a settlement. The I. A. T. S. E. were said to have offered to compromise, but the theater management has refused to deal with them, and Mr. Thibault stated that unless there was a change of attitude it would probably be necessary to call a strike in all Winnipeg houses. The Council went on record in favor of giving full moral support in case of a strike.

The Kleine-Edison features, which were being imported from Seattle by a local exchange for showing at the Orpheum in Vancouver and the Royal Victoria theater in Victoria, have been discontinued. The V-L-S-E pictures, which are being brought in from Seattle by W. P. Dewees of the Rex theater, Vancouver, have been contracted for by several more houses in western Canada.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Saner Censorship

British Columbia Hopes for More Broad-Minded Censoring—Attorney General Intimates That It Will Come—Appeal Board Needed—"Spoilers," Banned by Censors, Takes Vancouver by Storm—Columbia Does Good Business.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

DURING a talk this week with Sam W. Whitehead, who with George L. Broy controls the Canadian rights for "The Spoilers," it developed that from present indications, British Columbia is at last to have definite relief from the brand of censorship which has heretofore been in force in this province. Mr. Whitehead had an extended interview with Attorney General Bowser in Vancouver a few days ago, and was asked by Mr. Bowser for his opinion as to the advisability of establishing an appeal board, to review productions rejected by the censor. The case of "The Spoilers," passed by the attorney general after its rejection by the local censor, served to demonstrate to Mr. Bowser that all those pictures which have been condemned have not necessarily been pictures which should not be shown, and he had already intimated that present standards would be broadened.

Mr. Whitehead expressed himself as strongly in favor of an appeal board, and was invited by the attorney general to call upon him next week in Victoria, and discuss the matter. The result of this conference will be awaited with intense interest by the few who are aware of this latest development, but it is confidently expected that some plan will be formulated which will furnish direct and immediate relief to those in the industry.

To Messrs. Broy and Whitehead and to Hector Quagliotti, manager of the Colonial theater in Vancouver, must be given credit for accomplishing what has long been considered an impossibility. These gentlemen stated to the writer that they had found Mr. Bowser very fair in his dealings with them regarding "The Spoilers," and quick to acknowledge that an injustice had been done through its rejection.

Business at the Colonial this week has broken all Canadian records. On Friday evening the World man was informed by the management that with the biggest day (Saturday) to come, the business for the week at the present rate would amount to a sum considerably in excess of $6,000, with a total attendance of something like 23,000. The picture took the city by storm, and profited greatly through the publicity received in connection with its rejection and the subsequent campaign taken up by the local newspapers. The drawing power of the production itself, however, was shown in the continued capacity attendance throughout the week.

The picture will be shown next week at the Variety theater in Victoria, and will then return to Vancouver to be shown at the Rex theater, at the same advanced scale of prices. W. P. Dewees of the Rex is using the feature on a straight rental basis, at the highest rental ever paid for a feature in Canada.

WHAT CENSORS REJECT.

The Vancouver representative of the Moving Picture World received a letter last week from Attorney General W. J. Bowser, enclosing extracts from the provincial censor's report for 1914, which will furnish an index of the standards in vogue up to the present time. The 1915 report will be available at the end of the year.

The synopsis of the report at hand is as follows:

"The number of reels of film which passed through the office and secured inspection was approximately 7,500, each reel averaging about 1,000 feet in length. The total number of reels rejected in their entirety as being unsuitable for public exhibition was 631½. The percentage of rejections to the total number of reels of film inspected was 8.42 per cent. Total rejections of film and reasons therefor as follows: Infidelity, 173 reels; seduction, 65; unnecessary display of U. S. flags, 50.5; depiction of harlots, 42; generally immoral, 27; unwholesome and evil suggestions, 26; offensive to religious orders, 21.5; white slavery, 21; excessive crime and gun play, 19.5; gruesome and nauseous, 19.5; anti-British, 18; illegitimacy, 14.5; excessive drunkenness, 12; indecent vulgarity, 12.5; excessive gambling, 11; cohabitation and concubinage, 11; burlesqueing of clergy, 9.5; depicting insanity for comedy purposes, 7.5; glorifying criminals, 7; against public policy, 7; featuring adultery, 7; disgusting portrayals of insanity in dramatic productions, 6; bestiality, 5; lewdness of characters, 5; comedies insulting to British race, 5; films slandering Allies in war, 5.5; nauseous snake films, 5; bad example to children, 4; gruesome suicide work, 4; ridicule of temperance movement, 4; dive scenes, 4; general depravity and viciousness, 2.

"In addition to rejecting 631.5 reels of film for the foregoing reasons, the censoring staff of the office made several thousands of excisions of objectionable matter from reels which were approved for use following the removal of the offensive material." The attorney general informs the writer that his office has no record of the number of reels in which cuts were made, or the number of pieces cut out.

Propose Taxing Theaters by Seating Capacity

Vancouver Civic Finance Committee Considers More Equitable Plan for Taxing Theaters—Take Seating into Account—Present Tax Not High by Comparison.

THE question of taxing moving picture theaters according to their seating capacity, rather than continuing under a flat rate for all houses, was brought up before the Vancouver civic finance committee one day last week. W. W. Armstrong of the Fairview theater had addressed the committee the week before on behalf of himself and Managers G. Corriveau, Jr., of the Grandview, and H. A. Keswick of the Fairmont, respectively, and pointed out that with each theater paying the present tax of $150 per year, the cost to some of the large downtown houses is only 16 or 18 cents per seat, while the suburban houses, such as those conducted by the petitioners, pay at the rate of 40 to 60 cents per seat. It was suggested that the present tax be reduced to $100 per year for all houses wih less than 375 seating capacity, with an additional 20 censt per seat for all seats over that number.

Alderman Gale, who brought the matter up, was in favor of a graded scale, and was supported by Alderman Enright. "Some licenses have been made so large as to be prohibitive," said the latter. Trades License Inspector Jones demonstrated, however, that the Vancouver license is lower than in any other Canadian city except Toronto, and advised the retention of the present system. He called attention to the fact that downtown theaters pay more for their film service, more taxes, and more for help. It was finally voted to refer the entire question to Mr. Jones, and have him report further to the finance committee this week.

RAISE OF PRICE IN WINNIPEG.

Through the efforts of W. F. Barrett, manager of the Winnipeg Universal office, all downtown theaters in this city will in the very near future raise their admission price to 15 cents. Winnipeg is the only city in western Canada which has adhered to the old 10-cent price, and Mr. Barrett is confident that the coming raise will be a complete success. He is now carrying his campaign into the suburbs, and hopes that before long the entire city will be getting 15 cents. Mr. Barrett is also forming a social organization among the exhibitors and exchangemen of Winnipeg, with the object of creating a better feeling and a closer relationship between the exchange and the exhibitor. Mr. Barret plans to have each member contribute 50 cents per week, and from time to time to use this money for a lunch or dinner together at a good hotel, where ideas can be exchanged, and questions pertaining to the business discussed.

Alhambra Theater and Hotel Building Splendid Theater.

The Alhambra Theater and Hotel company has been incorporated with a capital of $300,000. Plans are being prepared for a magnificent brick and terra cotta building, to be erected at a cost of approximately $150,000.

The building is to contain a first class hotel, ballroom, picture play house designed on the most up-to-date plans, and conveniences, seating 1,000, five stores and seven suites of offices.

New Company at Norfolk, Va.

The Granby Pictures company has been granted a charter to engage in the motion picture business in Norfolk, Va. The amount of its capital is to range from $5,000 to $15,000. The president of the concern is C. C. Jones, while L. I. Priest is the secretary and treasurer. Both of these officials are located in Norfolk.

Between Ourselves

The MOVING PICTURE WORLD embodies an abiding faith in the future of this great industry, but realizes that the permanent welfare of the art must ever be maintained on clean pictures and honest and upright business methods.

It has seen those in the industry gradually disappear who have tried to secure a few paltry dollars with debasing and questionable film productions.

Likewise those who have attempted to secure these same few dollars by juggling with the usual business standards of honesty and fair dealing and who have far too long made the whole industry and those connected with it shining marks for ridicule in most business circles.

Surely but steadily, however, the industry is coming into its rightful place among the great and stable businesses of the country.

Our advertising columns represent, as they always have, the best, the most reliable and dependable firms in the trade. These firms are placing higher standards of excellence behind their product and are giving greater value for value received than was considered possible a few years ago.

Ever since its beginning this paper has carried more advertising than any other publication in this field.

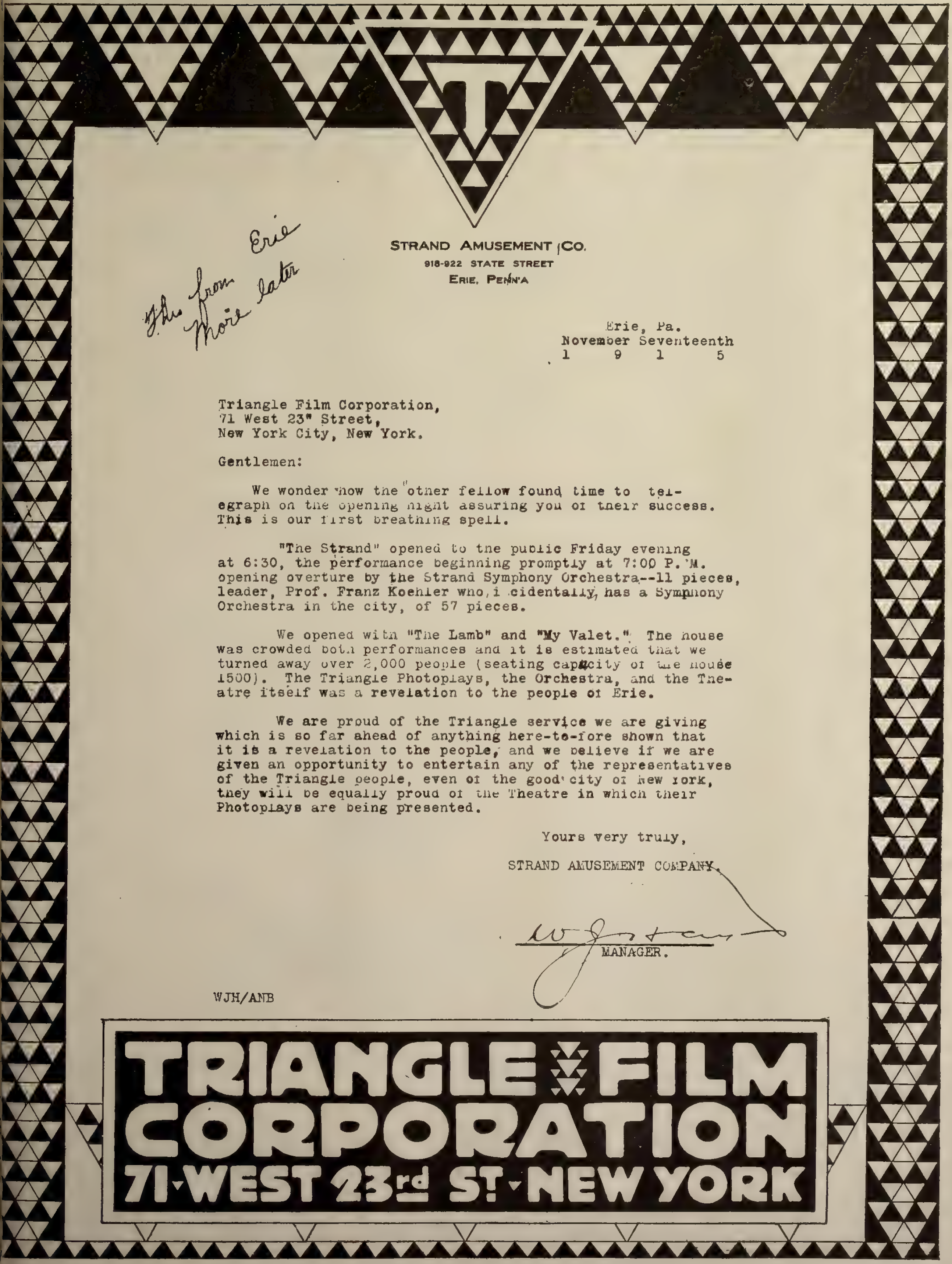
It is now carrying considerably more advertising each week than any other trade paper devoted to the amusement field.

Even then it could carry several more pages every week if it were willing to extend unlimited credit or take down its "NO TRUST" sign.

It also could carry more advertising most every week if it were willing to sacrifice its ideals in regard to clean pictures. It has refused hundreds of dollars worth of such copy within the past two years alone.

It expects to maintain its standard at a still higher level BECAUSE the standard of the whole industry is being raised to higher levels.

Success Through Merit



Thks from Erie
More later

STRAND AMUSEMENT CO.
918-922 STATE STREET
ERIE, PENN'A

Erie, Pa.
November Seventeenth
1 9 1 5

Triangle Film Corporation,
71 West 23" Street,
New York City, New York.

Gentlemen:

We wonder how the other fellow found time to telegraph on the opening night assuring you of their success. This is our first breathing spell.

"The Strand" opened to the public Friday evening at 6:30, the performance beginning promptly at 7:00 P. M. opening overture by the Strand Symphony Orchestra--11 pieces, leader, Prof. Franz Koehler who, incidentally, has a Symphony Orchestra in the city, of 57 pieces.

We opened with "The Lamb" and "My Valet." The house was crowded both performances and it is estimated that we turned away over 2,000 people (seating capacity of the house 1500). The Triangle Photoplays, the Orchestra, and the Theatre itself was a revelation to the people of Erie.

We are proud of the Triangle service we are giving which is so far ahead of anything here-to-fore shown that it is a revelation to the people, and we believe if we are given an opportunity to entertain any of the representatives of the Triangle people, even of the good city of New York, they will be equally proud of the Theatre in which their Photoplays are being presented.

Yours very truly,

STRAND AMUSEMENT COMPANY.

MANAGER.

WJH/ANB

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Calendar of Daily Program Releases

Releases for Weeks Ending December 4 and December 11

(For Extended Table of Current Release Dates See Pages 1738, 1740, 1742.)

General Film Company.

Current Releases

MONDAY NOVEMBER 29, 1915.

	(Serial No.)
ESSANAY—The Night of Souls (Special—Three parts—Drama)	19577-8-9
KALEM—The Luring Lights (Special—Four parts—Drama)	19569-70-1-2
LUBIN—The Legend of the Poisoned Pool (Drama).	19580
SELIG—Just As I Am (Special—Two parts—Drama)	19573-4
SELIG—Hearst-Selig News Pictorial No. 95, 1915 (Topical)	19576
VITAGRAPH—One Plus One Equals One (Comedy).	19575

TUESDAY, NOVEMBER 30, 1915.

BIOGRAPH—Count Twenty (Special—Two parts—Drama)	19589-90
ESSANAY—The Losing Game (Special—Three parts—Drama)	19581-2-3
KALEM—Only A Country Girl (Comedy)	19588
LUBIN—Which Is Which? (Comedy)	19587
SELIG—Bad Man Bobbs (Western—Drama)	19584
VITAGRAPH—The Mystery of the Empty Room (Special—Two parts—Drama)	19585-6

WEDNESDAY, DECEMBER 1, 1915.

BIOGRAPH—The Hungarian Nabob (Special—Four parts—Drama)	19599-60-1-2
EDISON—The Magistrate's Story (Drama)	19591
ESSANAY—The Fable of "The Low Down Expert on the Subject of Babies" (Comedy)	19594
KALEM—A Voice in the Wilderness (No. 2 of the "Stingaree" Series) (Special—Two parts—Dr.).	19592-3
LUBIN—The Taint (Special—Three parts—Drama).	19596-7-8
VITAGRAPH—A Scandal in Hickville (Comedy)	19595

THURSDAY, DECEMBER 2, 1915.

BIOGRAPH—His Emergency Wife (Comedy—Dr.)	19603
ESSANAY—Jack Spratt and the Scales of Love (Comedy)	10604
LUBIN—The Silent Man (Special—Two parts—Dr.).	19605-6
MINA—The $50,000.00 Policy (Comedy)	19609
SELIG—The Love of Loti San (Special—Three parts—Drama)	19610-1-2
SELIG—Hearst-Selig News Pictorial No. 96, 1915 (Topical)	19608
VITAGRAPH—The Conquest of Constantia (Comedy—Drama)	19607

FRIDAY, DECEMBER 3, 1915.

BIOGRAPH—My Hero (Drama) (Biograph Reissue No. 26)	19620
EDISON—Life's Pitfalls (Special—Three parts—Drama)	19613-4-5
ESSANAY—The Burglar's Godfather (Comedy—Drama)	19616
KALEM—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series) (Drama)	19617
LUBIN—With Stolen Money (Drama)	19619
VIM—Love, Pepper and Sweets (Comedy)	19621
VITAGRAPH—The Home Cure (Comedy)	19618

SATURDAY, DECEMBER 4, 1915.

EDISON—Microscopic Pond Life (Educational)	19622
—The Sufferin' Baby (Comedy)	.....
ESSANAY—The Private Wire (Special—Two parts—Drama)	19623-4
KALEM—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad Series) (Dr.)	19629
LUBIN—And the Parrot Said ——? (Comedy)	19625
SELIG—A Jungle Revenge (Jungle-Zoo Animal—Drama)	19630
VITAGRAPH—Cal Marvin's Wife (Broadway Star Feature Special—Three parts—Drama)	19626-7-8

General Film Company.

Advance Releases

MONDAY, DECEMBER 6, 1915.

ESSANAY—Title not reported.
KALEM—The Money Gulf (Special—Three parts—Modern—Drama).
LUBIN—The Other Sister (Drama).
SELIG—Chronicles of Bloom Center, No. 5, "The Run on Percy" (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 87, 1915 (Topical).
VITAGRAPH—Her Last Flirtation (Comedy).

TUESDAY, DECEMBER 7, 1915.

BIOGRAPH—A Woman Without Soul (Special—Two parts—Drama).
ESSANAY—Title not reported.
KALEM—Minnie the Tiger (Burlesque—Comedy).
LUBIN—Playing the Same Game (Comedy).
SELIG—Order (Drama).
VITAGRAPH—Wasted Lives (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, DECEMBER 8, 1915.

BIOGRAPH—A Poor Relation (Special—Three parts—Drama).
EDISON—Mary (Drama).
ESSANAY—Title not reported.
KALEM—The Black Hole of Glenranald (No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
LUBIN—The Web of Hate (Special—Two parts—Drama).
VITAGRAPH—Sonny Jim's First Love Affair (Comedy—Drama).

THURSDAY, DECEMBER 9, 1915.

BIOGRAPH—The Masterful Hireling (Drama).
ESSANAY—Title not reported.
LUBIN—The Ogre and the Girl (Special—Three parts—Drama).
MINA—Forty-Five Minutes From Nowhere (Comedy).
SELIG—Hearst-Selig News Pictorial No. 98, 1915 (Topical).
VITAGRAPH—Sam's Sweetheart (Drama).

FRIDAY, DECEMBER 10, 1915.

BIOGRAPH—The Painted Lady (Drama—Biograph—Reissue No. 27).
EDISON—Her Inspiration (Special—Three parts—Drama).
ESSANAY—Title not reported.
KALEM—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series (Drama).
LUBIN—The Stool Pigeon (Drama).
VIM—Strangled Harmony (Comedy).
VITAGRAPH—Rooney's Pipe Dream (Comedy).

SATURDAY, DECEMBER 11, 1915.

EDISON—The Lone Game (Drama).
ESSANAY—Title not reported.
KALEM—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Bashful Billie (Comedy).
SELIG—The Baby and the Leopard (Jungle—Zoo Animal—Drama).
VITAGRAPH—Hughey of the Circus (Special—Two parts—Comedy).

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BIOGRAPH COMPANY
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NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending December 4 and December 11

(For Extended Table of Current Releases See Pages 1738, 1740, 1742.)

Universal Film Mfg. Co.

SUNDAY, NOVEMBER 28, 1915.	*Serial No.*
LAEMMLE—Inside Facts (Drama).................	01002
L-KO—No release this day.	
REX—The Kingdom of Nosey Land (Three parts—Fairy Tale)	01001
MONDAY, NOVEMBER 29, 1915.	
BROADWAY UNIVERSAL FEATURE—The Supreme Test (Five parts—Modern Drama)..............	01004
NESTOR—Operating on Cupid (Comedy)...........	01005
UNIVERSAL SPECIAL FEATURE—The New Adventures of Terence O'Rourke, No. 2 "When A Queen Loved O'Rourke" (Two parts—Drama)..	01020
TUESDAY, NOVEMBER 30, 1915.	
GOLD SEAL—The Phantom Fortune (Three parts—Drama)	01006
IMP—Safety First and Last (Comedy)............	01007
REX—No release this day.	
WEDNESDAY, DECEMBER 1. 1915.	
ANIMATED WEEKLY—Number 195 (Topical)......	01010
L-KO—Lizzie's Watery Grave (Juvenile-Comedy)...	01009
VICTOR—He Was Only a Bathing Suit Salesman (Three parts—Comedy)	01008
THURSDAY, DECEMBER 2, 1915.	
BIG U—No release this day.	
LAEMMLE—Gilded Youth (Three parts—Drama)...	01011
POWERS—The Three Jeanettes (Vaudeville Act).	
—The Life of the Salamander (Ditmar's Educational)	01012
FRIDAY, DECEMBER 3, 1915.	
LAEMMLE—The Devil and Idle Hands (Drama)....	01014
NESTOR—No release this day.	
POWERS—His Good Name (Two parts—Heart Interest Drama)	01013
SATURDAY, DECEMBER 4, 1915.	
BISON—The Connecting Link (Two parts—Western Drama	01015
JOKER—Mrs. Prune's Boarding House (Comedy)..	01016
POWERS—No release this day.	
SUNDAY, DECEMBER 5, 1915.	
LAEMMLE—Does It End Right? (Drama)..........	01018
L-KO—A Saphead's Revenge (Comedy)............	01019
REX—Under a Shadow (Two parts—Mystery—Dr.).	01017
MONDAY, DECEMBER 6, 1915.	
BROADWAY UNIVERSAL FEATURE—The White Scar (Five parts—Drama)	01021
NESTOR—Their Quiet Honeymoon (Comedy).......	01022
UNIVERSAL SPECIAL FEATURE—The New Adventure of Terence O'Rourke No. 3 "The Road to Paradise," (Two parts—Drama)..............	01037
TUESDAY, DECEMBER 7, 1915.	
GOLD SEAL—Idols of Clay (Three parts—Heart Interest—Drama)	01023
IMP—Slim, Fat or Medium (Comedy)..............	01024
REX—No release this day.	
WEDNESDAY, DECEMBER 8, 1915.	
ANIMATED WEEKLY—Number 196 (Topical)......	01027
L-KO—Sin on the Sabbath (Two parts—Comedy)...	01026
VICTOR—The Awakening of Patsey (Drama)......	01025
THURSDAY, DECEMBER 9, 1915.	
BIG U—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama)	01028
LAEMMLE—No release this day.	
POWERS—The Frolic of the Marionettes (Vaudeville Act)	01029
—Nature's Monstrosities (Ditmar's Educational)	.....
FRIDAY, DECEMBER 10, 1915.	
IMP—The Little Lady Across the Way (Two parts—Comedy-Drama)	01030
NESTOR—Keeping It Dark (Comedy)...............	01032
REX—The Power of Fascination (Mexican—Drama)	01031
SATURDAY, DECEMBER 11, 1915.	
BISON—The Lion's Ward (Three parts—Animal—Drama)	01033
JOKER—Title Not Decided........................	01034
POWERS—No release this day.	

Mutual Film Corporation.

SUNDAY, NOVEMBER 28, 1915.	*Serial No.*
CASINO—Widow Wins (Comedy)..................	04206
RELIANCE—The Friends of the Sea (Two parts—Drama)	04204-5
THANHOUSER—All Aboard (Comedy).............	04207
MONDAY, NOVEMBER 29, 1915.	
AMERICAN—The Silver Lining (Two parts—Drama)	04208-9
FALSTAFF—Foiling Father's Foes (Comedy).......	04210
NOVELTY— Charlie's Twin Sister (Comedy).......	04211
TUESDAY, NOVEMBER 30, 1915.	
BEAUTY—Billy Van Deusen and the Merry Widow (Comedy)	04215
GAUMONT—See America First, No. 12, Mohonk, N. Y. (Scenic).	
—Keeping Up With the Joneses(Cartoon)	04214
THANHOUSER—The Crimson Sabre (Two parts—Drama	04212-3
WEDNESDAY, DECEMBER 1, 1915.	
NOVELTY—Betty Burton M. D. (Comedy).........	04219
RIALTO—Lessons in Love (Three parts—Com.-Dr.)	04216-7-8
THURSDAY, DECEMBER 2, 1915.	
CENTAUR—Stanley Among the Voo Doo Worshippers (Two parts—Animal Drama).............	04220-1
FALSTAFF—Checking Charlie's Child (Comedy)....	04222
MUTUAL MASTERPICTURE—The Forbidden Adventure (Five parts—Drama) (No. 49).........	.....
MUTUAL WEEKLY—Number 48, 1915 (News)......	04223
FRIDAY, DECEMBER 3, 1915.	
AMERICAN—Spider Barlow Cuts In (Comedy-Dr.)	04226
CUB—A Shot Gun Romance (Comedy).............	04227
MUSTANG—Broadcloth and Buckskin (Two parts—Comedy-Drama)	04224-5
SATURDAY, DECEMBER 4, 1915.	
BEAUTY—Making Over Father (Comedy).........	04231
MUSTANG—Film Tempo (Three parts—Com.-Dr.).	04228-9-30
SUNDAY, DECEMBER 5, 1915.	
CASINO—A Tangle In Hearts (Comedy)............	04234
RELIANCE—The Stab Mystery (Two parts—Drama)	04232-3
THANHOUSER—The House Party At Carson Manor (Drama)	04235
MONDAY, DECEMBER 6, 1915.	
AMERICAN—The Water Carrier of San Juan (Two parts—Mexican—Drama)	04236-7
FALSTAFF—Minnie, the Mean Manicurist (Comedy)	04238
NOVELTY—A Janitor's Joyful Job (Comedy)......	04239
TUESDAY, DECEMBER 7, 1915.	
BEAUTY—Pretenses (Comedy—Drama)	04243
GAUMONT—See America First, No. 13, Providence and Newport, R. I. (Scenic).	
—Keeping Up With the Joneses (Cartoon)	04242
THANHOUSER—His Vocation (Two parts—Circus—Drama)	04240-1
WEDNESDAY, DECEMBER 8, 1915.	
NOVELTY—A Musical Mix-Up (Comedy)..........	04247
RELIANCE—Her Mother's Daughter (Three parts—(Drama)	04244-5-6
THURSDAY, DECEMBER 9, 1915.	
CENTAUR—Stanley In Darkest Africa (Two parts—Animal—Drama)	04248-9
FALSTAFF—Clarence Cheats At Croquet (Comedy).	04250
MUTUAL MASTERPICTURE—The Buzzard's Shadow, (American—Five parts—Military—Dr.) (No 50).	.....
MUTUAL WEEKLY—Number 49, 1915 (Topical)...	04251
FRIDAY, DECEMBER 10, 1915.	
AMERICAN—A Broken Cloud (Society—Drama)....	04254
CUB—Doctor Jerry (Comedy)......................	04255
MUSTANG—There's Good In The Worst of Us (Two parts—Western—Drama)	04252-3
SATURDAY, DECEMBER 11, 1915.	
BEAUTY—Nobody's Home (Comedy)	04259
CLIPPER—Curly (Three parts—Sociological—Dr.).	04256-7-8

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SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 89 (Nov. 8).—

White Plains, N. Y.—Monument built around a gun of the battleship Maine is unveiled by Daughters of the American Revolution.

Chicago.—Newsboys are guests of Cy de Vry, keeper of Lincoln Park Zoo, and leave in autos.

Artvin, Trans-Caucasia.—Russian troops enter the quaint old town of Artvin after its evacuation by the Turks. Cossack officers gather on the mountainside.

Russian destroyer sights a Turkish sailing ship in the Black Sea and fires shells to bring her to stop. Turkish crew is brought aboard the Russian destroyer.

Kragouvatz, Serbia.—Serbians at work in the Kragouvatz Arsenal shortly before the Austro-Germans captured that principal source of Serbian munitions.

Troy, N. Y.—Sophs of Rensselaer Polytechnic Institute capture flag from Freshmen after overcoming land guards and making them prisoners on a float.

Latest styles in fashions for outdoor sports and evening dress are posed exclusively for the Hearst-Selig News Pictorial.

Rockland, Me.—U. S. S. Nevada, largest dreadnaught type battleship in the world, is tested and proves her speed efficiency.

New York.—Naval Militia flying boat is launched and christened by Miss Olive Whitman, daughter of Gov. Charles S. Whitman.

Berkeley, Cal.—Police officers drill and instruct Junior Police in drill formations and marches. The Junior Police is an official branch of the regular police organization.

HEARST-SELIG NEWS PICTORIAL NO. 90 (Nov. 11).—

Chicago.—The United Societies' demonstration against Chicago Mayor's Sunday closing order is largest and in many respects the most spectacular street parade held in Chicago in recent years.

El Centro, Cal.—Cotton industry of southern California finds an increase in volume since the war.

Rockland, Me.—Naval officers put U. S. S. Nevada through first official tests. The Nevada proves herself swiftest of U. S. Navy.

Deer Island, Mass.—Guards of the House of Correction organize an efficient fire department to protect 1,500 prisoners.

San Francisco.—The steamer China leaves for the Orient. Being controlled by a Chinese corporation, it gives many Chinese who boycotted other lines, opportunity to go home.

Palo Alto, Cal.—Prominent society women take part in bazaar in open air to raise money for sufferers from the European war. Little Belgian children assist.

The famous German submarine U-29, commanded by Lieut. Otto Weddingen, leaves on fatal trip. A short time after departure wreckage of the U-29 was washed ashore near Christiana, Norway. Only motion pictures of a German submarine or commander ever shown in America. Also pictures of the bombardment and destruction of a Turkish fort.

In the Caucasus Mountains.—Long camel trains transport the Russians over the mountains. The soldiers toil through the narrow passes and over the steep roadways.

With the Russian Fleet in Black Sea.—Turkish man-of-war is set on fire by a shell from a Russian destroyer. Russian Black Sea Fleet bombards Turkish fortress and batteries. Pictures made from the deck of one of the attacking destroyer flotilla.

JUST AS I AM (Special—Two Parts—Nov. 29).—The cast: Wheeler Oakman, Harry Lonsdale, Will Machin, Eugenie Besserer, Edith Johnson and Frank Clark.

"Just as I am without one plea—"

A child is seated on his mother's knee while she sings the old hymn, "Just As I Am." From the boy there develops a man, who has forgotten his childhood days, and becomes a desperate criminal. Known as Wilson, he affiliates with two other crooks, Hungerford and Randall. In the holdup, Hungerford shoots his victim, and makes it appear that Wilson had performed the crime, and sends Wilson to prison for the rest of his life.

As the mill of the law keeps on grinding, Randall, another of the gang, becomes a convict. He meets Wilson in prison and tells him that Hungerford has reformed, and has settled down on a small farm in Wilson's home town. Wilson escaping from prison, comes to his mother's home, but is ashamed to enter. He goes down the main street. It is a Sabbath morning, and all the people are going to church. Wilson follows them and through the church windows hears them singing the hymn, "Just As I Am."

It recalls the days of his childhood, and takes the vengeance out of his heart. But thinking of the injustice done him by Hungerford, Wilson again resolves to kill the man. As he goes to Hungerford's home, and as he is about to kill him from a hiding place, Hungerford's little girl runs directly in front of a runaway team. Wilson snatches the child from beneath the horses' feet, and in doing so he is fatally injured. Broken and bleeding, he is rescued by his own mother and again by her knee he breathes his last. Hungerford recognizes the man he had wronged, and is left with a guilty conscience as punishment.

BAD MAN BOBBS (Nov. 30).—The cast: Pat Chrisman, Ethylyn Chrisman and Sid Jordan.

Bobbs, a meek citizen, spends a miserable life with his militant wife, Henrietta, and so he disappears. Arriving in a small western town, he sees Bloody Bill, a "bad" man, shoot up a saloon and gather up the gold and silver. He believes that Bloody Bill's game is easy, and resolves to do likewise.

Henrietta receives a telegram stating that her uncle in the west, had bequeathed her his ranch, and she sets forth to take possession. When she arrives at the ranch, she puts the cowboys to work, and they appeal to Bobbs, now known as a "bad man, who tells the boys that he can lick any woman. At the ranch Bobbs is confronted by no less a person than his Henrietta, who, after taking his artillery from him, makes him foreman of the ranch.

THE LOVE OF LOTI SAN (Special—Three Parts—Dec. 2).—The cast: Bessie Eyton, Edward J. Piel, Al. W. Filson, Virginia Kirtley, Richard Morris and Cecil Holland.

Harry Graham, a civil engineer, and Walter Arnold, a wealthy idler, are rivals for the love of Norine Marsden. Graham receives an offer from John Smedley, a business man, to represent the Smedley interests in Japan, but refuses the offer. Arnold proposes to Graham that they both learn their fate at a forthcoming social function to be given by Norine Marsden. Graham agrees. On the day of the party Graham and Arnold send flowers to Norine, each enclosing a note, asking the girl to carry the floral tributes to signify that she loves him. The notes become mixed by Norine's maid. Norine loves Harry Graham, and she selects what she believes to be Graham's flowers, but instead they belong to Arnold. When Graham sees the girl he loves wearing the flowers sent by another, he is downcast and when Arnold, later rejected by the girl, craftily informs Graham that he has been accepted, Graham resolves to go to Japan.

As the years pass, Arnold continues to be refused by Norine, while Harry Graham abjures all social pleasures in the Flowery Kingdom, thinking constantly of the girl he believes he has lost. One day a jinrikisha carrying Loti San, a young Japanese girl, collides with the jinrikisha occupied by Graham. Loti San is injured, and Graham carries her into the home of her father Okito. The little Japanese maiden falls in love with the American. One day when Graham calls at the home of Okito to see Loti San, he discovers the Japanese girl kissing a glove he has left there previously, and he comes to a realization of her love. He believes it is his duty to marry her, and he does so.

James Marsden, Norine's father, breathes his last, and Norine is advised by her physician to take a tour of the world. Eventually she arrives in Japan. Even the advent of a baby at the home of Harry Graham and Loti San fails to dispel thoughts of Norine from the mind of Graham. One day Graham and Norine meet. The flame of love brightens again. But Norine repulses the advances of Graham when he tells her that he is married. Graham continues to make desperate love to Norine, who again repulses him. But Graham's love for the American girl is discovered by little Loti San, who, with her baby, goes to the home of her father.

Norine urges Graham to return to his wife and baby, and tells him that she shall immediately leave the country. Graham, in desperation, wanders into a hut occupied by a victim of the Oriental plague. He gives the sufferer aid and contracts the disease from which there is no recovery. Word is brought to both Norine Marsden and Loti San that Graham is desperately ill at his home. Norine and Loti San and her baby reach Graham's home together. Despite the fact that Graham is calling her name in his delirium, Norine falters in the doorway and turns away. Loti San gives her baby to Norine to take away with her, and enters the sick room, there to sacrifice her own life in caring for her husband.

A JUNGLE REVENGE (Jungle Zoo Subject—Dec. 4).—The cast: Leo Pierson, Marion Warner, Lafayette McKee and Olga Celeste.

Elbert Carey, a trapper of wild animals, seeing the admiration of Dais, a native servant, for a jaguar, indicates that she may have it. The native woman secretly loves Elbert, but he is ignorant of this fact. Elbert has an admiration for Mabel Thorpe, daughter of James Thorpe, a coffee planter, and Mabel says that she wishes she knew more about wild animals and how they are trapped. Thorpe and his daughter accept an invitation extended by Elbert to spend the week's end with him in his jungle home.

When Mabel appears at Elbert's home, Dais is consumed with jealousy and when she sees Mabel in Elbert's arms, her hatred of the girl is increased. She vows to get rid of the girl. She asks Mabel to accompany her on a visit to a sick native. Then she releases the jaguar which follows Mabel to an isolated shack where Mabel closes the door just in time. As Mabel fires through the window on the animal, the bullet strikes Dais, who is hiding in the bushes, and she is killed. Elbert hears the shot and arrives just in time to save Mabel.

BIOGRAPH.

COUNT TWENTY (Special—Two Parts—Nov. 30).—The cast: Mary Malatesta, Jack Drumeir, Joseph McDermott, Ivan Christy, Gus Pixley, W. C. Robinson and Sidney D'Albrook.

The daughter of the old laborer has an ungovernable temper. When he dies suddenly, she is adopted by the contractor for whom her father has worked, and is given a place in the office. In her new home she is not permitted to indulge in tantrums. "Whenever you feel angry, county twenty before speaking," is the good advice of her foster mother, and by constant application of it she begins to get the better of her temper. The contractor's foreman tries to make love to her and is rebuffed. He becomes angry, and she gives him a slip of paper on which she has swiftly typed a message. It is: "When angry, county twenty before you speak." The contractor's son interferes as the foreman again approaches the girl, and bad blood is engendered.

The bank messenger brings the payroll, and the young man places the money in the safe, to which only he and his father hold the combination. His love for the girl leads him to tell her the combination, and the foreman, listening behind a door, copies the figures on the first piece of paper he can fish out of his pocket. It is the girl's typewritten message. To cast suspicion on his rival, the foreman engages two rockmen to burglarize the safe. They leave the paper on the floor, where it is found by the girl after the contractor has suspected his son of theft. She goes to the foreman and recovers the money, which she places where it will seem to have been overlooked. The foreman sends his hirelings to kidnap his rival, and the rockmen place their prisoner in an empty house. The girl, heartbroken by her

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lover's accusation that she took the money, leaves her foster parents and returns to her father's home—the empty house. She discovers her lover bound, and sets him free. Together they go for the sheriff, and the conspirators are rounded up.

THE HUNGARIAN NABOB (Special—Four Parts—Dec. 1).—The cast: Charles H. Mailes, Franklin Ritchie, Louise Vale, Madge Kirby, Irma Dawkins, Hector V. Sarno, Laura LaVarnie, Herbert Barrington and Gus Pixley.

Count John Karpathy, of Hungary, known as the Nabob by reason of his lavish entertainments, is stricken while entertaining the peasantry on his estate. Word is sent to his nephew and sole heir, Count Bela Karpathy, who is living riotously in Paris. As Bela is at the end of his resources, the news of his uncle's expected demise is more than welcome He starts for home. In a few days the Nabob recovers his health, to the great joy of all, and gives another feast in celebration. When the evening is on the wane, the whim seizes him to complete the feast at the inn. The innkeeper has long since retired, but is routed out, and the festivities begin. Bela's carriage breaks down near at hand, and he enters the inn. Meeting with the Nabob, whom he does not know, Bela explains his presence by showing the letter he received in Paris, and adds: "Thank Heaven the old fool is dead—I'll show them how to spend money." Thus insulted, the Nabob reveals his identity, and declares: "While the law won't let me disinherit you, you shall not get a penny while I live!"

Characteristically the Nabob commands that the inn, which is his property, be burned down, as it is contaminated by Bela's presence. In a neighboring town Bela is rejoined by his boon companions, who have struck up a flirtation with the notorious Meyer girls. The girls take him home and introduce him to their virtuous sister, Fanny. He seizes Fanny and kisses her against her will. The girls' father and their aunt Teresa intervene, and the old man asks Teresa to take his innocent child away from her sisters' influence. Then, in an apoplectic fit induced by excitement, he dies.

The Nabob's birthday approaches, and, in his loneliness, he extends to Bela forgiveness and an invitation. Bela replies that he cannot come, but adds: "May you soon find use for the gift I send you." In the presence of the guests the box is opened, and found to contain a coffin. Bela persecutes Fanny with his attentions, sending her a pearl necklace which she throws through the window. He follows her to church and hears her sing in the choir. Approaching Dame Kramm, the housekeeper, Bela remarks that Fanny's beautiful voice must be cultivated, and insists on paying for the lessons. When he refuses to take the money back, Aunt Teresa sends it to a newspaper, with the request that it be given to charity. The newspaper publishes the facts. The Nabob reads the story and, visiting Fanny, requests her to marry him, so that Bela's persecution may end. With her sisters' aid Bela entices Fanny to rooms where Matilda has pretended that she and Magda are living in poverty. As Bela is about to take her in his arms, Fanny calls, and the Nabob enters. "Let me introduce my husband," she says. For nonpayment of debts Bela is ostracized by his fellows. And he loses all hope of becoming the Nabob's heir, for Fanny presents her husband with a son, to the joy of Bela's enemies.

HIS EMERGENCY WIFE (Dec. 2).—The cast: Alan Hale, Jose Ruben, W. J. Butler, Vola Smith, Charles Bennett, Laura LaVarnie,

Because his rich uncle urges him to get married, George Haynes pretends to take a wife, and is flabbergasted when the old man writes that he is coming on a visit. After trying in vain to get some girl to accept him, he persuades a clubmate to play the part, and they move into the home of a friend whose parents are away. Uncle John arrives, accompanied by a ward, who becomes very intimate with "Mrs." George and thereby occasions much anxiety.

The climax is reached when George sees the girl, in deshabille, coming out of his disguised friend's room. The owners of the house return unexpectedly and discover "Mrs." George smoking a cigar while the others are out. In the midst of the excitement George confesses and tries to square things with Uncle John by offering to wed the girl, but she says she prefers "friend wife."

MY HERO (Dec. 3—Biograph—Reissue No. 26).—The cast: Henry Walthall, Charles H. Mailes, Harry Carey, Dorothy Gish, Kate Bruce, Robert Harron and Lionel Barrymore.

An Indian brave submits to the torture as the final test of his fitness, but loses his nerve and is driven out. In the white men's settlement, he is befriended by a frontiersman's son, who gives him food and a blanket. The boy is in love with a settler's daughter, but is not in favor with her father, who gives him a black eye and bids him begone. Indian Charlie snickers when he sees the black eye, and the boy grows angry.

To rehabilitate himself in the eyes of the tribe, Indian Charlie leads a war party in an attack on a camp. The attack is witnessed by the boy and his little sweetheart, whom he has persuaded to run away with him. They are captured by the Indians and about to be killed when Indian Charlie recognizes his benefactor. A searching party finds the runaways asleep in the woods, and the elopement is overlooked when the girl tells what a brave hero her lover has proved himself to be, in rescuing her from the Indians.

LUBIN.

THE LEGEND OF THE POISONED POOL (Nov. 29).—The cast: William J. Spencer, Adelaide Bronti, Jay Morley, George Routh, Vivian Caples.

To a pool on an Indian reservation come a number of travelers. As one of the girls is about to take a drink Lo, an Indian, stops her, declaring that the water is poisoned. Plied with questions, Lo relates the legend of the pool.

In the early days, there lived in the tribe Tiwaka, a Christian convert, and her paleface son, Paul. Paul wins the favor of the girl, Winitan, to the great displeasure of Undi, the Chief's son. Soon Winitan is converted, and the little trio of Christians often meet in prayer before the clay cross Winitan has modeled for Paul. Then comes the famine, and the people pray at the Kiva to the Great Spirit. Undi, nursing his vengeance against Paul, sees the latter praying to his Christian God, and reports the proceeding to the Medicine Man. After a struggle, during which the cross is broken, Paul is made prisoner for having incited the anger of the Great Spirit, and is condemned to death. Tiwaka, who has witnessed his capture, plans to save him.

Accordingly she has Winitan pour water on the sacred fire that constantly burns beneath the Kiva, and while the attention of the Indians is diverted to the dread sight, quickly releases Paul, who escapes with Winitan. Seeing how disconsolate Paul is at the loss of his cross, Winitan promises to have another for him in the ovens that night. Undi overhears and places a huge rattlesnake over the cross. When Paul reaches for the precious gift, he receives the fatal venom and staggers home to Tiwaka. In a frenzy, Tiwaka bathes his wound at the pool, but to no avail, for Paul dies in her arms.

The next morning, ridiculed by the Indians, among them Undi, Tiwaka tragically prays for a miracle to convince the unbelievers. Undi, laughing, drinks from the pool, and the next minute clutches his throat and dies in agony. Tiwaka, triumphant, causes the Indians to fall back in awe.

"And the pool has remained poisoned ever since," concludes Lo. The visitors, glad to have escaped an untimely end, liberally tip him. After they have gone, he laughs heartily, and pocketing the money, quaffs liberally of the water. The legend is his own invention!

WHICH IS WHICH? (Nov. 30).—The cast: D. L. Don, Florence Williams, Carrie Reynolds, William H. Turner and James Cassady.

Mr. Klotz is a photographic leech at picnics

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and fairs. Mr. Schmaltz is a wealthy business man, the czar of the delicatessen business. Schmaltz and Klotz look alike. A big picnic is given in honor of Schmaltz, and Klotz sets up his tent for business right at the edge of festivities. Schmaltz imbibes a bit too freely and strolls away from his hosts long enough to get mixed up in Klotz's picture place.

He butts into a picture while Klotz is getting a focus, and with its development Klotz deceived by the likeness to himself is driven nearly frantic trying to explain to himself how he got in a picture taken by himself. Missing the wayward beer drinker, Schmaltz, Lady Schmaltz sets out in search of him, and even she, in error, has her butler "capture" Klotz by mistake. Klotz receives all the upbraiding and incidentally a rattling good time at Schmaltz's expense. Even the wives of both men lead off the wrong husbands into many laughable situations before the error is discovered.

THE TAINT (Special—Three parts—Dec. 1). —The cast: James Vincent, Roy Sheldon, Valentine Grant, P. H. O'Malley.

Frank Boward, a profligate, forces his attentions on Mabel Stuart, who detests him. Bert, Mabel's brother, returns home after a visit to his college chums and brings with him Arthur Easton. Mabel and Arthur are attracted to each other. Mystery envelopes Mabel's mother and the daughter pleads with her father to tell her who her mother was but he refuses. Frank becomes jealous of Arthur. The Stuarts give a house party, at which Frank and Arthur are guests. Frank, having knowledge of Mr. Stuart's secret, plots to secure Mabel for his wife. When every one has retired, Frank tells her to step to his room and he will tell her who her mother was. She does and Frank discloses the fact that her mother was a negress.

Arthur, passing Frank's door, hears him moving about and stops. When the occupants of the room hear the knock Mabel rushes into the next room, but her shawl is caught in the door. Arthur enters, and is just about to go when he recognizes Mabel's shawl. She is brought out but refuses to explain. In the morning Arthur leaves the house heartbroken. Frank again forces his attentions on Mabel and tells her if she doesn't marry him he will tell the whole world her secret. Mabel is overcome, but agrees to marry Frank. Bert tries to persuade Mabel to give Frank up, but she refuses, so Bert refuses to attend the wedding.

On the night of the wedding the Stuart mill catches fire. Bert telephones to his father. The marriage is interrupted. The father tells Bert to secure the package with the photo in his desk at all costs. Bert risks his life and secures the package. The package contains Mabel's birth certificate and she learns that her mother was a white woman. They learn of Frank's perudy and he is driven out of the house. Frank tries to drown his troubles in drink and is shanghaied on board an ocean steamer. Out at sea they run short of water, Frank is sent ashore in a boat to get the fresh water and is attacked and killed by cannibals.

A mysterious lady calls at the Stuart home and Mabel recognizes her as her mother. The family are reunited and Arthur comes back to claim Mabel.

THE SILENT MAN (Special—Two parts—Dec. 2).—The cast: L. C. Shumway, George Routh, George Berrell, Melvin Mayo, Velma Whitman, Eleanor Blevins, Louis Fitz Roy.

Olga Kosloff, celebrated Russian actress playing in England, visits an insane asylum on the coast to study types. The warden suggests that perhaps Olga would be interested in "The Silent Man," a Russian who was picked up in a small boat on the open sea five years ago. When the warden takes her to see the man, Olga utters a cry of horror. She was leading woman in a Russian play. One night she received a note from her sister, Anna, who had become mixed up with Nihilists, and was under arrest. Anna in her note begged Olga to save her, and Olga visited the office of Volinine, Minister of Police. Volinine had just received a visit from Prince Sergius of the Russian court, who bribed him to discredit his brother, Prince Mikail, in the eyes of the Grand Duke Alexis, their uncle. The Grand Duke appointed Mikail to a position in the Czar's service and Sergius was jealous. So Volinine saw a chance to use Olga in his scheme to discredit Mikail. He told her if she would follow his instructions, he would allow her sister to go free, and Olga became his tool.

At a reception given by the Grand Duke, Olga was hired to entertain the guests. Mikail falls in love with her and, much to her surprise, Olga found that she returned his affection. One night Prince Sergius stole some government plans from the Grand Duke's desk. Then he and Volinine summoned Olga and told her to secret the papers on Mikail when he visited her that night, and when they left the theater to drop her cloak as a signal to several secret service men. Olga was forced to consent to save her sister. She induced Mikail to take the plans by telling him they were the manuscript of her new play which she wanted him to read. The Grand Duke discovered his loss, and when the plans were found on Mikail the Duke was wrought up at the knowledge that there was a traitor in his family. The Grand Duke ordered Mikail led to the torture cell to be branded before he was cast adrift.

The next day Olga visited Volinine and begged for the release of her sister. For answer he told her to look out of the window. She did so and saw Anna in chains on the way to Siberia. In a rage, Olga turned to kill Volinine, but his guards led her away. And now she has again met Mikail, a pitiful wreck of a man. That night she secures the warden's keys and goes to Mikail. In the moonlight from the barred window, the crazed man recognizes her. Olga tells him she has come to save him and he goes off with her. On a desolate stretch of beach, Mikail turns to Olga furiously and she knows that he is going to kill her. But she does not try to escape. They get into a small boat, and after they are well out Mikail casts away the oars. The last scene shows the two wrecked souls drifting onward with hundreds of sea gulls hovering over them.

WITH STOLEN MONEY (Dec. 3).—The cast: Lucille Younge, J. A. Morley, Benjamin Horning, Melvin Mayo, Mary Creighton.

Tom Turner, teller in the village bank, is engaged to Ruth Dale, the doctor's daughter. A widow, Mrs. Will O'Wisp, seeks seclusion in the village. Tom meets the widow and is fascinated. Tom forsakes Ruth. The widow announces to Tom that she intends to return to the city. Tom breaks into a wild outburst and frightens her into a promise to remain. The widow immediately makes preparation for a quick departure. Tom rushes to the bungalow where the widow has been living only to find her gone.

The widow back amid the bright lights takes up her old round of merriment with Phil Dorne, an admirer. She meets Ruth, who is visiting relatives. Tom steals from his bank and follows the widow to the city. Tom's head is turned and he spends his stolen money in high life. Ruth has attracted the attention of Phil, the widow's admirer. The widow, jealous of Phil, lures Tom on in order to hurt Ruth.

Detectives are on Tom's trail, and on the

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night he is giving a farewell dinner they locate him. Ruth learns of Tom's theft and tries to find him in order that she may warn him. At Tom's dinner the detectives arrest him, but he breaks away and flees. Ruth has found Tom's dinner party and, seeing the situation, turns away broken-hearted. She throws herself from a pier just as Tom, fleeing the officers, dashes toward her and dives after her. They are both drowned and washed up on the beach, where they are found by the widow walking along with her gallant Phil.

AND THE PARROT SAID——? (Dec. 4).—The cast: Billie Reeves, Arthur Matthews, Richard Wangemann, Patsy De Forest, Clara Lambert, Charles Griffiths.

Lawyer Thompkins requests Wilkens to come to his office. Wilkens does so and learns that his wealthy uncle is dead. Thompkins tells him the will will be read the next day, but that in the meantime Wilkens must take care of Polly. Wilkens asks how old Polly is and is told eighteen. He is disappointed, however, when he finds Polly is not a girl but a parrot. The parrot is brought in and when it nips Wilkens' finger Wilkens conceives a strong dislike for it.

Wilkens takes the parrot home and then learns that parrots live a hundred years. His sweetheart and her Puritan mother call and are so horrified by the conversation of the parrot which they think it has learned from Wilkens that the engagement is broken. Wilkens can't find it in his heart to kill the parrot, so he gives it to the janitor. The janitor sells it to the owner of a bird store, who later sells it to Angelian Mortimer, a lady upstairs over Wilkens.

Wilkens goes to Thompkins, who informs him that by the terms of the will he gets $5,000 a year as long as he keeps the parrot, and he remembers he has lost the parrot. He learns that the owner of the bird store who bought it from the janitor has sold it to an unknown man, and he gives up his $5,000 a year for lost. He presently receives a note from the lawyer, who is going to call to give a check and see the parrot. He decides to get a substitute—another parrot, and rushes out to get one. Unknown to him, the same idea occurs to his valet and the janitor. When the lawyer arrives he finds Wilkens with a parrot. Immediately the janitor brings another and the valet a third. Thompkins realizes he is being tricked and refuses to give up the check.

Meanwhile Angelian, above, has been horrified by the conversation of the parrot and has put it on the fire escape, where all the neighbors throw things at it. The parrot yells police. Wilkens hears this, looks up, recognizes his bird and steals it. Thompkins is satisfied and gives Wilkens his check, and eventually he gets his girl back.

THE OTHER SISTER (Dec. 6).—The cast: Joseph W. Smiley, Lilie Leslie, Sybil Forrest, Donald Paulding, Flora Lea, Wm. Cohill.

Jane Forrest is the assistant editor of "The Evening Blade," owned and managed by Henry Arnold, who has come to depend upon Jane as his "right-hand man." Though Arnold likes Jane well enough, and finds her companionable as well as efficient, he never guesses that she is hiding a love for him. Jane's sister, Sybil, has caused her many hours of worry through thoughtless affairs with men, and though Sybil has done nothing wrong, Jane would welcome her marriage to some man who would protect her from danger. Jane especially fears Donald Paulding. Sybil breaks her promise not to see Paulding, and goes with him to a cafe.

The same evening Arnold invites Jane to go to supper with him. Jane pleads that she is not dressed for supper, but Arnold tells her that she does not have to "doll up" for him. They are just pals. Jane then knows that her love for Arnold is hopeless. They go to the same cafe, and meet Sybil and Paulding. Arnold becomes interested in the younger girl and Sybil at length marries Arnold.

But the younger girl has long been used to pleasure and finds life with Arnold more than dull. To her the climax is reached when Arnold finds it necessary to break a theater engagement and return to the office. Arnold thinks of Sybil's loneliness and 'phones Jane to go and spend the evening with her. When Jane reaches the house she finds that Sybil has gone out with Paulding. She remains, however, and when Sybil and Paulding return, she surprises them in embrace in the hallway. At this point, Arnold reaches the house, and finds the three in a tense situation.

Jane saves Sybil by declaring that Paulding had come with her. While Arnold is away on business Sybil plans with Paulding to elope. Jane learns of their plan and determines to thwart it. At a dance given by Sybil, Jane appears stylishly gowned and carries all the men before her. She ensnares Paulding, in accordance with her plan, and Sybil discovers her admirer proposing to her sister, under the influence of Jane's intimation that she has saved a great deal of money. Sybil bursts into a rage, but is met with a cool rejoinder from Jane. Sybil sees her mistake and rushes to her room. Jane's purpose accomplished, she immediately 'phones Sybil, but is met with a sniff of disdain, and Sybil turns from the 'phone to rush into the arms of her returning husband. Arnold tells her that he is going to retire from the paper and turn it over Jane, as that is all she thinks about.

PLAYING THE SAME GAME (Dec. 7).—The cast: D. L. Don, Florence Williams, Carrie Reynolds, Bartley McCullun, Mary Rowland.

A misleading note which Mrs. Recentwed received and which Mr. Recentwed unfortunately found one morning aroused the poor husband's jealousy. Mr. Recentwed's business partner ridiculed him for his primitive methods and advised that the sure way to punish an erring wife was to play her same game. Mr. Recentwed was at last persuaded to try the plan. Her actions had made it obvious that Mrs. Recentwed intended to entertain a certain "Harry Leiber" at her home at four o'clock on the afternoon of the day that the note was found, so Mr. Recentwed was obliged to hurry some to find "the other woman."

He tried his maid at first but with dire results. Then his stenographer, but vowing vengeance, she left his employ. Next he went to an employment agency. But when he tried to explain his mission to two fair maids direct from Erin's Isle, he met with sad disaster. Quite desperate he wound his way to the Marriage Bureau and told the broker that he, a widower, wanted a prospective bridge quickly.

Becky, long on the waiting list, quickly responded. Mr. Recentwed winced when the lady, an Amazon, greatly lacking in beauty, appeared, but as there was not time to be discriminating, he closed his eyes, braced himself and led the lady forth. A few moments before four o'clock, the time set for the arrival of the wife and her "lover," Mr. Recentwed led Becky to a settee within sight of the front door, and gingerly began making love. A most loving attitude was discovered by wifey as she appeared in the doorway, followed by the lover, her college chum, "Harry" Leiber, otherwise known as Miss Harriet Leiber. Weeping, shrieking and demanding explanations began and when Becky realized that she had been fooled, her Amazonian strength became evident. A bruised, tattered Mr. Recentwed and a wrecked house was the consequence. Not until complete demolishment did Becky depart. With difficulty then did the innocent mischief maker bring order out of chaos. But it was a tattered chastened spouse that was at last forgiven by a justly indignant Mrs. Recentwed.

THE WEB OF HATE (Special—Two parts—Dec. 8.).—The cast: Helen Eddy, Melvin Mayo, L. C. Shumway, Robert Gray, George Routh.

Louisa, a street singer, is the daughter of Sylvester Pordoni, an Italian shoemaker. Pordoni is a member of a secret organization, at the head of which is Otho Benfilo. His son, Antonio, is in college and is ignorant of his father's connections. Pordoni breaks with the Council and they try to get him back. He refuses and the death penalty is imposed upon him. Louisa pleads with Bonfilo to intervene, but Bonfilo is helpless, as the word of the council is law. Louisa finds her father dead. Feeling that Bonfilo is responsible, she goes to his home to avenge her father. She is cheated in this by the natural death of Bonfilo and she turns her hate upon Antonio. Antonio is recalled from college by the death of his father and takes up his life at home.

Louisa, thrown upon her own resources, takes an engagement in a cafe as entertainer. Antonio visits the cafe one night and is recognized by Louisa. Under the guise of being friendly, she secretes in Antonio's pocket a bracelet belonging to her. Then she sets up

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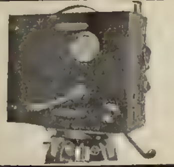

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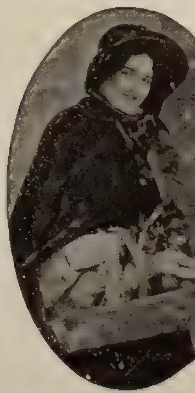

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a cry of thief. The bracelet is found in Antonio's pocket and he tries to fight his way out. The gangsters in the cafe are rough fellows and when the police come there is a free-for-all fight. A policeman is killed and a rush follows that clears the place, leaving Antonio, a senseless, beaten pulp.

Louisa's hate, satisfied, turns to pity for the wreck she has caused, and to make amends in a way she hides him in her home and begins to nurse him back to health. His appearance is marred forever, however, by a broken nose and many scars. The blows on his head have induced brain fever and it is many weeks before he regains consciousness. During this time Louisa has been nursing him and has grown to love him. The police search for him as the murderer of the policeman and she knows he will be convicted if he is taken. At last he is able to get out. When he sees the havoc Louisa's hatred has wrought in his appearance, his hate for her becomes intensified and it is with difficulty that he restrains himself from killing her. Hounded by the police, Antonio is hidden by members of the Council. The police learn of his hiding place. Antonio is caught in a trap and is in a fair way of being killed when Louisa imposes her body between and takes the ball that was meant for him. Antonio makes his escape, but remembering that Louisa cared for him when he was unable to care for himself, returns to take her to a place of safety. He finds her and his anxiety awakens the spark of love that has been smouldering and they travel through life together.

THE OGRE AND THE GIRL (Special—Three parts—Dec. 9).—The cast: Bernard Siegel, Kempton Greene, James J. Daly, Marie Sterling, Geraldine O'Brien, Clarence J. Elmer, James Cassady.

This Ogre was not he of the fairy tales, but a kindly wealthy man of forbidding face to whom those who did not know him gave the name. Tiring of loneliness he decided to marry, and wooed the Girl who lived at the foot of the hill. On account of his great wealth the Girl's parents encouraged his suit, but she shrank from him and sought the solitude of her beloved glens and brooksides.

Here she encountered her ideal lover in the person of a young surveyor and to these two came love at first sight. Their wooing, however, was soon interrupted by one long discarded, who had come back from afar again to press his suit. A fight ensued between the two young men, in which the surveyor was seriously injured and the Girl had him taken to her home. A forest fire is started by the carelessly thrown matches of the Discarded One and the flames soon spread to the Girl's home. The Girl attempts to carry her lover to safety but fails. The Discarded One saves the Girl, but leaves his helpless rival to die, apparently.

The lover is saved, but the Ogre discovers that it is his rival. He decides to destroy that life, and mixes in a glass all of the powders of a dangerous sleeping draught instead of one. The Girl, entering the room to resume her vigil at the bedside, the Ogre instructs her how to administer the draught. Just as she lifted the glass the Ogre repented and brushed the glass aside. When the lover recovered, he learned that the Girl was already preparing to fulfill her promise to wed the Ogre. The wedding day came and the guests were assembled in the great drawing room to witness the ceremony, when from the garden outside there came the discordant pandemonium of a mob, led by the Discarded One, who had organized a "shivaree."

Stung to the soul by this untimely insult, the Ogre delayed the ceremony, rushed out into the garden, fired into the crowd and wounded the Discarded One. Then, when he submitted to arrest, returning to the drawing room, he placed the hand of the Girl in that of her lover and passed out into the night a prisoner. There was no ceremony that night, but two days later the Lover and the Girl were man and wife and the Ogre deeded to them his beautiful Castle as a wedding gift.

THE STOOL PIGEON (Dec. 10).—The cast: L. C. Shumway, George Routh, Velma Whitman, Robert Gray.

Hickey, a contemptible character, acts as a spy for the police, keeping them posted concerning the doings of the crooks with whom he consorts. In return, the police, although they despise him, pay him small sums of money for expenses. Threatened with the loss of this source of income because he is growing less useful to the police. Hickey is at his wit's end. He discovers an apartment house where a burglary might easily be committed and decides to frame up a robbery to make himself solid with the police.

Joe King, a laborer out of employment, is the unfortunate whom he picks for the scapegoat. King is persuaded to join Hickey in the robbery, but Hickey first notifies the police. When the two attempt to rob the house, a police trap is sprung and both are arrested.

Subsequently at the police station King is locked up and Hickey is released. Benny, the pickpocket, has seen King with Hickey. He knows that Hickey is a police spy. The day following King's arrest, Benny is caught in the act of robbing a woman's purse and thrown in jail. Both Benny and King are convicted on the same day, and a detective starts to the penitentiary with them handcuffed together.

Meanwhile, Hickey has learned that King has a pretty wife who cannot understand what has become of her husband. On the way to the penitentiary the detective is obliged to wait with his prisoners at a railroad junction. He handcuffs them to a baggage truck while he stretches his legs on the platform. Meanwhile King has learned from Benny how he was tricked by Hickey. Seizing a moment when the detective is at the far end of the platform Benny slips his small hand out of the cuff, releasing both him and his companion. The prisoners flee in opposite directions. The detective pursues Benny and ultimately captures him, but King makes good his escape. He returns on foot to the city and visits his home, arriving just a few moments after Hickey. Hickey is forcing his obnoxious attentions on Mrs. King when King enters the room. A fight between the two men takes place in the room, during which Hickey receives a smashing blow in the face which staggers him backward through the window. He falls three stories to the sidewalk. He is taken to the police hospital and King is rearrested, but in the hospital Hickey, being told that he is dying, makes a full confession.

BASHFUL BILLIE (Dec. 11).—The cast: Billie Reeves, Carrie Reynolds.

Bashful Billie, a bashful bachelor, lives alone and spurns the company of woman. One night his friends persuade him to attend a reception. There he meets Frances Walton, but being unaccustomed to "ball room chatter" he makes many slips and then a getaway in terror. Restaurant food brings on indigestion, and Billie consults his physician. Exercise is recommended and the name of Dr. Walton, a physical culture expert, is suggested. Billie transforms his home into a gym. and sends his butler for Dr. Walton. When the doctor arrives Billie discovers in the physical culture instructor Frances Walton of the reception. Cornered, he accepts and begins the vigorous exercise prescribed. The hardening of muscles brings softening of the heart, and Billie gradually realizes that the love bug has bitten him.

With a tremendous effort he hikes himself to the marriage license bureau and returns determined to win her on the next visit. He rehearses the proposal with a mirror and keen for the effort comes down to meet the doctor. Bing! goes the courage and he makes another flight in embarrassment. Frances, however, finds the license dropped in his excitement and, herself in love with Billie, she summons a long bearded dominee, who arrives, and together they corner Billie in his gym. With the butler as a witness they recite "Love, Honor and Obey."

MINA.

"FORTY-FIVE MINUTES FROM NOWHERE" (Dec. 9).—Weary Willie is a happy tramp but is a trifle sleepy. He seeks a park bench for a slumber and falls asleep next to a colored man.

If we could all have the dreams of Weary Willie, we'd be willing to sleep on park benches, too! He is transplanted to Nowhere where he is presented with a beautiful harem. He sees an oriental maiden he wants to marry—and, thinking her to be the Rajah's wife, he confesses his love for her to the Rajah. The Rajah promises to give Willie his wife if he can shoot the apple from one of the colored servant's heads. William Tell has nothing on Willie and Willie wins the Rajah's wife. But the wife isn't this beautiful young girl but an old indescribable mass of ugliness. Willie has had enough and is escaping pursued by the colored servant when—

He wakes up.

VIM.

"STRANGLED HARMONY" (Dec. 10).—Ethel a penniless orphan upon the death of her father, goes to her Uncle Greedy Grab's home to live. With her is a note from the attorneys telling the Uncle "she has music born in her," but the only music to Grab's ear is the jingle of coin in his pocket. So Ethel becomes the household drudge.

Jabbs, the handsome stranger, happens to pass that way, and, seeing Ethel, falls in love with her. Having plenty of money he is acceptable to Uncle Grab, but not to Ethel, whose soul is full of music. Pokes, the fiddler, is the apple of her eye. Pokes sees that he can never hope to win out without coin, so when Mr. Rich offers to buy his fiddle for $1,000 Pokes

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doesn't let the grass grow under his feet but consummates the bargain then and there.

Returning to Ethel with a bunch of greenbacks, she tells him she ceases to love him without his fiddle. Pokes starts out to recover it. Meanwhile Jabbs wins Ethel's hand and Pokes returns with the fiddle only to find Ethel married to Jabbs.

Pokes dreams of the happiness he has missed; but he doesn't know that Jabbs is Ethel's henpecked husband, the father of ten children, all with music born in them and their mother trying to bring it out—while Jabbs labors over the wash tub. Pokes doesn't realize that it is sometimes better we do not get what we strive for the most, for Ethel improves her mind by reading novels and the children make father's life miserable improving their musical education.

KALEM.

A VOICE IN THE WILDERNESS (No. 2 of "Stingaree" Series—Special—Two Parts—Dec. 1).—The cast: True Boardman, Paul C. Hurst, Marin Sais, Ollie Kirkby, Thomas Lingham and Frank Jonasson.

Like a flash out of his old life in England, Stingaree, riding close to the settlement, hears the voice of Ethel, his former sweetheart. The two meet face to face, and the bushranger learns that Ethel, forced by family misfortune to earn her own livelihood, has come to Australia to become a companion to Mrs. Clarkson. Stingaree is informed that there is to be a concert at which Mrs. Clarkson will sing.

That night, Stingaree and his partner, Howie, burst in upon the audience while Mrs. Clarkson is singing. Holding the people at pistol's point, Stingaree compels Ethel, seated next to Mrs. Clarkson, to mount the platform and sing. Sir Julian Crum, a famous musician touring Australia, accompanies the girl on the piano.

The song ended, Stingaree and Howie flee. Clarkson follows Stingaree and attempts to shoot the bushranger, only to find his weapon unloaded. Later, Ethel, whose voice has made a tremendous impression, confesses to having extracted the cartridge from the weapon. The ovation which followed Ethel's singing, together with the fact that Stingaree had eluded her husband, arouses Mrs. Clarkson's ire and she discharges Ethel. Sir Julian promptly engages the girl to accompany him on his tour. Back in his hidden retreat, Stingaree's thoughts go back to England, Ethel and to the happiness he had once known.

THE KEY TO A FORTUNE (Episode 6 of the "Ventures of Marguerite"—Dec. 3.)—The cast: Marguerite Courtot, Bradley Barker, Richard Purdon, William Sherwood, Julia Hurley.

Failing in his attempt to obtain possession of the document which establishes Marguerite's right to her fortune, Rudolph, her chauffeur, abducts the girl and imprisons her in a shack on the outskirts of the city. Martha, an old hag, guards the heiress. A startling resemblance exists between Carrie, Rudolph's sweetheart and Marguerite. As the result of this resemblance, the chauffeur launches a desperate plan whereby Carrie impersonates Marguerite and takes her place in the heiress' household.

Bob Winters discovers the deception. About to unmask the imposter, Bob is attacked and overpowered by Rudolph. Covering the young man with a revolver which he carries in his coat pocket, the chauffeur compels Bob to get into an auto outside. The machine is then headed towards the shack. In the meantime, Marguerite has taken the old hag by surprise. Barely has the heiress locked Martha in the adjoining room that she hears Rudolph and Bob approaching. Snatching the lamp from the table, Marguerite hides behind the door. The moment the chauffeur enters, his victim crashes the lamp down upon his head and knocks him unconscious. The police are summoned and the conspirators led away Justice.

THE TRAMP TELEGRAPHER (Episode No. 56 of the "Hazards of Helen Railroad Series"—Dec. 4).—The cast: Helen Gibson, Robyn Adair, Edward Greer, Franklin Hall, Clarence Burton.

Beaten by Dun and Corson, Trent is hurled unconscious to the tracks. Helen, who witnesses the attack, drags Trent from the rails just in time to save him from death beneath the wheels of an oncoming train. When the tramp revives, he accompanies his rescuer back to the station. Helen allows Trent to sleep in the baggage room. Later, believing him to be one of a pair of crooks wanted by the railroad detectives, Helen turns the key in the lock. Dun and Corson, the real fugitives, enter the station shortly afterward. After overpowering Helen, they bind and gag the girl. This done, the crooks rifle the safe.

The struggle awakens Trent and after a considerable effort he succeeds in breaking out of the baggage room. The yeggmen have by this time made a dash toward a train which is about to pull out. Helen is released by Trent and together the two hasten after the desperadoes.

Helen and Trent see the yeggmen boarding the Pullman. A minute later the train pulls out. The pursuers barely manage to land on the rods of the last car. Determined to catch Dun and Corson before they can make their getaway at the next station, Trent braces his legs against the rods so that his body projects at right angle to the side of the car. Helen climbs out upon his form and slowly raises herself to the window above. The brave girl succeeds in crawling through the window and gives the alarm. Cornered, the crooks put up a desperate fight, but are subdued and captured.

THE MONEY GULF (Special—Three Parts—Dec. 6).—The cast: Harry Millarde, William MacNulty, Alice Hollister, Arthur Albertson, Faye Cusick.

On the day of their marriage, Ruth discovers that her sweetheart, Jasper King, is the proprietor of a gambling establishment. Denouncing the man, Ruth declares that she will not become Jaspers wife until he has given all his ill-gotten wealth to charity. Jasper obeys Ruth's demands. At the same time, Ruth's brother, Byron, deserts Julia, whom he secretly married, because of his fear lest his father disinherit him for marrying beneath his station. The girl's plight comes to the attention of a mission worker.

Later, Byron steals money from his father and attempts, by gambling, to win enough money to settle his debts. Jasper, who has witnessed the theft, comes to the boy's rescue when Byron loses the stolen money. Ruth learns of her sweetheart's visit to the gambling house and is heartbroken. Through a chain of circumstances, Jasper is arrested on the charge of attempting to burglarize the Mason home. At the same time, the mission worker brings Julia to Byron's father, who is won over by the girl's beauty. Byron learns of his benefactor's plight. His manhood awakened, the boy clears Jasper by confessing his own guilt. Ruth thus learns the circumstances surrounding her sweetheart's visit to the gambling house and forgives him.

MINNIE THE TIGER (Dec. 7).—The cast: Bud Duncan, Charles Inslee, Ethel Teare, Harry Griffiths.

The Count, who coyly confesses being the greatest hunter in the world, enters the lists for Ethel's affections against Bud. Minnie, a man-eating tiger, has escaped and Ethel promises to wed the captor of the terrible jungle beast. The Count bravely goes a'hunting, but when he comes face to face with Minnie, takes to the tall trees. Bud meets the gentle brute after she has treed his rival. Immediately, the young man finds urgent business elsewhere. Minnie follows. Just as she catches up with Bud, she steps on a thorn. Bud falls and thus the tiger overhauls him.

Acting upon Minnie's dumb pleas, Bud extracts the thorn—and when the tiger's attention is distracted, hits the high spots for home. The Count reaches Ethel's home first. But finds him describing his harrowing fight with Minnie. The Count declares that he has killed the beast. Unfortunately, Minnie takes a notion to appear upon the scene and thus proves the bold hunter to be a member in good standing of the Ananias Club. The Count promptly flees, with Minnie close behind. Ethel, convinced that she always loved Bud anyway, falls into his arms.

THE BLACK HOLE OF GLENRANALD (Episode No. 3 of "Stingaree" (Two Parts—Dec. 8).—The cast: True Boardman, Paul C. Hurst,

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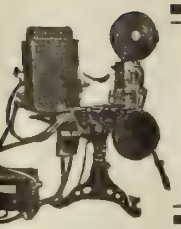

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The huge reward offered for the capture of Stingaree, prompts MacBean, who owns the bank in the little Australian station, to set a trap for the bushranger. This trap consists of a deep hole dug directly in the floor directly in front of the cashier's window. A trapdoor, operated from the back of the counter, is cleverly fitted in the floor. Stingaree learns of this trap through the loquaciousness of Fergus, a clerk. Together with Howie, the bushranger enters the bank. Turning tables upon MacBean, the two precipitate him into the black hole. Donkin, the banker's confidential man shortly afterwards follows his employer.

Realizing that he had betrayed his employer, Fergus begs to be taken with Stingaree. After rifling the safe and beating off the mounted police in a brisk battle. Stingaree and Howie flee, taking Fergus along. The clerk is mounted behind Stingaree. Suddenly seizing the bushranger's weapons, Fergus captures the outlaw and orders him to dismount. Stingaree obeys, but the next instant, in answer to his signal, the outlaw's horse throws Fergus. When the clerk regains consciousness, he finds himself bound to a post and confronting death at Stingaree's hand. The young man's nerve subsequently arouses the outlaw's admiration and he spares his life. Writing a brief account of Fergus's daring, Stingaree pins it to the post with his knife and speeds away. This note eventually saves the boy from disgrace when his employer and the troopers appear upon the scene.

THE ANCIENT COIN (Episode No. 7 of "The Ventures of Marguerite"—Dec. 10).—The cast: Marguerite Courtot, Richard Purdon, Bradley Barker, Edwin Brandt.

Dangler, who poses as an agent for a foreign government, seeks to marry Marguerite. The man gets into the good graces of Enright, the heiress' old friend and trustee of her estate. Enright dislikes Bob Winters, Marguerite's sweetheart, and tries to get the girl to dismiss him. Bob owns an ancient coin which he uses as a pocket piece. Passing an old beggar, the boy gives him this coin by mistake. The following day, Bob finds his coin in the possession of Marguerite's butler. This man informs Bob that Dangler had given it to him.

In an effort to get his rival out of the way, Dangler has two gangsters attack Bob. A policeman finds the unconscious young man and places him under arrest on a drunkenness charge. Marguerite comes to Bob's rescue, however, and the boy is released. The following day, Boy trails Dangler to an old shack out in the country. There he makes the astounding discovery that his rival and the old beggar are one and the same. He watches Dangler doff his natty clothes and get into the beggar's shabby costume.

Together with Marguerite and a policeman, Bob suddenly confronts the beggar as he stands on a street corner. A sweep of Bob's hand and Dangler's disguise is swept off. Struggling furiously, the man is dragged away.

CROSSED WIRES (Episode No. 57 of the "Hazards of Helen Railroad Series"—Dec. 11). —The cast: Helen Gibson, Robyn Adair, Clarence Burton, Franklin Hall, Hi Sing.

Crossed telephone wires enable Helen to overhear a plot between Joe and Bill, escaped convicts, to join a number of Chinese who are being smuggled into the country in a freight train. The girl telegrapher notifies the railroad detectives and when the car in which the Chinese, cooped in barrels, are hiding crosses the Mexican border, the detectives surprise the Celestials. After a desperate fight, the Chinamen are subdued, the detectives take their places inside the barrels.

Bill and Joe board the freight a few miles from the border. Helen who has been following them in an auto, leaps from the speeding machine to the side ladder of the racing train. Over the roofs of the cars the brave girl pursues the fugitives. Joe and Bill turn upon the girl and attempt to hurl her to the ground. Leveling a pistol, Helen subdues the convicts and compels them to leap into the auto which, driven by Conrad, one of the detectives, has been keeping pace with the freight. Later, Helen accompanies the officials when the latter raid the rendezvous of the smugglers and assists in capturing the entire band.

ESSANAY.

TOO MUCH TURKEY (Nov. 19).—The cast: G. M. Anderson, Ruth Saville, Ben Turpin, Carrie Turpin.

Frank Potter cannot afford to buy a turkey for Thanksgiving. He conceives the idea of pawning his dress suit, and at the same time his wife decides to pawn her ring, both keeping silent as to their plans. Each returns home with a turkey. Frank, feeling selfish with two turkeys, secretly gives one to charity. His wife, feeling likewise, gives one to their poverty-stricken neighbors. Upon discovering they have given away both of the fowls, they start to quarrel. While in the midst of their argument, the expressman arrives with a turkey from Frank's mother-in-law.

THE LAW'S DECREE (Special—Three Parts —Nov. 22).—The cast: Nell Craig, John H. Cossar, Edmund F. Cobb, Ernest Maupain, Thomas Commerford.

Castaigne, the accomplice of Count De Varney, an international swindler, induces the father of Lucile Morel to invest his fortune in a false mining scheme. When the scandal is discovered, Castaigne escapes to America and Morel is left penniless. It is not known that the Count is implicated in the deal, and he agrees to clear Morel of all financial trouble if Lucile will marry him. Lucile becomes the wife of the Count. Three years later, she and her baby are deserted by the Count, who is showering attentions on Irene, Castaigne's sweetheart. Castaigne returns, and, after discovering the relations between the two, a fight ensues, in which the Count is killed.

THE PAPERED DOOR (Special—Two Parts —Nov. 23).—The cast: Ruth Stonehouse, Edmund F. Cobb, Thurlow Brewer, Peggy Sweeney.

Molly Carter is neglected shamefully by her husband for another woman. In a drunken brawl he kills a man, then sneaks back to his wife for protection. She conceals him in a closet, papering over the door to ward off suspicion. A sheriff is stationed outside the house to keep watch. Being a blizzardly night, Molly invites him in to get warm. He falls asleep. Molly then lets her husband out of the closet, and he spends the remainder of the night in the barn. Early the next morning he tries to board a freight train and is killed.

VERNON HOWE BAILEY'S SKETCH BOOK (Animated Cartoon Drawings of Greater New York—Nov. 24).—This is a split reel release containing five hundred feet of animated cartoons showing all the points of interest and the marvelous growth of America's great metropolis, New York City. The sites on which some of the largest buildings now stand are shown as they appeared sixty years ago, then slowly they are transformed into the modern structures which are surpassed by none in the world.

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IT HAPPENED IN SNAKEVILLE (Nov. 25).—Margaret Joslin, Harry Todd, Ben Turpin.

Mustang Pete and Bloggie are rivals for the hand of Sophie Clutts. One day, after she has witnessed a fight between the two, Sophie sits down to read the newspaper. She sees an ad for a movie actress, and decides to go to the big city to apply for the position. Several months later finds her a stunning leading lady and living in great luxury. She is longing for the company of Mustang and Bloggie, when they both appear. She has an arm around each of them, when she awakes to find herself caressing her two dogs.

THE NIGHT OF SOULS (Special—Three Parts—Nov. 29).—The cast: Richard S. Travers, Warda Howard, Harry Dunkinson.

Dr. Allison, a famous surgeon, runs over a little girl while driving his automobile. While in the midst of the operation which will save her life, he receives word that his own little girl has been injured and only an operation by himself can save her. He feels it his duty to see the injured little girl out of danger, and when he arrives home his daughter is dead. His mind is dulled by his sorrow, and his wife leaves him because he refused to come in time. Several years later finds him employed in a factory. One of the factory women is injured. Allison discovers her to be his wife and performs an operation which saves her life.

THE LOSING GAME (Special—Three Parts —Nov. 30).—The cast: Darwin Karr, Hugh E. Thompson, Anzonetta Moore, Thomas Commerford.

When Henry Philips becomes engaged to Helen Brighton, his father, delighted, makes his will, leaving him his estate. Henry's half-brother, Norman, ruins him in his father's estimation by stealing from him, then throwing the suspicion on Henry. Henry is ordered from the house, and a second will is made favoring Norman. Some time later Norman's underhand work is discovered, and the will is again revised, making Henry the heir. Col. Philips dies, and, shortly after, Henry returns to find Norman in the act of stealing the latest will. A fight ensues, in which Norman is overpowered. Henry, exonerated, marries Helen.

THE FABLE OF THE LOW-DOWN EXPERT ON THE SUBJECT OF BABIES (Dec. 1).—The cast: Ernest Maupain, Charles J. Stine, Camille D'Arcy.

Once there was a Mean Man who became weary of the Feverish Chatter of young parents bragging about their offsprings. He delved into all well-known works on the subject of Brats, and when he finished was all Loaded and Primed for any Cocky Young Parent. By his table of statistics he knew at what age the first tooth should be through the gum, and when Izzy-Wizzy should be able to stand. He soon was in Dutch with all the parents, and one afternoon was read out of decent society when the mothers got together. From that time on the Mean Man never received an invitation to dinner.

Moral: Let on to be Interested and Pleased.

JACK SPRATT AND THE SCALES OF LOVE (Dec. 2).—The cast: Victor Potel, Margaret Joslin, Harry Todd.

Slippery Slim and Sophie are just newly married and Mustang Pete insists upon playing pranks on them. They go to the drug store, where they see "Fato," for thin people, and "Thino," for fat people, advertised. Slim purchases a bottle of "Fato" and Sophie a bottle of "Thino." Mustang Pete succeeds in switching the bottles, and when Sophie tips the scales at 290 pounds and Slim at 85 pounds they demand their money back at the drug store.

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ON THE PRIVATE WIRE (Special—Two Parts—Dec. 4).—The cast: Joseph Byron Totten, Betty Brown, John Cossar.

Ralph Mills, a reporter, goes to the country home of John Lyons, a wealthy speculator, to get a story. Here he encounters "English" Eddie, whom he knows to be a crook, posing as Lyons' guest. Lyons has arranged to call his broker on his private wire at midnight, and impart a message which would be of value to a rival speculator. Mills suspects Eddie of being there for the purpose of overhearing that message. Eddie recognizes the reporter, and attempts to gain his end by holding Mills and Lyons at the point of a gun, but he is surprised by Theda, Lyons' daughter, who turns the tables and make him prisoner.

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BISON.

THE HEART OF A TIGRESS (Three parts—Nov. 20).—The cast: Mlle. Paul Bourgeois, Paul Bourgeois, Betty Schade, Fred L. Wilson.

Mrs. Grace Haverty, a wealthy widow, tired of the social life, goes to South Africa to trap animals for her private menagerie. During her expeditionary trip she uses the bungalow upon the ranch of James Lestrange as her headquarters. Having obtained all the animals and snakes she desires, except a very big lion, Mrs. Haverty determines to capture it before starting home. James Lestrange has conceived for the widow a violent passion and makes an unavailable appeal to her to marry him and stay in South Africa. Mrs. Haverty receives a letter from Jack Williams, who is hunting animals in India. He has captured two tigers, which he has consented to deliver to Mrs. Haverty upon her private yacht in the port of Singapore. Mrs. Haverty captures the lion and makes all preparations to leave for Singapore.

Lestrange is so determined in his love-making that at last Mrs. Haverty agrees to allow him to accompany her. The man interests Mrs. Haverty, and yet she cannot quite persuade herself to give him her hand. At Singapore they pick up Jack Williams and his two tigers. Lestrange is soon forgotten and Mrs. Haverty turns her attention to Williams, who, although admiring the woman's beauty and charm, is rather indifferent to her. Lestrange becomes jealous, and one night after tying Williams to the deck releases the lions. While the beasts are roaming the ship Williams is trying to escape. Mrs. Haverty, missing a magazine she wishes to read, and, supposing it is in her deck chair, sends Helen Moore, her secretary, to find it. Jack succeeds in forcing the gag from his mouth just as Helen comes along the deck, and a moment or two later she frees him. Barely are his hands loose when one of the lions bounds into the scene. Picking up a deck chair, the man protects Helen from the onslaught of the savage beast. Grace hears the noise and with the aid of Williams she succeeds in driving the animals back into their cages. The rest of the trip to California is made without event and Mrs. Haverty takes up her quarters in her Pasadena home.

A few weeks later she decides to give a most novel reception. When the guests arrive at her home they are shown into a huge hallway in which tigers roam about at will. Later in the evening, seeing Jack and Helen together in a boat on the lake, Mrs. Haverty, madly jealous, forces her tiger to smell of Helen's scarf and then drives the beast after her. A moment later the animal has scented Helen and is swimming toward the boat. Expecting her rival will soon be in the clutches of the tiger, Mrs. Haverty watches from the balcony, but later she sees Helen swimming toward land and Jack fighting off the infuriated beast. Jack succeeds in driving off the tiger, and a few minutes later the parties are safely back on land.

That night Lestrange lays a trail of meat from the cages to Mrs. Haverty's room. Grace does not see him as he opens the doors of the cages, nor does she realize there is any danger to her until she is suddenly awakened by the sound of Mrs. Haverty's voice. In the doorway stands Mrs. Haverty and one of the tigers, whom she is commanding to spring upon the girl. Suddenly, from Mrs. Haverty's room, is heard a terrible crash and she sees two lions crashing through the panels of her doorway. With a cry of fear she drags the tiger at her side back into her bedroom. Helen then hurries to the telephone and tells Jack what terrible things are happening in Mrs. Haverty's house. Lestrange, thinking that the lions are by this time engaging the attention of Mrs. Haverty's tigers, steps into the upper hallway and goes into her room. Mrs. Haverty is startled and loses control over the beasts, and in a moment the two lions and two tigers are fighting for their lives. Lestrange attempts to seize Mrs. Haverty, but she shoots him dead.

Shocked at what she has done Mrs. Haverty rushes into the hall. The animals are still fighting, but Mrs. Haverty, recovering her poise, soon brings them under her control once more. She calls in the servants and they start to rope the two lions and two tigers. Mrs. Haverty walks out on the balcony and sees Helen and Jack in the latter's automobile. In Mrs. Haverty's room the servants have roped all the animals except one tiger. Determined to escape, it runs through the window on to the balcony. A second later a shriek is heard and Mrs. Haverty and her tiger go hurtling over the balcony down into the depths of the lake below. And out on the road Helen and Jack roll on to begin life anew.

A DESPERATE LEAP (Two Parts—Nov. 27).—The cast: Helen Holmes, L. D. Malony, Geo. Perry, Geo. Cummings, C. E. Horn, Joe Neary, Mr. Wesschusen.

As the freight train on which are riding Mike and Leary, two knights of the road, passes the station at Hynes, the tramps steal the mail bag which had been placed on the crane by the postmaster of that place. They jump from the train in a secluded spot and start to rifle the bag. The tramps find a torn twenty-dollar bill which had been pieced together by the postmaster, and Mike goes to the railroad station at Hynes to purchase two tickets for the city. There is not enough money in the drawer to make the proper change, and Tom Walker, the agent, takes twenty dollars in small money from his own pocket to make the proper change, and takes the torn twenty to make up the deficit. At the hiding place, Mike learns that Leary has discovered a letter in which it is stated that on the following day the local jeweler will send by registered mail to a city diamond merchant $300 to pay for the shipment ordered from their traveling salesman. The tramps decide to remain and steal the letter.

Meanwhile Tom has gone to the local jeweler to purchase an engagement ring for Helen Holmes, the operator at Hynes, with whom he is betrothed. The torn twenty is among the bills he gives to the merchant. The postmaster receives notice that no bag was picked up and he starts his investigation at the depot. Being unsuccessful, he returns to the post office in time to see the jeweler counting out enough money to pay for the goods ordered. He spies the torn twenty, recognizes it, and after being informed that Tom handed it to him in payment of a ring, the postmaster has Tom arrested, despite his explanation.

The following day Mike and his pal overhear the postmaster tell Helen to see that the local picks up the mail bag, and decide to kidnap her. Alone, Helen is attacked by the men, who bind her securely and start for the mail bag, which they obtain. Helen works herself free of the bonds and jumps from the attic window to the top of the passing freight in which the tramps have taken refuge, and informs the crew, who, after a series of incidents, capture the bandits. The missing letters are found on the crooks and Tom is exculpated.

THE CONNECTING LINK (Two Parts—Dec. 4).—The cast: Sherman Bainbridge, Rex de Rosselli, Edythe Sterling, Nobert Myles, Wm, Crinley and Mrs. Burbridge.

John Redmond, a widower, and Phillip Markham are joint owners of the Ten Strike Mine. Redmond is always on the square, but Markham is an unscrupulous crook. For years he and his accomplices have been secretly stealing from the mine. One day Redmond is caught in a cave-in and when rescued is found to be fatally injured and dies the next day. He makes Markham the guardian of his daughter, Ruth, and the trustee of his fortune.

Ruth is attending school but hurries to the mine and is given a sealed envelope left by Redmond. Markham has opened the envelope and found it to be the will of Redmond whereby everything was left to Ruth, but makes it plain that in case of her death, Markham is to receive the other half of the mine. Redmond

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also expresses a wish that she and Markham marry. Ruth dislikes Markham and she and Earl Hampton, the honest and conscientious foreman of Redmond's mine, become close friends. This is a great blow to Markham, bue he keeps in the background, knowing how much the girl will respect her father's wishes. Earl and Ruth fall very much in love with each other, and she finally tells him of her father's will.

Markham, believing that his scheme to win Ruth will fail, determines to destroy her. Ruth notices a metal ring which Earl wears on his wrist and in reply to her inquiry as to where he got it, tells her that he found it in a cave. An old Indian told him that it will protect the original finder, but that harm would befall the one who steals it from him. Earl is also informed that it is a cure for rheumatism. Morton, Markham's accomplice, overhears the latter part of the story and determines to steal the ring for his rheumatism. Earl absently lays the ring aside one day and Morton steals it. Earl and Ruth become more affectionate, and she tells all to Markham, who promises not to interfere. After leaving her he begins to lay a trap which will put her out of the way. He lays a line of wires to the powder house and attaches a cap to it near the dynamite. One of the miners has stumbled across the wires and broken one of them. He fastens the ends of the wires together but the strain on the wire gradually worked the ends loose so that there is about an inch difference between the contacts.

Markham takes the girl out for a walk, intending to take her to the powder house. He loses control of himself and tells the girl how he has planned to destroy her. Markham carries the girl to the powder house, locks her up and gives the signal to his accomplice to close the circuit. But there is no explosion. He hurries to his accomplice to find out why he has not carried out his orders but Morton shows him the closed switch. They begin to investigate, unconsciously leaving the switch closed. Ruth, upon recovering consciousness, succeeds in breaking out of the powder house and hastens home. Earl meets her and learns what has happened.

Markham hastens to the powder house to see if Ruth is still there, while his accomplice begins to investigate. Earl comes upon him just as he has found the break in the wire and they have a fight. Earl strikes him a terrific blow and Morton falls with sprawling arms outstretched. The arm with the wrist ring settles directly over the broken ends of the connection, making a complete circuit. There is an explosion; the powder house is blown to pieces.

Earl has no sooner left Ruth when she hastens after him. She sees a man running in the distance whom she thinks is Earl, but she soon discovers that she is mistaken and that it is Markham. She sees him go into the powder house. She then comes upon Earl and Morton in the fight and sees Morton fall. Earl discovers her and tells her that he will now go after Markham, but she silently points to where the powder house once stood and tells him that Markham will never bother him again.

UNIVERSAL.

ANIMATED WEEKLY NO. 194 (Nov. 24).—In the Cause of Humanity.—Noted physicians throughout country approve Dr. Haiselden's refusal to operate on defective child, Chicago, Ill. Subtitle, Dr. Haiselden (who is a bachelor) and his adopted daughter.

Liberty Bell Starts Home.—West gives patriotic farewell as historic relic is taken from Fair. San Francisco, Cal.

Gale Sweeps City.—Police halt vehicular traffic when 71-mile wind upsets wagons and autos, New York City.

Ousting A Hermit.—"Squatter" refuses to move after 30 years in hut by sea, Far Rockaway, L. I.

Girl's Giddy Ride.—Aquaplaning at 20-mile speed in zero weather thrills spectators, Monessen, Pa.

Burning Isolation Hospital.—City is so healthy officials make bonfire of hospital, Columbus, O.

Southern General Honored.—Descendant of General P. G. T. Beauregard unveils hero's statue, New Orleans, La.

Dinner on the Hoof.—Stock yards glutted with cattle, sheep and goats that will feed thousands, Chicago, Ill.

Uncle Sam's Giant Guns.—Twelve-inch monsters hurling huge projectiles at moving targets, Fort Warren, Mass.

"College Rush."—University of Illinois students battle fiercely in annual "sack fight," Champaign Ill. Subtitle Juniors take their turn.

Ready for the Front.—Eight thousand of "Overseas Battalion" march in spectacular pageant, Winnipeg, Canada. Subtitle: 75th Battalion on 90-mile hike, Hamilton, Canada.

Rally for Recruits.—London Scottish and famous Grenadier Guards march to encourage enlistments, London, England.

On Russian Frontier.—Czar's troopers camp near firing line. Subtitle: Prayer before starting for battle.

French War Scenes.—Cameraman visits battle front to get actual fighting scenes, near Quennevieres. Subtitles: Rushing ammunition to front; Train takes gun up mountains; Portable observation tower; Cannons roar; Throwing hand grenades.

Cartoons by Hy. Mayer, World Famous Caricaturist.

GOLD SEAL.

THE PHANTOM FORTUNE (Three Parts, Nov. 30).—The cast: Hobart Henley, Orin Jackson, Kathleen Wilmarth, Louella Maxim, Fred Unger, Brownie Brownell.

Stuart Duncan, in order that he may keep up the bluff that his family is wealthy, spends with the sanction of his father, large sums of money. This constant drain on the family's bank account, begins to be felt, and Stuart's parents look for a wealthy girl for him, so that they may retrieve their family fortune. The son, with an auto full of friends visits Universal City to see how motion pictures are made. In going around the grounds, the party come upon the company in which Dixie Coday is the star. Dixie makes quite a hit with Stuart and in the ensuing days the two are frequently seen together.

They become so friendly that Stuart gives an extravagant supper in honor of Miss Coday. Stuart's mother and father are present and through a friend meet Miss Forrest, an heiress. Both decide that she is just the one for their son. Stuart has become so infatuated with Dixie that he decides to enter his father's employ and requests his father to give him a place in the office. The mother objects to her son working, but the persuasions of both father and son finally win her over. The Duncans have planned the match with the heiress so finely that they think they will give a surprise supper and announce the engagement of their son with the heiress, but the son learns their plans and leaves a note stating that he is married to Dixie Coday.

When the parents learn the girl is a moving picture actress the mother forbids the son the house, while the father has his son's name taken from the firm stationery and orders him to stay away from the office. When Dixie married a supposed wealthy son she quit the stage amid the envious congratulations of her friends, but when Stuart is unable to find work she decides to return to her former work. Stuart, returning home discouraged, finds a note to this effect and while pondering over the affair falls asleep and has a vivid dream, in which his jealousy causes him untold trouble. His mother meets the girl and really comes to like her, so it is through the mother and daughter-in-law that a family reconciliation finally is brought about.

L-KO.

LIZZIE'S WATERY GRAVE (Dec. 1).—The cast: Billy Jacobs, Olive Johnson.

Billy and Jimmy both loved Olive, but Jimmy had the better of the suit even though Billy had bested him in a terrible fistic encounter. Billy then, in order to make a hit and win Olive, appropriated his little sister's doll and made Olive a present of it. This made him solid with Olive and Jimmy saw the way matters stood, and he himself took the doll and tried to drown it in a nearby lake. Billy, however, ever alert, heard Olive's cries for help and rushed into the icy lake and rescued Lizzie midst the snapping and snarling of some very vicious fish.

A SAPHEAD'S REVENGE (Dec. 5).—The cast: Ray Griffith, Dan Russel, Peggy Pearce.

Mr. Slidewell calls upon Miss Gaby, a dancing devotee, and while waiting for her to finish her toilet is much provoked by the appearance of his hated rival, who is much larger than himself.

Mr. Slidewell is further provoked by his rival putting Miss Gaby in a machine and driving away, while he is searching his pockets for money to pay the chauffeur. Arriving at the dance just in time for the prize contest, Mr. Slidewell is forced to look on while his rival dances with the girl he loves. Seeing a can of soft soap, he steals it and, sneaking on the dance floor, spills it where his rival will have to dance. His rival falls, and he is finally asked to dance with Miss Gaby. He falls into his own trap and a free-for-all fight ensues, in which he is bested, while his rival goes away with Miss Gaby.

NESTOR.

OPERATING ON CUPID (Nov. 29).—The cast: Billie Rhodes, Raymond Gallagher, Neal Burns.

Dr. Cuttem is connected with a hospital. A new nurse arrives at the hospital and she is some "pippin." Dr. Cuttem makes her acquaintance. He is immediately struck with her beauty and in the excitement of attending a first aid case forgets his instruments and kisses the girl instead. Dr. Cuttem requisitions the girl as his assistant and she admires his skill with the deadly instruments.

The new nurse has a sweetheart, however, and he makes a visit to the hospital to see her When he arrives Dr. Cuttem sees the interest between the two and has the nurse's sweetheart thrown out. Her sweetheart is persistent, however, and works many schemes to see her. The doctor becomes suspicious of the nurse's frequent leaves of absence, and, watching her, finds that she is meeting her sweetheart outside. Jealous of the interloper he stops all further leave of absence.

All his efforts to see the girl failing, her sweetheart determines upon desperate measures. He has a fake injury and is taken to the hospital. He is taken to the nurse's ward and she immediately recognizes him. She gives him a cursory examination and informs the head nurse that there is something wrong with the patient's heart. The nurse and her sweetheart are having a lovely time when Dr. Cuttem discovers them. He grabs the girl, telling her that he needs her to help him on a fatal case, and she leaves her sweetheart alone.

Through a misunderstanding the nurse's sweetheart is strapped to the operating chair and the nurse is ordered to give him the anaesthetic. She goes to administer the drug and recognizes her sweetheart and there are immediate complications. The patient becomes very much alive and, pulling a gun, begins to shoot. There is a lively chase, but the nurse and her sweetheart succeed in escaping. Now the nurse has a steady job and can be frequently seen attending to the hardest patient of all—a baby.

Do not fail to read Page 1702

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VICTOR.

HE WAS ONLY A BATHING SUIT SALESMAN (Three Parts, Dec. 1).—The cast: Rosemary Theby, Jennie Nelsen, Harry C. Myers.

A young bathing suit salesman meets in Washington a girl whom he flirts with in front of the Capitol. He finally persuades her to let him call. They become engaged. The next day he phones her that he will have to go to Baltimore for several days, after which he would like to meet her in Philadelphia where they will be married. She consents. But, while in Baltimore, like all salesmen, he spies a lady on the street and follows her. Later he takes her out to dine. Several days later, he meets his fiancee in Philadelphia. They are married and leave for New York where they take up housekeeping.

His wife's mother, who, by the way, is the pretty lady with whom her husband flirted and had out to dine, drops her daughter a note telling her that she is coming to visit her, also that in order to play a joke on her son-in-law, she had a caricature portrait made of herself, in order to disgust her husband. The daughter receives the portrait and tells her husband who it is. Hubby dashes out of the house at sight of the portrait. During the day her mother again notices the ad in the paper, visits the store to find the salesman who invited her out in Baltimore. Hubby again insists that she go out, which she does, and while they dine at a fine cafe, the poor wife waits at home while the dinner grows cold.

Finally she falls asleep. Hubby returns and wakens his wife, who is very angry. But when he tells her he has been working very hard, she relents and carries him off to bed. Next day the portrait is hung in a position opposite her husband's place at the table. Hubby is furious, and when his wife leaves the room, hurls plates and numerous other articles at the portrait, dashing out of the dining room to the kitchen, where he secures a plentiful supply of eggs. Finally he bell rings and wife goes to the door to find her mother there. Mother enters and confronts her son-in-law who is much perturbed and wonders how the woman whom he has been flirting with and whom he had been out with both in Baltimore and New York should know his wife. Finally his wife invites them to eat and says: "Mother dear, do have something." Hubby is aghast and corrects his wife, who, after a hearty laugh, says, "Why, this is the only mother I ever knew." Realizing what he has done, Hubby finds it too much and dives through the window, leaving the two women in hysterics.

POWERS.

HOME LIFE OF THE SPIDER (Nov. 18).—This picture shows the water spider first carrying her eggs in the cocoon, which, broken open, reveals an almost unbelievable number, something over 200. Two weeks later another cocoon is open, naturally, and reveals the babies hatched and crawling out upon their mother's back, clustering about her and riding about wherever she goes. Until they reach a certain age they are very dependent upon her, and she is extremely motherly and solicitous about them.

One scene shows her giving the infants a sun bath, but as soon as they are able to shift for themselves the ungrateful youngsters desert her, never to return. The spider is an extremely industrious insect. All varieties seem imbued with an intense desire to work. Several kinds are shown in this film. One of them, the leopard spider, works so hard at spinning her cocoon that she falls exhausted and dying as the task is completed.

The wolf spider also is very industrious though imbued with a murderous antagonism to all other forms of life. The film shows a wolf spider in combat with several others of its variety. When it once obtains a strong hold on an opponent it is all over but the shouting.

MUSCLES AND MERRIMENT (On same reel as Foregoing).—This is a vaudeville act picture featuring five members of a Hungarian family, who have appeared and made successes in all of the capitals of Europe and America in an act requiring extreme strength and dexterity. Four of the family are men of different sizes, some depending on strength whereby they can uphold the other members of the troupe, and some upon their ability to balance, tumble, dance, jump and do all of the other tricks which a gymnast and equilibrist is noted for.

The other member of the troupe is a woman. When she permits the other four to balance themselves gracefully upon her head and shoulders one obtains the impression that she would be the last person in the world to disagree with. Good nature, however, shines from the faces of all of the troupe while they are going through their stunts, and particularly from the bright eyes of the strong little Hungarian "understander."

"HIS GOOD NAME" (Two Parts, Dec. 3).—The cast: Sydney Ayres, Doris Pawn, Val Paul, Olive Adair, Mrs. Brunton.

Blair, a recent law graduate, hangs out his shingle in a Western town. He makes the acquaintance of Audrey Williams, who has aspirations to be a great artist. Blair observes that the girl has talent in that direction and advises the old grandmother with whom Audrey lives, to send her to New York to study. Monk Patterson, a tough character, is known and feared by all the townspeople. Mary, his wife, determines that she has had enough of him, and, while he is drunkenly sleeping, she goes to see a lawyer in the town in regard to securing a divorce. The lawyer knows and fears Monk, and refuses to help her. She is about to return in disgust when she sees a sign the new lawyer has hung out. She enters the office and tells him her throubles. He agrees to help her.

Monk finds his wife gone, and searching for her sees her leaving Blair's office. He gives her a beating and tells her he is going to kill Blair. Monk grabs a gun and hastens to Blair's office where he begins to threaten the lawyer. A struggle takes place for the possession of the weapon, which is discharged. Some of the townspeople rush in and find Monk dead and Blair standing over him, gun in hand. Blair is arrested for the murder, tried and convicted. Knowing he is innocent he succeeds in making his escape. Audrey has managed to get together enough funds and is making good in New York as an artist. She makes the acquaintance of Larkin and becomes engaged to him.

Malone, who shares apartments with Larkin, loves the girl, too, but keeps the matter a secret. Audrey and Larkin are married. Later, Audrey learns that her husband is a brute. One day as he is beating her, Malone interferes and Larkin is killed. Malone is arrested for the murder. Blair has changed his name and is a prominent lawyer in New York. Audrey appeals to him to save Malone, not through love but with the idea that she owes him a debt for protecting her. Recognition between Blair and Audrey is mutual and she tells him the whole story. He agrees to help her out and returns with her to her apartments and again meets the grandmother.

On the day of the trial Blair makes a powerful speech. As a precedent he quotes an incident in the West, leaving the names blank, and tells of his own charge and conviction. The jury are very much stirred by the appeal and render a verdict of "Not guilty." The old case has weighed heavily on his mind and Blair dejectedly returns to his office. He decides the only way left for him is to return and clear his name. While he is in the deepest depth of despair Audrey and her grandmother come in. She bashfully tells him that she couldn't thank him properly before the people in the court room and he realizes that she loves him. He starts to take her in his arms and remembers how his crime still hangs over him. He tells her of his determination to return and clear his name and she promises to await his return before they are married.

BROADWAY UNIVERSAL FEATURE.

"THE SUPREME TEST" (Five Parts, Nov. 29).—The cast: Henrietta Crosman, Wyndham Standing, Adele Farrington, Stella Razeto, Jack Wilson, Sylvia Ashton.

Mrs. Violet Logan, a wealthy widow, is interested in improving the conditions of the poor. Madge, the sister of James Semple, a woman hater, is the only one among her society friends who evidences sympathy for her work. Though Semple dislikes all women Madge compels him to join her and Mrs. Logan in a visit to the slums. It is while on this visit that Violet meets Molly Phelan and her sweetheart, Maurice. Molly has been attacked by roughs. Violet succeeds in rescuing her. This is the beginning of an attachment between Molly and Violet. Shortly after Violet gives a reception at which she invites among others Bridget and her children and Molly and Maurice. Society is shocked at the innovation. Molly, full of mischief, succeeds during the evening in locking Violet and Semple together in the guest room. This incident gives Semple an opportunity for observing Violet as she really is, and there develops within him a faint attraction for her. Madge tells Violet the story how her brother came to dislike women. He was married once and had a baby girl. Then his wife eloped with the child, only to be killed a short time later in a railroad accident. They never knew what became of the child.

Violet has been so busy in her efforts with the poor that she has failed to keep tab on the handling of her money by her lawyer, Holmes, who is incidentally her trustee. Holmes, in carrying on his wildcat speculations, has misappropriated Violet's money only to commit suicide when he faces the inevitable. Violet suddenly finds herself penniless. Violet goes to live with Molly. Semple makes the discovery that he has come into the money which the widow lost and is an innocent party to her misfortune. He turns the securities into cash and arranges to put them in trust for Violet. Violet learns that Molly is not Bridget Phelan's child and inquires the names of the people of the

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railroad who were wrecked. By this means she discovers that the child whom the old man found was the daughter of Semple's wife who eloped.

Madge then makes the discovery that her brother is the one who brought ruin upon her friend, Violet. She visits Violet and tells her that Semple was the one who ruined her. This is overheard by Molly and Maurice and the latter decides to go to his house and threaten him. On the night that Maurice visits Semple, the victim is alone in the house and is reading the trust papers made out in Violet's name, when he hears someone breaking into the house. Maurice appears and threatens Semple, who gets excited and, overpowering him, telephones for the police. Molly informs Violet of Maurice's plan to make Semple confess his guilt. Fearing trouble, the two start for Semple's house, and arrive there just as Semple has phoned for the police. Failing to dissuade him from his purpose, Violet upbraids him, and finally tells him that Molly is his daughter. Maurice has discovered the papers beneath the book. He shows them to Violet, who is astounded to learn that Semple has been thinking of her to the extent of putting her money in trust for her. Madge arrives simultaneously with the police, who, after an observing glance around the room, declare that a minister rather than an officer is needed. Violet is about to leave, taking Molly with her, when Semple, summoning up all his nerve, proposes to the widow and is accepted.

THE FRAME UP (Five Parts—Nov. 8).—The cast: Geo. Fawcett, Maude George, Harry Carter, Albert MacQuarrie, Olive Golden, Lule Warrenton.

Luke Simms is an honest politician. He is as charitable as he is honest and his greatest pleasure is found in giving excursions to the poor little ones of the slums. The nomination for mayor is refused by Franz Hargraves, on the score that he believes he would be expected to sign away the people's rights in favor of the Electric Company. Simms is nominated and finally elected, after declaring himself in favor of the people. Richard Sears, the leader of the corruptionists, presents a fraudulent bill to the mayor, who refuses to sign it. Sears then decides to get the ordinance passed by working on Simms' weak spot. Calling upon the mayor, Sears learns how the former's sweetheart was killed in trying to avoid running down a child while she was riding in an auto with him. Believing that he has found the mayor's weakness—that of his love of children—Sears returns home and tells his mistress, Florida Everett, that she must get acquainted with Simms and eventually marry him. Florida, a good woman at heart, longs for a decent, wholesome existence, and Sears tells her this is her chance to get it. Plans are laid to entrap Simms. The scheme works and Florida and Simms are married, and are living happily.

Meanwhile Sears' stenographer, Nell, whom he has betrayed, gives birth to a child which dies a few days later. Under the assumption that he has now got the honest mayor in his power, Sears again presents the crooked ordinance, but again Simms refuses to sign it. The corruptionist then commands Florida to induce her husband to honor the measure, but she begs to be left alone. Sears threatens to expose her and she tries to get her husband to sign the bill, but he refuses. Learning of her failure, Sears sends her a telegram to meet him that night at Ardsleigh Towers, and signs it Ned Harter, who is secretary to the mayor and brother of Nell, the betrayed girl. Florida finds herself trapped, and she is kept there all night. When the mayor again refuses to sign the bill, Sears threatens to expose his wife. The corruptionist tells the mayor to find out where his wife spent the preceding night. Angered, Simms questions Florida closely, and in her anguish and fear, she begs him not to go to Sears. This decides him and he departs with vengeance in his heart.

In the meantime Nell has returned to her brother. Ned drags the truth from her. He steals into Sears' home and, finding a revolver in a table drawer, extracts the cartridges and replaces the weapon, determined that his victim shall not have even a dog's chance. He secretes himself behind a curtain and hears Sears entering, and is about to shoot when the maid comes in. Simms calls and informs Sears to keep his wife's name out of their affairs. A fight starts, and just as Sears is about to stab Simms, who has the empty revolver pointed at the crook and who pulls the trigger, Ned fires unseen by the others and Sears is killed. Simms thinks he has killed him and, giving away to his grief, tries to revive Sears, and does not see the youth steal from the curtain, grab up the empty revolver and leave. Simms is arrested and indicted for murder in the first degree. Against his command, Florida takes the stand and bares her life. She relates how Sears deceived her when she was young and innocent, and of her continued bad life until she met her husband. The jury releases Simms, who, horrified at the thought of being a murderer, resolves to part from his wife, whom he reverences more than before. He does not consider himself worthy of her.

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Officer Ryan, ambitious for promotion, and suspecting Ned knows more than has been brought out, follows him and learns enough to make him suspicious. Simms has returned home and is preparing to leave. Officer Ryan follows Ned to Simms' house. Ned becomes alarmed and takes to the roof. Just as Simms is leaving, Ned rushes in, wounded and bleeding from the revolver of his pursuer, and confesses that he killed Sears. Ned dies and Florida and Luke are reunited.

IMP.

MAN OR MONEY (Three Parts—Nov. 26).—The cast: King Baggot, Robert Fisher, Harry Spingler, Edna Hunter and Ned Reardon.

A lawn fete is held on the college campus, and here for the first time Donald Britt meets Aime, the sister of Paul Ferris, his chum and classmate. They fall in love, and Donald tells her that he must enter into some profitable business before he can think of marriage. Aime's father is opposed to the marriage because Donald has no money, so the young man leaves for the West, where he secures a position as civil engineer. Russell Hopkins, a rich man, but a schemer, is favored by the father. Hopkins takes Paul into business and completely ingratiates himself into the good graces of the Ferris family. Donald rises rapidly until he is advanced to the post of superintendent of the company by which he is employed.

Hopkins, fearing that Donald may return unexpectedly, proposes to Aime and asks her to marry him at once. Aime is loath to break her pledge to Donald, but finally yields to the persistent urging of her father. But hardly has the ceremony been celebrated when Hopkins is compelled to leave the country to escape the victims of his last nefarious scheme. Next we find Hopkins and his bride living in the Northwest. Here the schemer tries to put over a questionable deal and when he is exposed, flees at night with Aime. Aime begins to realize what a mistake she has made in marriage, but she is a good woman at heart and pleads with Hopkins to give up his schemes and settle down to business of a legitimate sort. Hopkins assures her that he will and they set out for a new country, coming to the location where Donald is prospecting for virgin pine.

One of Donald's men takes offense at the intrusion of Hopkins, knocks him down and breaks his jaw. Donald comes on the scene, recognizes Hopkins, but doesn't know that he is the man who stole his sweetheart from him. He takes him to the doctor, and helps him in every way possible. With Hopkins convalescent, Donald and he become sociable, and Donald forgives him for winning the girl he loved. Donald needs $20,000 to put over a deal that will make him a competitor of the firm he is employed by, and Hopkins goes into partnership with him. Aime learns of this partnership and accuses her husband of his intention to defraud Donald. Hopkins, however, points to the fact that it is his own money that he is putting into this deal. Nevertheless, he is not on the level, and when Donald ascertains that Hopkins has tried to sell him out to his competitor, he is tempted to kill him for his treachery. Then, realizing that Hopkins is a crook by nature, he tells him that he is going to make a man of him.

Aime now sees what a remarkable char Donald is, and as they are thrown so together, Donald now begins to love Aime and more. Hopkins notices their growing love and begins to believe that it is retribution for all the misdeeds of his past. Donald calls Hopkins aside and tells him that the only honorable thing for him to do is to get out and do so at once before it is too late. Hopkins tries to dissuade him, but Donald turns over their entire business to Hopkins and leaves. Aime is overcome with disappointment, and Hopkins now resolves to sacrifice himself as he is more convinced than ever that his wife loves Donald. Acting upon his decision, he leaves to bring Donald back. He finally comes upon Donald, who refuses to return. Hopkins resorts to force, but Donald holds him at bay with his revolver and orders him to return to his wife. Hopkins declines to go and, seeing that Donald won't yield, plunges off a cliff into the river to end his life. Donald immediately plunges after him. Donald eventually gets Hopkins back to shore, but the effort has been so great that both men become unconscious. They are in this condition when Aime, who has set out to find her husband, comes upon them. Donald is the first to recover his senses. He sees Aime bending over her husband and assists her to bring him back to life. Hopkins and his wife are sitting on the sands watching the disappearing figure of Donald who has reunited the couple by his self-effacement.

SAFETY FIRST AND LAST (Nov. 30).—The cast: Victor Potel, Lillian Hamilton, Jane Bernoudy, Elmer Morrow.

Slim Hoover enlists in the Coyote Center Home Guards when the army of General T. Malo Ferocio threatens that border metropolis. General Ferocio sends an ultimatum to Colonel Snicker of the Coyote Center Guards demanding 10,000 pesos and threatening death to all the residents of the town if his demand is refused.

Slim, accompanied by Rastus, a dusky recruit, is forced by Colonel Snicker and his guards to carry a message of defiance to the Mexican general. While the Mexicans are preparing to execute Slim and Rastus those two heroes make their escape. In the chase the Mexicans are led by Slim into an ingenious trap, while he ropes the entire army and returns to Coyote Center a real hero.

UNIVERSAL SPECIAL FEATURES.

THE BROKEN COIN (No. 22—Last Episode—"An American Queen"—Nov. 15).—Sachio and Frederick are fighting in the dungeon of the castle. Sachio is severely wounded. Kitty and Frederick then start out to search for the treasure. They locate a loose stone in the dungeon floor and discover the treasures and scripts placed there many years before. Kitty and Frederick are joined by an old sailor, formerly a servant in the palace, who tells them of events that happened when Count Frederick was a baby.

"About thirty years ago I was a youth and the favorite servant of the old King Michael II," explains the old sailor. The scenes described by the old sailor are then depicted. A terrific night battle is in progress. King Philip of Grahaffen is driving his soldiers forward against the army of King Michael of Gretzhoffen which is finally wiped out. The loss of his army temporarily deranges King Michael and he wanders from the battlefield to the palace determined, even in his semi-demented condition, to hide the treasures of Gretzhoffen so that his son and heir will have something even if the Grahoffen forces capture the palace and capital.

King Michael takes the jewels accumulated by his ancestors and himself from their hiding place, wraps them up in a tapestry and removes a tile from the dungeon floor, revealing a zinc-lined box, into which he pours the precious jewels. Hearing the shouts of the victors near the palace King Michael realizes that if he does not work quickly his secret will be lost to posterity. Taking a gold coin from his purse, he files off the crown and inscription on its back, places it in a vise and inscribes the key to the hiding place of the treasure with the point of a file on the back of the coin. To his foster-brother he gives one-half of the coin and to the servant the other.

King Philip's soldiers burst into the palace a moment later and when King Michael runs outside to give them a last fight a volley lays him low in death. The treacherous foster-brother smiles to himself, and then, not content with his brother's death, he changes the heir to the throne, placing in his stead his own son, who is in reality the puppet, Michael.

The foster-brother, Count Frederick, did not live long thereafter, however, for King Philip and his men, seeing him fleeing, orders his soldiers to kill him. "Count Frederick, who was shot by King Philip's men, was the father of the present King of Gretzhoffen, King Michael," the old sailor explains, "and you, Count Frederick, are the real King of Gretzhoffen."

Kitty, Frederick and the old sailor are joined by the Prime Minister. The party then goes upstairs to where King Michael and his courtesans are fast asleep after their drunken orgy. Enraged that the palace should be made a brothel, Frederick seizes Michael and throws him out of the throne chair. Frederick takes Kitty in his arms and leads her, his future queen, to the throne. Kitty telegraphs back to the managing editor in the newspaper office at Los Angeles:

"Lost my bet, but won a husband.
"KITTY, Queen of Gretzhoffen."

REX.

UNDER A SHADOW (Two Parts—Dec. 5).—The cast: Gretchen Lederer, Arthur Shirley, Lon Chaney, M. K. Wilson.

Thera Dufre, a former member of a foreign secret service bureau and now in hiding from the government agents, receives a mysterious letter ordering her to take a certain sealed packet, which she has in her possession, to an appointed meeting place and deliver it to DeSerris, a member of the service, whom she has never seen. In the same city is living a Mrs. Irving, who bears a likeness to the secret service woman. DeSerris, who is to identify Thera by a photograph, waits at the appointed place and, by accident, Mrs. Irving passes.

DeSerris accosts her and demands the packet, but, of course, being ignorant of the entire affair, she tells him that he has mistaken her for some one else. DeSerris believes that she has determined not to give up the packet and forces his way into her auto.

Thera, who arrives just in time to see DeSerris' mistake, decides to escape from the city. Fortunately for Mrs. Irving, the auto arrives home and she escapes from the car before DeSerris can harm her. Irving, a very jealous man, sees DeSerris follow her from the car and refuses to accept his wife's explanations that the man mistook her for some one else. That evening as Mrs. Irving is putting their little daughter to bed, the child pleads for her doll which she had left in the summer house. Mrs. Irving goes to get it and is accosted by DeSerris, who is on the premises and who again demands the packet. They are seen by Irving who goes after them with a gun. DeSerris conceals himself and Mrs. Irving tries to wrest the gun from her husband. In doing so, the gun is discharged, and their child, who had decided to get the doll herself, is hit

Thera, on the way to the depot to catch her train, is struck by the Irving's auto carrying the child to the hospital, and, although not seriously hurt, Irving sends her back to his house in care of the butler, who is in the auto. Irving notices the resemblance of the woman to his wife. Arriving at the hospital the child is rushed to the operating table. Thera is taken to the Irving home, but feling that she is able to proceed to the depot, is on the point of leaving when she sees Mrs. Irving and recognizes her. The servants leave the room and Thera is on the point of fleeing when through a window. DeSerris enters the library. Mrs. Irving confronts him when he again demands the packet. Thera watches from her place of concealment. Mrs. Irving struggles with him when he threatens to shoot her and Thera kills him with a shot from her revolver.

Mrs. Irving collapses in a dead faint. Locking the doors to bar out the servants, Thera sees a chance to escape the consequences of the crime, and places the gun beside the unconscious form of Mrs. Irving and is on the point of leaving through the window when the phone rings. To allay suspicion Thera answers the phone and over the wire comes Irving's voice saying that the child will recover and begging forgiveness for his jealousy. Realizing that Mrs. Irving would be torn away from her family and found guilty of the crime, Thera decides to remain and accept the penalty. Unlocking the door she admits the frightened servants and tells of the killing. Then she waits calmly for the arrival of the officers.

LAEMMLE.

GILDED YOUTH (Three Parts—Dec. 2).—The cast: Rupert Julian, Bertram Grossby, O. E. Wilson, Carmen Phillips, Hal Cooley, Rene Rogers and Elsie Jane Wilson.

In the Latin quarter of Paris live "Pinkie" Cochrane and his two pals, Sam Wellbridge and Mac MacTavish. The three are struggling artists and take turns using Marie as their model. Suddenly Marie disappeared and nothing is heard from her until a year later, when a baby is delivered to their studio with a note from their model asking them to care for the child, as by the time the note reaches them she declares she will be dead. She also begs them to call the child Victor.

Twenty years pass. The three pals are now well-to-do artists. Victor, the baby, has grown to be a young man and bears the name of Cochrane-MacTavish. Victor is on the eve of leaving for a vacation and the three pals, in order to start him out right in life, write him that on his twenty-first birthday they will open an account of $5,000 for him. He hastens into the room to thank them for their kindness and meet Olive, who is Cochrane's niece, and her mother. They are childhood friends and it is hoped by all they will some time marry.

Victor arrives at the mountain resort and becomes very popular, especially when it is learned that he is the adopted son of Cochrane and MacTavish. At the same hotel Angelina and her companion, Peckoff, are stopping. They are social pirates and determine to enslave Victor. It is easy for Angelina, with her knowledge of the world, to win the boy's admiration. She returns to the city and he follows her, and in his new-found infatuation forgets all about Olive. Back at the old home the three pals are planning a big blow-out for Victor's twenty-first birthday anniversary. The guardians are forced to go on with the dinner without him, as Angelina has prevailed upon the boy to have dinner with her that night. Victor returns home in the early morning hours very much the worse for drink, and tells Cochrane of his infatuation for Angelina.

Cochrane determines to break up the boy's infatuation and begins taking Angelina about. One day when Victor makes a call at her house, he is refused admittance, and, forcing his way in, finds his guardian, Cochrane, with his arms about Angelina. He strikes the old man and leaves in a fury. A good size check disposes of Angelina and her companion for good and when Victor returns to the house, MacTavish and Wellbridge both begin to malign Cochrane. This is too much for Victor and he hastens out to find Cochrane and apologize. On the way he sees Olive and his old love for her returns. He then invites her to a dinner that night, which

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he says his guardians are giving in honor of his engagement to this girl. As the story ends the three artists and Victor and Olive are having a royal celebration, and things for the future look very bright.

THE DEVIL AND IDLE HANDS (Dec. 3).—The cast: William C. Dowlan, William Quinn, Gloria Fonda and William Canfield.

Mr. Saunders gives to his son, Jack Saunders, an envelope containing $10,000, which he is sending to Thomas Wright of San Francisco as a final payment on a ranch. On the way to San Francisco Jack becomes lonesome and when he notices Kitty Monroe board the train he longs for her companionship. She leaves her ticket on the window sill and leaves her seat. Jack slips the ticket in his pocket and saunters to the observation platform. The taking of the ticket has been seen by Kitty and George Lathrop, another passenger, and when the conductor asks for the ticket she says she must have lost it. Jack, listens, comes forward and pretends to help Kitty find it. Unable to locate it, he says that he has an extra ticket, but cannot find it; consequently he has to pay her fare, which costs him $10.95, and leaves him $1.50. This incident serves as an introduction and the two become friendly. Jack is compelled to ask Kitty to have dinner with him in the dining car, but when he goes to pay the bill he finds himself short of cash and takes out the envelope given him for Mr. Wright. The smallest bill is for $1,000, and Jack finds it impossible to get it changed. George Lathrop, upon seeing the large amount of money, is intensely interested and offers a loan, which Jack accepts.

That night, in San Francisco, George gets Jack into a poker game, wins the $10,000, and then leaves. Jack finds that George has marked the cards and starts out to get the money back. He sees George enter a house, and follows. George levels a revolver at Jack, and tells him he will have him arrested for breaking into his house.

Just then the room is flooded with light and an elderly man (Mr. Wright) enters and asks them who they are and what they want. George, pointing to Jack, tells Wright he "saw that thief enter the house and followed him in." As Wright is about to phone for the police, Kitty Monroe enters and greets Jack, whom she introduces to her uncle, Mr. Wright. When Jack learns it ts the Thomas Wright he was to deliver the $10,000 to he proves his identity and tells of being cheated out of the money by Lathrop. Both start for Lathrop, a fight ensues, in which Lathrop gets away. His overcoat is torn off, however, and Jack finds the money he has lost in one of the pockets. Jack gives the money to Mr. Wright, and then Kitty says: "I saw you take that ticket; now what became of it?" Jack confesses he took it, also that he must have dropped it on the back platform, Kitty, in forgiving him, says: "The devil finds work for idle hands to do."

DOES IT END RIGHT? (Dec. 4).—The cast: Myrtle Gonzales, Jack Nelson and Hayward Mack.

Mart Kenyon, upon his release from prison, where he has been incarcerated for blackmail, decides to go it straight. While leaving the Bowery, where he has gone to get his belongings, he encounters Jefferson Langton, a philanthropist. Langton suffers a heart stroke and Mart accompanies him to his home. The old man wrings from Mart his story, and, upon learning of his determination, pledges his help. Mart then goes to Vilma Vaudri, a woman of rather loose morals, and his sweetheart, and tells her that he is going to live a good life; but she laughs at him when he asks her to do likewise. She asks Mart how he intends to provide her with the luxury she has been accustomed to by means of honest labor. Mart tells her of the good samaritan who has offered to help him.

As Vilma hears Langton's name she tells Mart that she will gratify his wish under one condition—that he introduce her as his sister. Her scheme is to get some easy money, and Mart, unsuspecting, consents. Mart introduces Vilma to Langton as his sister, and the old man is impressed with her. Just before their arrival Langton had received a letter informing him of a mismanagement in his mines, and now to make good his promise to Mart to help him and partially to win Vilma, Langton takes Mart into his employ and sends him as his representative to the mines to look after his interests.

After Mart's departure, Vilma skillfully plays her game, and ere a week has elapsed she is the recipient of a proposal from Langton, and several days later they are married. In the days that follow Vilma gets Langton to transfer securities in her name which she secretly converts into cash. Through the newspapers Mart learns of Vilma's marriage to Langton. He at once suspects her game, and determines to thwart it. He takes the first train back to the city.

On the evening of his arrival in the city, Vilma, with her plans completed, is preparing for flight. As she is preparing to leave the house Langton suffers another heart stroke and despatches a servant to her room to get her. The love Langton displays for her suddenly arouses Vilma's better self. A transformation takes place in her as she realizes that she really loves Langton. Mart arrives at the house to find Vilma at his bedside tenderly ministering to him.

Conflicting thoughts take possession of him, and something in Vilma's face stays his denunciation before Langton. While Mart is offering a satisfactory explanation regarding his sudden return Vilma manages to steal from the room. In her own room Vilma finds herself between two fires. Should she, now while she has a chance, flee or shall she stay and stand the consequences? Her newly-found love for Langton wins, and she decides to face Mart, tell of her determination to do right by Langton and trust to his mercy. While a servant is attending Langton Mart slips from the room. He confronts Vilma in her room Vilma, by her pleading, finally convinces Mart that she is sincere. Mart, however, warns Vilma that he will be ever watching to see that she does not falter in her decision to go straight.

Mutual Film Corp.

AMERICAN.

THE SILVER LINING (Two parts—Nov. 29).—The cast: Vivian Rich and Alfred Vosburgh.

Nellie Allen, a stenographer, is supporting her father who is dying with tuberculosis. She loses her position. Nell's father forges a check to save Nell from making the supreme sacrifice. The father is sent to prison. Nell obtains employment as a companion to the mother of Dick, a wealthy, young ranch owner.

In the meantime, Nell's father escapes from prison. Dick and Nell become friends. Her father, after his escape makes straight for the Murdock ranch. In the dead of night he knocks on Nell's window. Nell, frightened, opens the window. One of the cowboys, who receives a cold reception when he tries to make love to Nell, was in hiding and saw everything. The next day while talking to the other cowboys he tells of seeing a man enter Nell's window.

Dick overhears the conversation. He thrashes the cowboy but later goes to Nell's room. He finds Nell's father hidden in the clothes closet. The cowboy overhears Nell tell Dick that her father had escaped from prison. Planning revenge the cowboy goes to the sheriff and tells him everything. The posse is assured that Allen is not there, but the cowboy tells them where he is hidden. They break in Nell's room and find her kneeling beside her father's bed, the aged man is dead. Dick offers an explanation The sheriff turns abruptly on the telltale cowboy, who, at pistol's point, is driven from town. Dick takes the girl in his arms and then and there declares his love.

SPIDER BARLOW CUTS IN (Dec. 3).—The cast: Winnifred Greenwood, Edward Coxen and George Field.

Spider Barlow, burglar, in looking through his little note book, decides upon the home of a man named Morey as the scene of his operations for that night. Will Rand, who has been paying court to Rita Morey, chooses the same night for his proposal to Rita. This coincident appears to be unfortunate for all concerned, but it is indeed an ill wind that does not shake down a jewel or two for Spider Barlow. Rita is very popular and has two other callers on this night, but Will Rand out-maneuvers them and tney leave, tired out and discouraged.

Spider waiting outside sees one of the callers leave and thinks the coast is clear. He enters through the dining room and notes with satisfaction the silver displayed there, but peeking into the drawing room he finds to his annoyance that Will is still there. Spider does some watchful waiting in the hall and is bored to death until he sees the engagement ring placed upon Rita's finger; then his interest in life returns. He at once has designs on the diamond. Spider finally induces Will to leave by acting the part of the angry father on the other side of the portiers. Will departs and the diamond changes hands without bloodshed or difficulty. Rita and Will are left with the unsolved mystery of who clasped her waist and kissed her hand and whose cheek it was that Rita patted.

MUSTANG.

BROADCLOTH AND BUCKSKIN (Two Parts—Dec. 3).—The cast: E. Forrest Taylor, Jack Richardson, Anna Little and Louise Lester.

Ruth Cameron, a western girl who has lost her family, owns the Lazy E ranch. Walt Baird is foreman of the ranch. He takes a faithful and protecting interest in Ruth's affairs and gradually a direct personal interest in the girl herself. The story opens at the point where Walt's love is first being expressed. Ruth admires him for his manhood and through long close association has come to feel for him a comradely affection, but her actual love for him is in doubt.

James Gordon is typical of the cultured professional business men of the East. Gordon's company is advised that the Lazy E Ranch is a good oil proposition. Gordon is sent to investigate. He is instructed to acquire an option by the usual ruthless corporate methods. He arrives in the West, finds the oil, but also finds the girl—Ruth. She is a type utterly unknown to him, and his interest is aroused. When the time comes for putting through his deal, he finds he cannot take advantage of her. Anonymously he cautions Ruth against himself and thus defeats the purpose for which he came.

The two men, Walt and Gordon, are quite opposite in type. They have no common basis of understanding. Gordon strives to meet Walt half way, but Walt feels only contempt for Gordon until the contempt is superseded by jealousy. With much bitterness he notes the advance of Ruth's fascination for Gordon, but when the time comes to lose, he loses stoically. Both Walt and Gordon have aroused the enmity of a Mexican ranch hand, Miguel, who plans a revenge by the abduction of Ruth.

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Both men fight shoulder to shoulder in the rescue, but Gordon falls an easy captive and as far as the actual work of the rescue goes, Gordon is quite useless. Walt carries the brunt of it all and Ruth is saved, but with the irony of woman's insight she takes Walt's action quite for granted and sees her hero in the less capable man who tried and failed.

FILM TEMPO (Three Parts—Dec. 4).—The cast: George Webb, Nell Franzen, Lawrence Peyton, Art Acord, Ashton Dearholt, Dixie Stratton, Hardy Gibson, Joe Massey and Chas. James.

Norman Dean, an impersonator in a cheap show, is told by a moving picture "extra" that "movie" companies are paying $100 a week for "types." Dean's act is a "flivver" and the manager so informs him. Dean quits, with the idea of becoming a picture actor at a hundred per. He applies to the Titan Moving Picture Company for a job and is put on as extra at $5 a day. Dean goes with the company to Leadville, where he makes an impression on Charlotte Biggs, a susceptible small-town girl. He borrows Buck's best cowpuncher regalia and sundry other adornments from different actors and succeeds in making the infatuated little country girl believe that he is playing leads in big productions only and is the real thing in the actor line.

Charlotte admires Buck Parvin, but Dean fixes Buck's case bv telling Charlotte that he is only a cowboy and not the sort of a man she ought to know; that he has no "film tempo." Charlotte doesn't understand the last allegation, but it conveys the absence of a mysterious something in Buck which puts him out of Dean's class and awakens a feeling of compassion for him in her sentimental nature. Dean has a regular system of borrowing anything which he hasn't the ability or inclination to acquire for himself—money, smokes, clothes—and is cussed for his "crust." The day the picture is finished, he borrows ten from everyone who will lend to him and the men discover over a farewell crap game that they have all been worked. Charlie Dupree says he saw Dean buying two tickets for Los Angeles and Buck remembers a meeting between Dean and Charlotte in the park, so he leaves the crowd to go out and confirm his suspicions.

Buck discovers the elopers at the depot, waiting for the limited and with a few well chosen and apparently innocent remarks concerning Dean's wife, induces the girl to repent before it is too late. Then he forcibly persuades Dean to "vamoose" and sees the misled Charlotte home. She confides her appreciation of Buck, "even if Dean said he didn't have any 'film tempo.'" This puzzles Buck and he doesn't see the joke until Monty tells him that "film tempo" means "timing your action." Then he concludes that Dean was mistaken and that there was nothing the matter with the way he timed his action at the depot.

CASINO.

THE WIDOW WINS (Nov. 28).—The cast: Cissy Fitzgerald, "Budd" Jones, Phin Nares and Helen King.

When Cissy Fitzgerald, star actress, came to town, she found herself in sad need of publicity. "Stuffy" Hicks, the press agent, was put on the job. He concocted a plan whereby Cissy was to feign loss of memory and leave a note addressed to Mr. Sheppard, the town's leading banker. When Cissy was discovered in her room at the hotel, she was given all sorts of drugs to restore her mind. Finally overwrought nature rebelled, and Cissy's refusal to take any more medicine gave the whole scheme away.

Meanwhile Shephard, the banker, was much distressed at his name being involved and called on Cissy. The tables were turned on "Stuffy" Hicks since the hotel employes forced him to take the noxious mixtures intended for Cissy. Just as the manager was about to discharge the luckless "Stuffy" the would-be publicist got his nerve up and quit. But the real winner was Cissy. She accepted the banker's proposal and thereby won a husband.

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RIALTO.

LESSONS IN LOVE (Three Parts—Dec. 1).—The cast: Hal Forde, Helen Marten, James Levering, Lucille Taft, John Reinhard, Mathilde Baring, Alan Robinson, Leonard Craske.

At her uncle's ranch May Hale, daughter of an eastern professor, meets a unique person in Bash Huggins. Bash is some bear with the men, but a fear stricken coyote in the presence of the fair sex. He flees the ranch because of May, meets with an accident, and in the hospital learns that the older women are at least human, though he remains girl-shy. In another experience a young woman sells Bash a worthless mine.

Frank Morgan and his sister, Grace, eastern tourists, stop overnight at Bash's cabin, Grace, a born flirt, dazzles Bash, and asks him to visit her in the East. A lucky strike enables Bash to go East, but he is slighted by Grace, who does not know of his wealth. In ill-fitting clothes, awkward Bash is not a social success. He blunders in a dance, is terrified by a girl in decollette, and flees from a simpering old maid. He is an endless source of wonder to Lord Ashley, an Englishman. But Bash has the never-give-up spirit. Determined to win Grace, he studies books on social customs, though with slight success.

When May returns home her father loses his place because of his absent mindedness. May studies typewriting, and prepares for her father a sign, "Languages Taught." No pupils apply and they are in destitute circumstances. May changes the sign to *"Anything* Taught." Bash sees the sign, tells the professor of his desire to win Grace, and offers him money for social instruction. The old professor misunderstands and says, "Young man, I don't give lessons in love making!" May overhears from the empty pantry, and, made desperate by poverty, takes the money and tells Bash, "I'll teach you how to make love!" Then she and Bash recognize each other. Bash tries again to flee, but May convinces him she is not dangerous.

Under May's tuition Bash makes rapid progress and in the realism of the last lesson they forget their love making is only practice. Bash goes away half dazed and thus falls an easy victim to Grace, who has accidentally learned of his wealth. Grace gives Bash her finger measurement, and sends him for a ring. Still dazed, he takes the ring to May and says, "Thanks for your lessons, I am engaged. Now, what shall I do?" Then May and Bash realize that they love each other, but May sends him back to Grace. Bash overhears Grace tell her brother that money only would cause her to marry a boob with a name like Bash Huggins. He crushes the ring under foot and hurries back to May—no longer needing lessons in love making.

BEAUTY.

BILLY VAN DEUSEN AND THE MERRY WIDOW (Nov. 30).—The cast: John Steppling and Carol Holloway.

Billy Van Deusen is fascinated with all the gay young damsels he meets. Strolling along the beach he sees a girl bather struggling in the water. Without hesitating Billy plunges into the water bringing her safely to shore. They are met by the rescued girl's husband. Billy receives a hearty handshake and is invited by the husband to his butcher shop to receive some dog meat as a reward. Billy is crushed.

Later as Billy, in dry clothing, is strolling along the beach his attention is again attracted. Another fair maiden is caught in the undertow. Again Billy plays the hero. After rescuing the second girl he receives a dollar for his trouble. He becomes enraged. Billy is later invited to call upon the Auntie and the girl he rescued. He accepts the invitation and brings flowers to Marie, who playfully gives them to "Auntie." Marie's action led Billy to believe that she thinks the flowers were intended for the elderly woman.

Billy gets desperate and proposes to Marie. Her husband, who has been away on a trip comes home just at the critical moment. He grabs Billy and rushes him from the garden, where Marie and he had been sitting. Marie's husband pushes Billy into the latter's car and at the point of his gun orders Billy to "beat it." Billy, whose heroic deeds have been his undoing, vows to wander henceforth in the desolate country where no pretty girls are found.

RELIANCE.

THE CREST OF VON ENDHEIM (Two Parts—Nov. 14).—The cast: Harry Moody, Mr. Salisbury, Alberta Lee, May Glarce, Adoni Fovieri, Mr. Lowery, Mr. Mack, Miss Arnold.

Count Von Endheim, a general under the defeated Mexican emperor, Maximilian, escapes from his hacienda, taking with him his only child, Carlos, a boy of five. He leaves Blowitz, an old servitor, in charge of the estate. Pursued by Captain Morales, Von Endheim contrives to reach an adobe hut, the home of an Indian woman, Concha Jaurez, to whom he entrusts little Carlos. He gives the woman money and takes from his breast a metal crest on a ribbon as a means of identification for his son, in case he does not return. Von Endheim is killed by Morales' men. The captain searches his body, discovers important documents, and takes possession of the dead man's estate. Blowitz escapes.

The imposter adops the general's title and uniform. Carlos grows up an ignorant peon. He becomes a sheep herder. The supposed son of the Indian woman has the effrontery to fall in love with Glorianna, daughter of the Gonzales, who romantically returns his affection. Meanwhile, the noble family of Glorianna, furiously opposed to the girl's attachment, has arranged a marriage between their daughter and the imposter, General Von Endheim. The general arrives, Glorianna finds him both ridiculous and loathsome. Carlos, the herder, runs away and joins the army. He returns in uniform, with many medals of honor. He and Glorianna, by a comparison of the imposter's family crest with the metal coat of arms which Carlos has always worn, discover an odd duplication. Next day, Carlos and his men capture Morales, and the son of Von Endheim puts on the uniform of his father. The identification of Carlos is finally established by Blowitz, the old servitor, who exposes the imposter and proves that the right man wears the right clothes. Glorianna's family is reconciled to her lover, and she and Carlos are married.

CENTAUR.

STANLEY AMONG THE VOO DOO WORSHIPPERS (Sixth Episode of the "Stanley in Africa" Series—Two Parts—Dec. 2).—The cast: Roy Watson, Herr Batty, Edward Roberts, Court Tietze, Charles Gay, Mona Darkfeather, Marie Manley and Anna DeLyle.

Jack, Ada, Tietze, Nina, the old Hag, and Andrea, estranged from the Stanley party, and, having escaped the Slave Traders, into whose hands they were thrown by the treachery of Andrea, proceed through the jungles. Ada forgives the White King, but Jack shows his contempt for him by making him burden bearer. Andrea sulks and indicates that he will await his chance to get even by stealing the party's supplies and carrying away Ada. They pass on while Stanley prepares to take up the march in search of them. As they wander through the jungle a great leopard, hanging from the limb of a tree, drops down upon Ada. Her screams attract Jack and Tietze, and after a fight they spear it.

Further ahead in the jungle is the village of the Bungangetas, who are called Voo Doo worshippers. They set up for their king a horrible idol and offer it young native girls as sacrifices. The party is ambushed by scouts of the Voo Doo worshippers and taken before the shrine. Andrea alone escapes by hiding in the bushes. The Witch Doctor, of the Voo Doos, decrees that Ada shall be the sacrifice to their god. She is placed upon the sacrificial stone and preparations for the rites begun.

In the meantime Stanley, Batty and their party hurry through the jungles. They meet the Voo Doo Worshippers, but, being outnumbered, they lose the fight which follows, and retreat to await more favorable time for action. In the skirmish Batty, who has been riding his elephant, falls into a pit set by the Voo Doos to trap animals. Discovering his predicament, the witch doctor, in high glee at the sport of the venture, drops a lion into the pit. Being unarmed, Batty is compelled to meet the lion with his bare hands. After a furious battle Batty conquers the lion, to the astonishment of the natives, who carry Batty back to camp as an extra fine sacrifice to their idol.

While the witch doctor has been gone Andrea, seeing his opportunity to avenge the fancied wrongs of Jack, blackens his body with berry juice and, posing as one of the natives, slips into the hollow idol, usurping the place of the witch doctor, who, upon his return, is deposed. Andrea, as the witch doctor, orders the death of Jack and Batty. The preliminary ceremony lasts long into the night, and at last natives and captives fall asleep. Andrea then silently releases Ada and takes her with him into the jungles.

At dawn Nina, who has been taken to a hut, slips, unobserved, to the stakes where Jack and Batty are chained and cuts their bonds. They immediately start a search for Ada and Andrea but discover they have gone. Enraged at Andrea's perfidy, Jack and Batty prepare to go into the jungles after the White King, but be-

(*Continued on page* 1726.)

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(*Continued from page* 1723.)

fore they have advanced any material distance the deposed Witch Doctor discovers their departure and, rousing the natives, sets out and recaptures them. Jack and Batty are again chained to stakes and the sacrificial fires lighted when Stanley and his followers, mounted on Elephants, and leading Ada's pony, attack the camp. The horse dashes into the camp, kicks the embers away from about Jack's and Batty's feet, grabs a native by the breechclout, shakes him, while an elephant twists his trunk about the Witch Doctor, dashes his head against a tree and tosses the body over his back. The natives are scattered, Stanley, Jack, Nina and the hag are restored to the party, while Andrea drags Ada through the jungle and gloats over her misery.

STANLEY AND THE SLAVE TRADERS (The Fifth Episode of the "Stanley Series"—Two Parts—Nov. 25).—The cast: Roy Watson, Herr Batty, Edward Roberts, Court Tietze, Charles Gay, Mona Darkfeather, Marie Manley, Anna De Lisle.

Ada has been taken captive by the White King. His village is attacked by slave traders, the huts are destroyed, and Ada and the king are seized. Meanwhile, Jack Wilson, Ada's sweetheart, has set forth single-handed to rescue the girl he loves. He is joined, en route, by Nina and the old Hag. Captain Batty rouses Stanley to a realization of the seriousness of the situation, and folding their tent, the explorer and his party start after the slave traders. Ada defends herself from the chief of the slave traders with her gun. The White King, however, under false overtures of friendship, contrives to disarm the girl and lead her before the chief. She and the king both are tied to trees. Jack Wilson knocks senseless a sentinel and succeeds in freeing Ada.

After a brief battle he escapes from the village, taking Nina, the Old Hag, Ada and the White King with him. Stanley, meanwhile arrives, surrounds the settlement, and takes the slave trader captive. Wilson and his friends push on into the jungle. A halt is called while Jack and the White King go in earch of food. During their absence Ada is attacked by a lion. She fights desperately. Wilson, hearing her cries, rushes back just in time to save her life by shooting the beast. Stanley's party continue their quest of Wilson and Ada.

MUTUAL.

MUTUAL WEEKLY NO. 47 (Nov. 25).

El Paso, Texas.—Mexican troops pass through U. S. territory. Carranza's army goes in bond from Eagle Pass, Texas, to Douglas, Ariz.

Little Rock, Ark.—State sponsors leave here for Panama-Pacific Exposition.

Nyack, N. Y.—New sea sled for South American waters. This marine "Glider" skims over shallow water at 50 miles an hour rate.

Los Angeles, Cal.—Biggest searchlight reflector in the world is completed for use at Fort Rosecrans.

Sterling, Ill.—This city entertains thousands on Auto Day. Beautiful floats win handsome prizes.

Chattanooga, Tenn.—Boy Scouts to learn archery. Ancient art is revived to complete boys' woodcraft training.

Boston, Mass.—Big gun practice at Fort Strong.

Seattle, Wash. The S. S. "Admiral Watson" is raised by being sealed and pumped out.

Washington, D. C.—Deaf and dumb football. students of Gallandet College enjoy this sport despite their infirmity.

San Francisco, Cal.—$50,000 worth of "hop," which would have supplied $367,801,209 worth of dreams, is destroyed by Board of Pharmacy here.

Latest Paris Fashions.—Photographed in the Italian Gardens of the Hotel Biltmore. By courtesy of J. M. Gidding and Co., 5th Ave., New York City.)

London, England.—Marching for naval recruits. England needs 5,000 more men for her navy. Subtitle: The Lord Mayor inspects the men at the Mansion House.

Great Bend, Kansas.—Terrific cyclone kills 20. Over 2,000 persons rendered homeless and $1,000,000 worth of property destroyed.

Sussex, England.—During the war, women take the place of men gardeners.

New York City.—Christening day in Central Park. Four lion cubs, a baby zebra and a zebu are named.

San Francisco, Cal.—Old auditorium burns here. One fireman dead and $100,000 loss.

Louisville, Ky.—Automobile Club holds "Gymkhana." Uniqueness predominates at novel event. Subtitle: Ladies' Gate Driving Contest.

Latest War Pictures.—By courtesy of French Union of Cinematographers. Subtitles: Launching gas bombs. Throwing hand grenades.

CUB.

A DEAL IN INDIANS (Nov. 26).—The cast: George Ovey, Jefferson Osborne, George George, Belle Bennett, Rena Carroll, Gordon MacGregor, Arthur Munns, Janet Sully, Mrs. Spencer, Arthur Jackson, Wm. Jefferson.

Tired of his irksome jail sentence Jerry contrives a clever scheme by which he eludes two guards and escapes after an interesting chase. At last in safety he sits down for a rest. Two Indians approach and make him captive. He is brought before Chief Pain-in-the-Face who decrees that he shall die. The Chief's daughter, Moonlight Princess, falls in love with Jerry at first sight and successfully pleads with her father for his life. She is told to have him painted and dressed like an Indian and she may marry him.

Thus arrayed and bound Jerry is about to give up all hope when a professor of natural history, enedavoring to buy an Indian to accompany him on a lecture tour, arrives and negotiates the purchase of Jerry. The prisoner is overjoyed at the prospect of release, but not so with the Princess, who is taken struggling and protesting to her tent. Jerry is taken to the professor's home that night and left alone in the library while the professor goes on an errand. The other occupants of the house—the professor's son, his daughters and his housekeeper—are asleep. Jerry makes himself thoroughly at home and is enjoying himself immensely when the Princess, who has followed, bursts in upon him.

A racket follows, the household is awakened, and there is an exodus from the rooms of the members of the family. The Princess chases Jerry from room to room, startling the professor's bewildered daughters and housekeeper into hysterics. The son, however, more collected, calls for the police, who arrive at the same time as the professor. Jerry is immediately recognized by the officers, exposed as an imposter, and again taken into custody, much to his delight after his experience with the Princess.

FALSTAFF.

CLARISSA'S CHARMING CALF (Nov. 4).—The cast: Arthur Cunningham, Claude Cooper and Joe Burke.

Clarissa was one of the belles of Cherry Pit Siding. She could cook and plough, and all the young farmers admired her. She ignored them, however, and finally accepted the attentions of Josh Jigger, a politician, who was made firechief, a position which pays $20 per month. At the annual firemen's ball there was an exciting contest for "the most popular young lady," and Josh, because of his political ability and authority, so fixed things that Clarissa won the first and only prize, a beautiful calf, donated by a farmer. Josh Jiggers thought he was a Twentieth Century Rembrandt. Clarissa agreed with him, and with her pet posed for a painting to be known as "Clarissa's Charming Calf."

Unfortunately for the lovers they were seen by Omar Commerstein, the New York variety manager, and he yearned for Clarissa's presence as a roof-garden attraction. He offered her a fabulous salary, but she spurned it. Omar remonstrated, then tried to drag her off, but Josh Jiggers sprang to her aid and the villain departed. Omar was a persistent man. He "lured" the fire chief away by turning in a false alarm of fire, and then when the girl was alone with her calf, he seized her and carried her off to a handcar he had waiting on the railroad tracks nearby. But the wicked manager reckoned without the calf. It was an intelligent animal, and he hastened off to find Josh Jiggers, meeting him on the way to the fire. The chief later declared that the calf's frightened bleats told him what had happened. Anyway, they did not go to the fire, but followed the calf which led them to the railroad tracks. There they were just in time to see the unfortunate Clarissa being borne away on the hand-car.

The firemen were too far away to extend aid. Clarissa had with her a bottle of liquid soap with which she had intended to give the calf a bath. Clarissa knew that if railroad tracks are soaped, engines cannot go ahead. Unnoticed by her enemies she soaped the tracks ahead of the handcar. The vehicle stopped, then as the grade was steep it began to slip back, going faster and faster. Josh Jigger saw that the car was returning and rejoiced. The Cherry Pit Siding firemen hooked up to a convenient hydrant, and as the handcar came back to them, the villainous manager and his confederates were hurled from the handcar by well-directed streams of water. Clarissa was restored to her lover, and they were married. This was many years ago. Now Clarissa often tells the story to her children.

The VILLAINOUS VEGETABLE VENDER (Nov. 25).—The cast: Claude Cooper, Arhur Cunningham, Barbara Gilroy, Lowell Stewart.

The vender did a good business, but he had no steady customers. Strangers were lured into dealing with him because of the low prices he asked, but they never returned. For a long time the vender loved nothing in the world except his money, but finally he became infatuated with a girl. She was honest, but so poor that her only gown was made of newspapers. One day misfortune came to the girl. A goat, attracted by her daily costumes, tried to devour it. She struggled in vain, but help arrived in the shape of a raggedly garbed man with a bright red nose. He drove the goat away, and most naturally the girl agreed to marry her preserver. The villainous vegetable vender was indignant when he heard they were wedded. Then the husband revealed the fact that he was a millionaire, interested in work among the poor, and had disguised himself to make his investigations easier.

Several years passed, and the villainous vegetable vender grew more and more villainous. One day he read in the newspapers that the son of the millionaire's wife had disappeared and the police were looking for him, while his mother was heartbroken. It was explained that he could be identified by a strawberry mark on his right arm and a locket with his mother's picture. The villain found the boy, imprisoned him in a vegetable bin; and told him he would remain in that unpleasant prison for many years. Fortunately for the child, he was quick witted. On the back of the locket he scratched the letters "C. Q. D." and hid it in a tomato, He hoped that some kind hearted person would buy the tomato, and notify his parents.

By good luck his own father's cook bought the tomato, and father tried to eat it. He injured his teeth on the locket, but forgot his pain when he read the pitiful call for help. It was easy to trace the villain down, and father consigned the criminal to prison.

FOILING FATHER'S FOES (Nov. 29).—The cast: Colin Campbell, Louise Emerald Bates, Marshall Welch, Robert Whittier.

Lucinda's father was a country editor, and by dint of the utmost economy he was enabled to send his daughter to a university, where she took a course in architecture, graduating with high honors. The girl returned home, filled with political ambition, and anxious to run for office, believing that the publicity would help her in business later on. She found her father in far from a blithesome mood. Father was a reformer, and felt impelled to write cutting things about a couple of grafters, one the nominee for sheriff, the other a candidate for city treasurer.

"They both called to horsewhip me just before you arrived," the editor sadly explained to his daughter. "The whipping was bad enough, but the way they acted was worse. Each insisted that the other glut his vengeance first, and finally they matched for it. The preliminaries were nearly as bad as the regular performance."

Lucinda's eyes filled with tears.

"I am only a poor weak girl, father," she said, "but I will avenge you. Cheer up. Take a week off, and leave me in charge. After you return these vulgar men will never annoy you again, and to punish them further, I, myself, will run for both sheriff and city treasurer, and defeat them."

The editor could hardly believe that Lucinda could "make good," but he finally decided to take a chance, and went for a rest. While he was gone, Lucinda was most industrious, for she was an energetic architect, and the place was on a war footing when father returned.

His enemies learned that the editor was back, and promptly called to remonstrate with him. This time Fate was against them. There were pitfalls on the stairs, boards flew out and hit them, and finally the pair were precipitated through a trap door, and sent whizzing down an incline to land at last in the water. There they were picked up by Lucinda, but to their surprise she immediately demanded that they retire from the political race in her favor, and ducked them until they agreed and signed the declarations she had already prepared.

So the "gangsters" were defeated, and Lucinda was elected to two offices at once, and drew both salaries. And the editor wrote nice things about her in the paper, and got more advertising than he had ever had before.

THAN-O-PLAY.

MR. MEESON'S WILL (Three Parts—Nov. 6).—The cast: Florence La Badie, Justus D. Barnes, Bert Delaney, Ethyle Cooke, Dorothy Benham, Lawrence Swinburne.

Mr. Meeson, a publisher, was interested only in financial return. One day a girl called at the publisher's office. She had written a story called "Jemina's Vow," which had been one of the best sellers of the year. For it she had received a beggarly sum. The girl needed money to take her sick sister to a warmer climate. Mr. Meeson refused to pay the girl any more, and reminded her that she was under contract to sell all her stories to him at the same compensation. The discussion between the two was witnessed by Meeson's nephew, and after the girl's departure the young man denounced his uncle so vigorously that he was disinherited

Kindly turn to Page 1702

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act and arranges her plans accordingly. She leaves town that day and at the same train is a lady of more than passing beauty also seeing some one off. Our hero makes her acquaintance and calls to see her on the afternoon of his engagement with Dolly. But while entertaining the fair one in his own inimitable way, her husband enters upon the scene and pulls a gun, Whiffles making his escape in the nick of time. He returns home to meet his wife and while they are talking things over a detective comes along and hands in his bill for services rendered. Whiffles is duly impressed when he learns that the "husband" was none other than a sleuth, and that his lady fair a female detective. But at any rate he did not meet Dolly Dickens.

AT BAY (Gold Rooster Play—Five Parts—Nov. 26).—The cast includes Florence Reed, Frank Sheridan, Charles Waldron, Lyster Chambers and De Witt Jennings.

District Attorney Graham starts a crusade against the city's gambling houses. Judson Flagg, a lawyer, owns a notorious joint and knows that nothing can stop Graham once he gets his hand in. He then enters the fight armed with every weapon an unscrupulous man can employ.

Through Mrs. Cuyler Hastings, a society woman who owes him a gambling debt, Flagg introduces Joe Hunter, his aide, to Aline Graham, daughter of the District Attorney. Hunter, polished, dashing and handsome, is seemingly devoted to Aline, and manages to marry her secretly. Later, in a raid on Flagg's place, Hunter shoots Graham and runs to Aline with the plea that unless she gives him money he will divulge the whole affair, saying that the marriage was a fake to aid some political enemies of her father. He leaves with her necklace, but she writes to him at Fagg's office begging him not to desert her. The gambler gets the letter and arranges an interview before a cunningly concealed camera, with the hope of getting her in a compromising position. How she is finally rescued and her fair name saved makes a charming ending to this drama.

TINKERING WITH TROUBLE (Phunphilms—Nov. 17).—Sour Bal Joe gets the "can" for sassing the tenants, and Easy Otis supplants him. But the latter does not know an awful lot of the art of "janitoring" and soon gets into many and various jams with the people upstairs. Multifarious are the tasks assigned to him and he knows naught of any of them. Then, to cap the climax, the janitor who received his passports comes back to start something. He figures that to change the gas and water pipes would be a good stunt and he does it.

Upstairs, a fair dame wants her gas-stove fixed, but when she turns it on, out come many streams of water. A love-sick lad across the hall contemplates suicide by gas, but he too, gets water instead. And so it goes until the whole place is in an uproar. Then they start for Otis, but he believes discretion is the better part of valor and takes it on the run.

NEAL OF THE NAVY (No. 12, "Backed by the U. S. N."—Two Parts—Nov. 18).—Annette gladly concedes to the Government the right to establish a coaling station on Lost Island, and prepares to leave for her inheritance on a ship fitted out for the purpose with a battleship escort. But before sailing she rides horseback one day and through the perfidy of Joe Wheeler, her foster-brother, is thrown and seriously injured. Hernandez and Inez, the schemers in the plot to secure Annette's map of Lost Island, make it a point to be near at hand and take her to a deserted house, where they try to intimidate her. But the house catches fire and is destroyed, Neal coming along on horseback just in time to save the girl. Later they leave for Lost Island—with Hernandez and his henchmen stowed away in the hold. He almost succeeds in wrecking the ship, but all hands escape in small boats and land on the shore safely. The Brute swims ashore with Hernandez in his grasp. The windup of the episode is a most unusual one of interest. The next episode is called "The Good Man."

ALL DOLLED UP (Starlight—Nov. 20).—Heinie and Louie learn that a highpriced mechanical doll is about to be sent from abroad to Mrs. R. U. A. Nutt, so they figure that they may as well get in on the good thing. Accordingly, Louie is "all dolled up" to represent the mechanical wonder and is brought to, Mrs. Nutt's home. They manage to get away with it for awhile, but later on, Slippery Jim, who has also fallen for the mechanical doll stuff, brings one of his own. The two dolls meet each other and their antics are most ludicrous. But finally the real doll makes its appearance and the plotters are put to rout.

Have you read Page 1702?

Triangle Film Corporation

THE GOLDEN CLAW (Kay-Bee—Dec. 5).—The cast: Bessie Barriscale, Frank Mills, Wedwood Nowell, Truly Shattuck and Robert N. Dunbar.

A young society girl marries a wealthy young man for his money, for she and her mother, who have been accustomed to a life of luxury, have been plunged into genteel poverty. Suddenly the husband loses his fortune through the "pinching out" of a silver mine. He is goaded by his wife to restore her to wealth and luxury again. He works night and day and beats the stock market. His health is almost wrecked and he becomes money-mad.

On the third annivarsary of their marriage, the wife goes to her husband's office thinking that he will give her some token in remembrance of the occasion. She is grieved by his lack of memory of the event and by his lack of sentiment when he writes her out a check for $50,000 and hands it to her coldly.

Then a rival in love and business finds a chance to put the husband in difficulties in the stock market. The husband appeals to his wife for the gift so that he might retrieve himself. She refuses and his fortune is swept away. He is about to shoot himself in his home, when he overhears his wife conversing with his rival, who is trying to win her away and asks her why she refused to help him with the $50,000. The wife tells the rival that she did it to get her husband away from his money-mad career. The husband enters, sends the rival away and is reconciled to his losses in the knowledge that he has his wife's love.

A JANITOR'S WIFE'S TEMPTATION (Keystone—Dec. 5).—The cast: Fred Mace, Marta Golden and Harry Gribbon.

Fred Mace as a burly janitor, Marta Golden as his wife, and Harry Gribbon as an artist, have some exciting times in "A Janitor's Wife's Temptation." Mace is sitting down to breakfast on a big piece of beefsteak, when Marta Golden is called to the dumbwaiter. Gibbon is famishing and motions his distress to the woman. She sends Mace out to beat some rugs in the hall and sends the steak up to Gribbon. Mace is furious on his return, but is diverted by the landlord who sends him out to clean up the house. Then the landlord demands rent from Gribbon, who is unable to pay.

Gribbon goes out in the hall and gets Miss Golden to elope with him taking a sum of money from the landlord's strong box. Mace is arrested for the theft and is jailed. On the plea of his little daughter, Mace is released. He and the child pass a cabaret, Mace sees Gribbon and his wife within. He is refused entrance in front but gets in by way of the kitchen. There is a great overturning of tables and smashing of dishes, when Mace sees Gribbon and starts in pursuit. It finally ends with their meeting on the roof. Mace is thrown through a glass dome and lights in a fountain where he bobs up and down like a rubber ball on the stream of gushing water. He is finally rescued by the police who put a table under him and he rolls off on the floor. Then the Keystone police are seen hanging in the air supported by the table upheld by the fountain. The picture ends with the arrest and discomfiture of Gribbon and the reconciliation of Mace and Miss Golden.

THE BEST OF ENEMIES (Keystone—Dec. 5).—The cast: Joe Weber, Lew Fields, Mae Busch, Joseph Swickard, Billie Bennett, Chester Conklin, Mack Swain, Guy Woodard and Frank Opperman.

Joe Weber and Lew Fields play all kinds of practical jokes on each other in this Keystone comedy, "The Best of Enemies." Their experiences begin with their entry as guests into a fashionable country house. Arrayed in evening dress they fall downstairs, get into the wrong rooms, and one falls into a bathtub but is rescued by the other. They finally land in the reception room, where they quarrel over Mae Busch. Fields gets the best of Weber and kicks him away, whenever he tries to "butt" in.

Joe plans revenge. He notifies the police that if he disappears that he has been killed by Lew. He leaves his clothes by a pond to confirm the information. Lew is arrested and after a humorous trial is sentenced to be hung. Mae Busch smuggles a file and a sheet to Lew and he makes his escape. Joe is captured and is going to be hung in the place of Lew so that the Governor won't be disappointed. Then Lew breaks into the room and the Governor pardons both to the disappointment of the bloody executioner, Mack Swain.

DOUBLE TROUBLE (Fine Arts—Dec. 5).—The cast: Douglas Fairbanks, Richard Cummings, Olga Grey, Margery Wilson, Gladys Brockwell, Monroe Salisbury, W. E. Lowery, Tom Kennedy, Kate Toncray and Lillian Langdon.

Fairbanks, a young banker, is very timid in the presence of his stenographer—and all young women. However, he is shown to be at home addressing a Sunday School in his capacity as President of the Sabbath Day Society. As he is leaving on a vacation, Fairbanks as the Banker Amidon is hit on the head by a thug. Five years later he awakes as Amidon again while in pajamas on a Pullman car. He is astonished when he sees a paper and notes the lapse of time. He is still more surprised at seeing a suit of sporty checks, which he discovers belongs to him. He goes to a hotel and is again astonished to find that he is greeted as an old and familiar guest.

He meets an old friend, Judge Blodgett. They go to a clairvoyant, who puts him in a trance. He awakens as a Mr. Brassfield. In that character he tells of waking up in the boom town of Bakerstown after the blow on the head with no consciousness of what had happened before or even his name. He takes the name of Brassfield, strikes oil, becomes a wealthy man and is nominated to be mayor. When he enters on his love affairs, he is so enthusiastic and has apparently been breaking hearts right and left besides engaging himself, that the old judge and the clairvoyant decide that he had better become Amidon, the good and respected banker. They go to Bakerstown. There Amidon is unable to transact the big business built up by Brassfield. He is again returned to the aggressive Brassfield. He proves very successful in business dealings and also in political affairs, but is so unscrupulous as to railroad a poor man who wouldn't be bribed. He also plays fast and loose with his sweetheart, flirting with a girl known as Strawberry and others as the occasion permits. The clairvoyant turns Brassfield back to Amidon, who rescues the poor family from death by gas and releases the father from jail. He also is reconciled to his sweetheart through the good offices of the clairvoyant, who explains that gradually the two characters of Amidon and Brassfield will be blended into one, the good qualities of each being retained and the bad ones neutralized.

Miscellaneous Feature Film

PARAMOUNT PICTURE CORP.

BELLA DONNA (Famous Players—Five Parts—Nov. 15).—Pauline Frederick, Thomas Holding, Julian L'Estrange, Eugene Ormonde, Geo. Majeroni, Edmund Shalet, Helen Sinnott.

The exploits of Bella Donna, an English adventuress, are matters of common gossip in London. Despite the fact that her reputation is distinctly unsavory, the Hon. Nigel Armine, an impressionable and rather unsophisticated man, refuses to believe what he hears. Struck by the marvelous beauty of the woman, he marries her and takes her to Egypt. But the simple-minded Armine soon palls upon this roving, restless spirit which fastens upon a handsome native, Baroudi, as the object of its fierce and hungry adoration.

The clandestine love affair increases in intensity until Baroudi so masters Bella Donna that he persuades her to poison her husband, and she places small doses of sugar of lead in Armine's coffee. Day by day Bella Donna watches the deadly effect of her work as her husband grows steadily weaker. Just as his rapidly weakening condition holds forth the promise of quick release from her irksome ties, Dr. Isaacson, an old friend of Armine, arrives on the scene. In the battle of wits between these two instinctive enemies, the doctor is the victor and he discovers what Bella Donna is doing. He denounces her to her husband and is ordered out of the house for his pains. Armine, innocently wishing to explain his action to Bella Donna, tells her tenderly of the attack which Isaacson has made upon her and assures her that he does not believe it.

It is too much for Bella Donna's frayed nerves. Her hate for this insipid man has increased with every day and now that her plot has been frustrated and her dream of freedom shattered, she loses control of her temper and pours upon the astonished head of her husband a torrent of abuse which culminates in the startling statement that she is sick of him and is going back to Baroudi. But when Bella Donna arrives triumphantly at Baroudi's she is stunned by her lover's statement that she is too dangerous a toy for him. His door closed upon her, she totters falteringly back to the house which she had so dramatically spurned. But she is met by her old enemy, Dr. Isaacson, who shuts the door in her face before she has an opportunity to reach her impressionable and soft-hearted husband. With the only two havens of refuge closed, Bella Donna, her wild dream of wealth, power and luxury shattered forever, gazes wistfully out upon the desert waste in the black night. Then she slowly traces her weary and faltering way out across the desert—and into oblivion.

ARMSTRONG'S WIFE (Lasky—Five parts—Nov. 18).—The cast: Edna Goodrich, Thomas Meighan, James Cruze, Hal Clements.

Harvey Arnold, a professional gambler taking an enforced vacation in a small country town, meets May Fielding, who falls in love with him. Complications arise with May's next

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door neighbor, David Armstrong, who finally tells her that if she will not marry him he will strike out for himself in Canada. May elopes with Arnold and David, heart-broken, goes to Canada.

May is horrified when she discovers Arnold's business and he promises to give it up as soon as he has time to arrange matters. Arnold's partner, Estabrook, turns traitor, however, and induces the police to raid their gambling house. Arnold tells May to escape to Canada. David reads an account of the raid and hastens to May and wants her to marry him. May at first refuses, but when he offers her the protection of his name and swears he will ask nothing more, she consents. Arnold finds his way to Canada, and May catches a glimpse of him at a dance. Arnold having seen the couple, follows them and learns where they live.

The Mounted Police of Canada, being on Arnold's trail, pursue him, but May turns them off the scent. A quarrel arises between David and Arnold, who says he will not leave the country unless May joins him. David is confronted by Arnold with a revolver. May enters to find her husband in danger and with her own gun threatens to shoot Arnold. Arnold fires and wounds David and threatens to fire again. May puts her gun to her heart and threatens to kill herself. The police ride up and Arnold, in his attempt to flee, is shot by them.

OUT WEST (Lasky—Four parts—Nov. 22).—The cast: Victor Moore, Camille Astor, Raymond Hatton, Mrs. Lewis McCord, Ernest Joy, Tom Forman, Florence Dagmar, Harry Hadfield.

Chimmie and the "Duchess," the little French maid at the Van Courtlandt house, where Chimmie formerly worked, are engaged. He is offered $10,000 by Mr. Van Courtlandt to go to Death Valley, where he is supposed to find a gold mine, hire a special train and make a record-breaking trip to New York City as an advertising scheme planned by Mr. Van Courtlandt, vice-president of the Southwestern Railroad, and Preston, the advertising man. The "Duchess" and Miss Van Courtlandt start for the San Francisco Exposition about the same time. Being a Bowery boy, Chimmie has many amusing adventures on his way to the wild and woolly West. At a small town on the edge of Death Valley he procures a pack outfit and starts to find his supposed mine. Preston has given him several bags of gold nuggets, some of which he scatters about a small mine he finds and the balance he spends in the small town upon his return.

The news of the supposed gold strike is spread broadcast and Chimmie is the idol of the hour. He becomes involved with a government inspector, who demands to see the mine and to save himself plans to be held up. Miss Van Courtlandt and the "Duchess, hearing of Chimmie's strike, leave the Exposition and arrive just in time to have the hold-ups arrested before they can save Chimmie. Chimmie manages to bluff the government inspector and gets back safely to town. He orders the special train over the Southwestern and the party made their record-breaking trip East. Van Courtlandt and his companions, realizing the sensation the reported gold strike has created, decide to organize the Chimmie Fadden Mining Company and sell stock in the fake mine. Chimmie knows nothing about this until the day of the wedding, when his brother Larry tells the "Duchess" that the mine is a fake.

The "Duchess," knowing that thousands of people have been victimized by the owners of the fake mine, calls him a Chimmie and refuses to marry him. Chimmie goes at once to Van Courtlandt, gives up the check for $10,000 and tells the newspaper reporters that the mine is a fake. Van Courtlandt and his companions are forced to return the money to the poor people who have bought their stock. Chimmie is heartbroken at having lost his money, his mine and his girl, and returns to his home. There the "Duchess," having found out the true state of affairs, finds him.

THE GENTLEMAN FROM INDIANA (Pallas—Five parts—Nov. 25).—After leaving the university, where he has been one of the greatest football stars in years, John Harkless plunges into the thick of Indiana politics through purchasing the Plattville Herald and fearlessly smashing the corrupt political machine of Rodney McCune. With this prestige, Harkless becomes the accepted leader in the congressional district—a veritable tribune of the people—who protect their interests at all times even to the extent of drumming out of town a brace of gamblers who are fleecing unsuspecting farmers with a crooked shell game on Circus Day.

Returning that night from a call upon Helen Sherwood at Judge Briscoe's, Harkless is waylaid by mysterious assailants during a thunderstorm and is seen no more until he is discovered miles away in an emergency hospital. Vigilantes quickly rally in Plattville by hundreds to avenge the murderous assault, and while there is doubt as to whether the Whitecaps, McCune's henchmen, or the gamblers are to blame, suspicion finally fastens upon the Whitecaps and, in view of the many anonymous warnings they have sent Harkless for his activities against McCune soon amounts to a certainty. Marching cross country to the grim chant of "John Brown's Body," the avenging host raids the crossroads settlement of the clan, annihilates the band and burns their evil nest to the ground.

The return of Harkless from the hospital, the ingeniously contrived campaign which elects him to Congress which has been contrived by Helen Sherwood, and the meeting of the girl and the plucky editor in his own printing office, which she has benevolently usurped, makes this picture a worthy offering.

JANE (Morosco—Five parts—Dec. 6).—Charles Shackelton offers Jane $500 to pose as his wife during his uncle's approaching visit. The housemaid who, with William, her butler-husband, is planning on a chicken farm, accepts the offer much to the relief of the gay young bachelor, who has told his relative he was married in order to secure an increased allowance. Jane finds it hard to lay aside her feather-duster instincts, but gets along very well until the uncle inquires for "the baby." To quiet any suspicion the conspirators fill the vacancy, but unfortunately requisition the infant of a reluctant washerwoman who does not speak good English, and in the midst of the uncle's ecstacies over the "heir to the house" the illiterate mother bursts in and demands the immediate return of her child. Repulsed, she summons the police, who, finding the baby in the uncle's arms, nab him as the kidnapper.

Desperate at this new contingency, young Shackelton throws himself at the feet of his true lady love, Lucy Norton, whose father has ruled against him because of his wildness, and she is about to brave parental wrath and become his wife when she, too, discovers the baby and the supposed alliance with Jane. Reduced to the last resort, Shackelton finally has to tell the truth and this proves the best strategy of all. The uncle is mollified, Shackelton gets the wife he had despaired of, and Jane tucks away $500 for the chicken farm.

KLEINE-EDISON FEATURE SERVICE.

THE DANGER SIGNAL (Kleine—Five Parts—Dec. 1).—The cast includes Arthur Hoops and Ruby Hoffman.

Danny Canavan, a blacksmith's son, possessing great strength, is a cringing, wavering, abject coward, scorned by all, particularly his father. Danny's wife does not neglect any opportunity to browbeat and scold him, neither do the helpers in his father's shop miss a chance to kick and beat him. President Cadbury, of an insurance company, is one day riding with his fiancee in a carriage that knocks down and severely injures Canavan. He is carried home and put to bed where he remains for many weeks, unable to escape even for a moment the gibes and taunts of his sharp-tongued wife, who, when he recovers, goes to the ward boss and obtains, through him a position as laborer for Canavan. Here, scorned by fellow workingmen, and nagged by a pitiless foreman, he spends a most unhappy time.

One day he is called upon to warn vehicular traffic and pedestrians not to approach too near an excavation where dynamite is to be exploded. He is given a red flag to wave, and that marks the turning point in his life. He is astounded when everybody obeys his command, backed by the red flag. A great awakening fills his soul, and he feels the tingle of real manhood in his blood. The red flag, the danger signal, has wrought this marvelous change. Within an hour he asserts his independence to his father and his wife, and whips an employe of his father's.

At a ward caucus later, he wins the favor of a political boss by whipping a dozen political mar plots, and is then taken into the "boss'" office. He quickly becomes a power in politics through the force of his dominant character, and is later made chief of a powerful political party organization. He now has social ambitions and when he has an indictment against Cadbury quashed, he demands as his price that Cadbury and his wife sponsor his social aspirations, which they do, with the result that he is soon dominant in that sphere. Canavan takes a party to England, buys an entrant in the English Derby and wins that classic of the turf. His personality is simply overpowering, and none can successfully oppose him. Cadbury is killed while the party is in England and Canavan, who had become a widower, crowns his triumphal march by marrying Mrs. Cadbury. The latter quickly discovers Canavan to be without manners or polish, and she tells him of the embarrassment this causes her. Then comes the climax in which Canavan rises to the occasion, and again has his way.

THE DESTROYING ANGEL (Edison—Five Parts—Dec. 8).—Mary Ladislas elopes with the chauffeur because of his sympathy for her ideals, and they stop at a hotel. The scornful attitude of all who meet them causes Mary to desire immediate marriage, but on the way for a license, the auto overturns and kills the chauffeur. It is too late for Mary to return home now and she is left alone, disconsolate.

Hugh Whittaker, ill, given up by the doctors, leaves his affairs in the hands of Drummond, his partner, and prepares to leave for the West. He meets Mary and prevents her suicide. Pitying her and feeling his own end near, he marries her and continues on his journey, after giving her a note to his partner, Drummond, so that he may provide for her. Drummond, who is dissipating and appropriating Hugh's funds, is fascinated by Mary, but she refuses his aid. Later, news comes of Hugh's death. Mary obtains the title role in Carmen at Max's theater, who treasures her for her artistic acting. In a jealous rage he causes the death of David, another actor whom Mary is to marry.

Four years pass. Thurston, a young millionaire, who is to marry Mary, is pushed off a ferry boat by Max and drowned. Drummond, meanwhile, is forcing his attentions on Mary. Hugh, contrary to reports, has not been killed. His mining operations in the West have made him a millionaire and he returns home cured. At the theater he sees Mary. She recognizes him and suffers a nervous breakdown. Her unfortunate affairs with men have earned her the title of "The Destroying Angel." She goes to the seashore to recover from her attack. Drummond, meanwhile, who has spent all the money left in his care by Hugh, has disappeared.

Unconscious of Mary's whereabouts, Hugh also takes a cottage at the seashore. He foils Drummond, who has suddenly reappeared, in an attempt to kidnap Mary. Drummond is killed in the scuffle by Hugh's valet. Fearing to cast her terrible spell upon him, Mary leaves Hugh and returns to the stage. He follows, however, and Max attempts to shoot him, but Hugh has broken the deadly spell, for Max's bullets go wild. Mary, who really loves Hugh, gives herself up to her love, and returns with him. His is the charmed life which has pierced the circle of death about "The Destroying Angel."

WORLD FILM CORP.

A CORRECTION.

"The Little Church Around The Corner," a five-part World Film picture, which was originally scheduled for release on November 22, and a synopsis of which was published on page 1036 of the issue dated October 30a, has been postponed until January 3, 1916. In its place will be released "Body and Soul," a story of which will be printed in a future issue. Exhibitors will please observe the change.

HEARTS OF MEN (Harris—Nov. 8).—The cast: Arthur Donaldson, Beulah Poynter, Frank Longacre and Ethelmary Oakland.

At Cologne, in Germany, two young men work in a perfume factory. One has devised a formula for an Arabian Rose perfume. His false friend steals the formula and some money, leaving the patentee penniless. The two young men consequently come to America. The thief has become a wealthy perfumery merchant. The inventor meets him and there is a quarrel, when the cheated man demands the money that has been made out of the formula. The former friends have married and their children fall in love. But when the parents discover this, there is great unpleasantness. However, in the end, as the children promise to be sweethearts through life, the old friends are reconciled.

A BUTTERFLY ON THE WHEEL (Shubert—Nov. 15).—The cast: Holbrook Blinn, Vivian Martin, George Ralph and June Elvidge.

Peggy Admaston and her husband are rich and should be happy; but after the honeymoon Admaston neglects his young wife for the cares of his business. The result is that Peggy lends a willing ear to the love pleadings of Collingwood, a friend of her husband.

Nevertheless, Peggy remains loyal to her husband. But both are present at a theatre when it catches fire and so Admaston's doubts of her fidelity are aroused. Subsequently when Admaston discovers Peggy and Collingwood together at a country road house under what appears to him to be suspicious circumstances, he resolves to divorce his wife, and does so.

After the divorce, a friend of the Admastons, Mrs. Attwill, who had sown the seeds of strife between husband and wife, establishes Peggy's innocence to the satisfaction of her husband, and the young couple are reunited and made happy.

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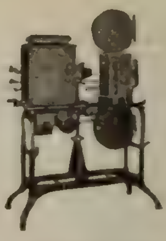

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NEW YORK—Moving picture operator, wife pianist, desires position; South preferred. Go anywhere. Best references. G. L. Palmer, Deposit, N. Y.

PIPE ORGANIST and orchestra leader at liberty. Ten years' experience in pictures and vaudeville. State salary, size and make of organ. Address M. C., Organist, care M. P. World, Chicago, Ill.

MAN, practical mechanic, well up in all kinds pipe work, also in care of tanks, factory equipment, understands drying machine and air systems. Can also operate still camera, develop and handle film. Address L. M., care M. P World, N. Y. City.

OPERATOR—Eight years' experience. Two years in last place. Strictly sober, reliable. Go anywhere. Salary reasonable. Can keep machine in repair. Do any useful work. Electrician, Mass. license. E. A. Hall, 50 Columbia St., Swampscott, Mass.

MR. READER—Do you want a man who can operate your theater and guarantee to produce results. A man of experience and ability who has and can handle photoplays, vaudeville, musical and dramatic stock; also press and advertising man. Am no novice. Have successfully operated theaters for Keith, Fox, Poli. Age, thirty-six. At present employed, but desirous of locating in Pennsylvania or middle west. Address Zeb, care M. P. World, N. Y. City.

A NO. 1 Wurlitzer and American master organist open for engagement after Nov. 27th. Address Organist, 1131 E. Jersey St., Elizabeth, N. J.

MANAGER, two years' experience, an advertising specialist, desires change. Would become interested financially. Address P. O. Box 311, Olney, Ill.

LIKE NEW, POWER'S 5—With Bell-Howell transformer, $100. At liberty, operator that produces quality projection, $15. Alfred J. Dockstader, Savannah, Ill.

MANAGER—A thorough photoplay theater manager desires Philadelphia engagement where efficiency is demanded. Write for personal interview. Address H. M. D., care M. P. World, N. Y. City.

MOTION PICTURE MANUFACTURING—Advertiser with thorough knowledge of details (some years in charge of plant) is open for engagement. Correspondence sought with parties interested in the improvement of their output, quality or quantity. Successful, care M. P. World, N. Y. City.

CAMERAMAN—Technical director. Will make change. Five years with oldest producers. Features, scenic, industrial, topical and educational work. Broad and practical experience, no work too difficult. Have own complete and up-to-date Pathe professional outfit with latest improvements and attachments in best condition; lens, carrying cases, trunks, etc. Am not a professional job seeker, but am seeking opening where a first class salary is offered for first class work and faithful service. Absolutely reliable. An exceptional opportunity to secure a high grade man. C. C. C., care M. P. World, N. Y. City.

HELP WANTED.

FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the United States. Therefore, we are going to keep a register of applications for the accommodation of our patrons. Cameramen desiring a change are invited to send their names, together with references and complete particulars, for registration. No charge for this service. Universal Camera Co., 25 East Washington St., Chicago, Ill.

BOOKING MEN, experienced, for feature films. Apply afternoons, Room 1104, 110 West 40th St., N. Y. City.

BUSINESS OPPORTUNITIES.

FOR SALE—Complete moving picture exchange, including about 250 reels film, running four, three, two and singles, all with plenty paper, mounted, unmounted, also heralds, etc. Other business compels my attention. Willing to sacrifice at unusual low prices if sold immediately. Write at once. Exchange, care M. P. World, N. Y. City.

FOR SALE—Motion picture studio, complete equipment. Cooper-Hewitt arc lights, projecting machines, cameras, scenery, dark room equipment, etc. Studio, care M. P. World, N. Y. City.

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CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

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THEATERS FOR SALE OR RENT.

MODERN, fully-equipped picture theater located central States, town 5,000. No opposition, 300 seats. Best reasons for selling. $1,500 takes if sold next three weeks. Long lease on building. Central, care M. P. World, N. Y. City.

NEWLY BUILT THEATER—800 seats. Now running. 6,000 population, no opposition, price $3,000 cash. Long lease, low rent. Pollock, 74 Beekman Ave., No. Tarrytown, N. Y.

FOR SALE—Going picture show small town. No opposition. Bears closest investigation. Must sell quick. Sacrifice. F. H. Musselman, Peru, Ind.

(Continued on page 1735.)

CLASSIFIED ADVERTISEMENTS

---Continued from page 1734

AT NAUGATUCK, CONNECTICUT—A town with a population of 15,000 people, in a centrally located district of said town, for rent, a moving picture theater, with a capacity of 500, fully equipped with seats, electric lights, booth, screen and one Power's machine. Said theater has been in operation for two years and the lessor is compelled to sub-let it on account of illness, which will prevent him from continuing in said business. There is only one other moving picture theater in this town and business may be operated for seven days in each week. For further particulars inquire of John Weisman, Naugatuck, Conn.

LIFE-TIME'S OPPORTUNITY to purchase the largest and the only successful moving picture and vaudeville house in manufacturing town of about 5,000. Seating and standing capacity nearly 1,050. Brick building, fireproof. Large stage suitable for road shows, vaudeville or any attraction. A complete set of scenery, well stocked. Eight dressing rooms. Fireproof asbestos booth, asbestos curtain, practical equipment. Building and equipment worth $32,000; will sacrifice for $23,000. Suitable terms. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

OPPORTUNITY to purchase entire contents and vaudeville lease of one of the finest, largest and best constructed movies in Rochester, N. Y., which is the fastest and most progressive money making city in the Union. This house is capable of making at least $75 to $150 week. Disagreement of partners is the cause of all the trouble and the house is now closed. Ready for operation Will have the assistance of one or two film exchanges under very favorable conditions. Fully equipped. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

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EQUIPMENT WANTED.

WANTED—600 upholstered or veneer chairs. Write particulars. Opera, care M. P. World, N. Y. City.

WANTED—150 second hand opera chairs. Must be cheap. State exact size and styles. Address correspondence to C. F. Tyrrell, Bourbon, Ind.

EQUIPMENT FOR SALE.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs, at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Electric sign, beautiful, large intermittent flashing. Complete outfit, $250. Also movable ticket office, $75. Photos, particulars mailed. Grand Theater, Bellows Falls, Vt.

MR. F. H. RICHARDSON recommends "Amberlux" lens filters. They improve projection 100 per cent. Order one today. Price, complete, $3.50. W. D. Warner, 709 Wyandotte Bldg., Columbus, Ohio.

FOR SALE—100 opera chairs, Fort Wayne compensarc, ceiling and side lights, electric sign. All A-1 condition. Bargain. No use for same. F. H. Musselman, Peru, Ind.

FOR SALE—Complete equipment, any quantity, new and second-hand for moving picture theaters, furnished at short notice. Specializing Power's machines. W. H. Latimer, 308 Lackawanna Ave., Scranton, Pa.

KRITERION POSTERS—For sale, any quantity mounted, eight cents per sheet, unmounted, three cents; also photos and slides. Globe Film Exchange, Inc., San Francisco, Cal.

OPERA AND FOLDING CHAIRS—New and second hand. Special offers: 400 leather upholstered, $1; 250 portable folding, 65c; new opera, 95c up; maple folding, 40c up; chairs shipped to secure lowest freight rate, subject examination. Atlas Seating Co., 501 Fifth Ave., New York City.

COMPLETE outfits of scenery for picture theaters, furnished for proceeds of advertising on the front drop curtain. Write for particulars. Boon Scenic Studios, Hicksville, Ohio.

FOR SALE—Rebuilt machines. Motiograph, 1908, $60. Edison Exhibition, $65. Power's No. 6, $115. Power's No. 5, $75. Motiograph, 1911, $125. A-1 condition guaranteed; many others. Write for catalog and list. Amusement Supply Co., 160-H No. Fifth Ave., Chicago, Ill.

CARBONS—German "Plania" cored. 1,500 ¾ x 12, 5,000 ⅝ x 6, 6,000 ½ x 6, 10,000 ½ x 4. Price for the entire parcel, $225 spot cash. Donald Campbell, 145 West 45th St., N. Y. City.

BAIRD MACHINES—"Standard" machines, Wagner converters, A. C. to D. C., arc controller, supplies and repairs, rebuilt machines, fully guaranteed. Motors and attachments for all makes of machines. Screens. Catalogue for the asking. Special Universal Motor Co., 406-10 East 149th St., N. Y. City.

FOR SALE—Power's 5A, head upper magazine and lamp house. First $25 takes all. Address Quick, care M. P. World, N. Y. City.

CAMERAS WANTED.

CASH PAID for standard makes of moving picture cameras. Send complete description, full particulars and lowest cash price considered. All shipments C. O. D., subject to examination. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.

WANTED—Moving picture camera, complete magazine cases, tripod and ready to work. No junk, best make, cheap. A. J. Doerick, 236 Lexington Ave., Brooklyn, N. Y.

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LATEST professional junior and senior cameras, flexible shafts, printers, perforators, winders, measurers, trays, racks, tripods, tilts, cardenopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

PROFESSIONAL camera outfit for $200; subject examination. Want two light cameras. Tennessee News Films, Nashville, Tenn.

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CAMERAS—Pittman, 200 foot, F.3.5 lens one picture movement, $90. Tripods, $15 up. Ray, 326 Fifth Ave., N. Y. City.

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WANTED—Oliver Twist, five reels up, other Shakesperian plays, operas. Eternal City. The Christian. Judith of Bethulia. Pathe Passion Play (complete). Sapho. Other big features. Macbeth. Othello. Latest war pictures, all sides, for export. Lowest prices, length, paper and other advertising matter. Send heralds with answer. A. J. Doerick, 236 Lexington Ave., Brooklyn, N. Y.

FALL OF THE ALAMO, in four parts. Address E. D. Sharp, 207 West 4th, Oklahoma City, Okla.

WAR AND ITS HORRORS—Temperance, religion, educational, travel, sociology, literature, Tolstoi, France, Canada, Bohemia; oppressed races; Armenia, Servia, Poland, Belgium, Persia, Balkan States, Asia, Africa. Expose of persecution anywhere and everywhere. Cinemaforum, Biddeford, Me.

FILMS FOR SALE OR RENT.

EDUCATIONAL PICTURES—Jungle, Florida, animal scenes. Prints any length. List free. Tropical Co., 63 Boulevard, Tampa, Fla.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

FOR SALE—1,000 reels, comedy, drama, western, one, two and three reel subjects. Also four, five and six reel features. Paper for all. From $2.50 per reel up. Traveling exhibitors write. Many big bargains. Address S. Solheim, 119 East Sixth St., Duluth, Minn.

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SALE OR RENT—Four and three-part Passion films, colored. Machine Power's 5 complete, $50. Booth, Luback, 1109 Manhattan Ave., Brooklyn, N. Y.

200 FILM SUBJECTS, suitable for churches, schools and moral welfare organizations. Clean dramas, comedies, juvenile comedies, educationals, dramatized versions from book novels by famous authors. Industrial and travel subjects. Peter H. White, 145 West 45th St., N. Y. City.

100 SINGLES and doubles, with and without posters. All special subjects. Limited quantity of 4, 5 and 6 reelers for quick sale. Peter H. White, 145 West 45th St., N. Y. City.

SCENIC—Educational and films of interest from 1c per foot. Small quantity of airship and war film. Comedies, features. State requirements. Donald Campbell, 145 West 45th St., N. Y. City.

FIFTY FEATURES—In good condition (will ship subject examination), running in four, three and two reels. Plenty mounted and unmounted paper. Some have photograph slides, several at $5 reel. Also single reels at reduced prices. Song slides, twenty-five cents set. Unusual opportunities for buyers. F. Ferguson, 220 West 42d St., N. Y. City.

FILMS for sale or rent. 5,000 single, two and three-reel features with posters. Will rent for 50 cents per reel per day. Exhibitor pays express charges both ways. Swanson-Crawford Film Co., 14 N. 9th St., St. Louis, Mo.

GREAT BARGAIN—100 commercials with posters, good condition at $5 a reel. Room 603, 110 West 40th St., N. Y. City.

FOR SALE—At cut prices, three and four-reel features in good condition, with plenty posters on same. Select Film Service, 145 West 45th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

WURLITZER pipe organ orchestra, cost $1,550, nearly new, with 52 big rolls. Will sell at a sacrifice, play with or without rolls. Theater, 630 Morris Park Ave., N. Y. City.

MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

THEATERS designed anywhere in the United States; practical designs, permanent construction. W. R. Gatlin, Architect, Hopkinsville, Ky.

TWO PHOTOPAQUE announcement slides for only 15c. Any wording. D. C. Schupp & Co., Peoria, Ill.

MAKE your own slides with Photopaque. Large can makes 3,000 slides. 50c and $1. At all jobbers or D. C. Schupp & Co., Peoria, Ill.

CARTOON ADVERTISING and chasing letter announcement film made to order 17c foot upwards. Ray, 326 Fifth Ave., N. Y. City.

For Your *LITTLE WANTS* in the Moving Picture Industry
the *LITTLE ADS* in the Classified Department
WILL GET YOU EXCEPTIONAL RESULTS
Send your copy, accompanied by remittance—The Rate is Three Cents per Word

INDEX

TO CONTENTS

Actress Changes Name ... 1638
Advertising for Exhibitors ... 1654
Aldis, "Duke," Joins Pallas ... 1639
"At Bay" (Pathe) ... 1676

"Body and Soul" (World Film) ... 1677
Boston All Set for Big Ball ... 1637
Boston Exhibitors' Ball to be Great Event ... 1689
British Notes ... 1651
Bungling Building Permits ... 1694
"Bushranger at Bay, A" (Kalem) ... 1674

Calendar of Daily Program Releases ... 1704, 1706
Censoring by Telephone ... 1695
Censors Awake ... 1700
Chicago News Letter ... 1667
"Chimmie Fadden Out West" (Lasky) ... 1680
Cleo Ridgely and Wallace Reid Co-Stars ... 1666
Coming Vitagraphs ... 1640
Comments on the Films ... 1663
Co-Operation Keynote of General Film ... 1635
Craftsmanship ... 1632
Curfew in Cleveland ... 1690

Davis, Edward ... 1643
Detroit Suburb Wants Sunday Opening Referendum ... 1694

"Edge of the Abyss, The" (Triangle) ... 1679

Facts and Comments ... 1631
Flickers ... 1648
Franek, Katherine ... 1652
Freeport's Nordica Theater ... 1688

Gaumont Winter Work Flourishing ... 1644
"Gentleman from Indiana, The" (Pallas) ... 1679
Gets Big Job with Fox ... 1699
Going Direct to the Public ... 1639
Gordon, Kitty ... 1648
"Graft" (Universal) ... 1680

"Helen" Has a Birthday ... 1638

If Shakespeare Fell Among the Censors ... 1633
"I'm Glad My Boy Grew Up to be a Soldier," (Selig-V-L-S-E) ... 1677
"In Love's Own Way" (Lubin) ... 1675

Jury's Verdict, The ... 1647

Kingsbury, Stanley C ... 1649

Le Gure, George ... 1649
List of Current Film Release Dates. 1738, 1740, 1742

Manufacturers' Advance Notes ... 1682
"Mary's Lamb" (Pathe) ... 1756
Mesereau, Violet ... 1641
Moore, Tom, Books Triangle Film for Garden Theater ... 1698
Morosco's Latest Capture ... 1644
Motion Picture Photography ... 1662
Must Fight Reformers ... 1698

"Nation's Peril, The" (Lubin) ... 1675
New Inman Square House ... 1688
News of Los Angeles and Vicinity ... 1670
"Not Guilty" (Triumph-Equitable) ... 1680

Observations by Man About Town ... 1653

"Painted Lady, The" (Biograph) ... 1676
"Penitentes, The" (Triangle) ... 1679
Personals ... 1634
Photoplaywright, The ... 1656
Picketing Case in Omaha ... 1693
Picture Theaters Projected ... 1687
"Poor Relation, A" (Biograph) ... 1676
Powell a Benedict ... 1673
Projection Department ... 1658

"Red Circle, The," Pathe's Next Special ... 1643
Research Bureau for Casting ... 1643
Reviews of Current Productions ... 1674
"Ring of the Borgias, The" (Edison) ... 1674
Rothaphfel-Mutual Tour Banquet, The ... 1645

Sampson, Teddy, with Equitable ... 1637
Saner Censorship ... 1701
Screeners' Ball a Splendid Affair ... 1636
Seattle Proposes Tax on Exchanges by $1,000 Fees ... 1700
Selwynne, Clarissa ... 1641
"Silver Lining, The" (American) ... 1677
Smith of Barker's Visiting ... 1642
"Spider Barlow Cuts In" (American) ... 1677
Steger, Julius, Joins Metro ... 1649
Stories of the Films ... 1710
"Submarine Pirate, The" (Triangle) ... 1681

Throwing Away the Scrap Book ... 1650
Tincher, Fay, Transformed ... 1648
To Guard Against Crowds ... 1696
Trade News of the Week ... 1688
Travers, Richard C ... 1641
Triangle Program ... 1679
Two Attractive Americans ... 1677
Two Triangle Houses ... 1673

Up to Cincinnati's Mayor ... 1689

Ver Halen With Raver Film ... 1644
Victimized by Fake Agent ... 1669
"Victory of Virtue, The" (Exclusive) ... 1678

What is Censorship For? ... 1692
"White Scar, The" (Universal) ... 1678
"Woman's Past, A" (Fox) ... 1674
World Film in Canada ... 1643
Would Vary Tax According to Capacity ... 1701

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack ... 1741
Kiewert, Chas. L ... 1745
Reisinger, Hugo ... 1748
Speer Carbon Co ... 1743

CHAIR AND SEATING MANUFACTURERS.
American Seating Co ... 1749
Andrews, A. H ... 1749
Peabody School Furniture Co ... 1749
Steel Furniture Co ... 1749

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co ... 1743
Detroit Motor Car Supply Co ... 1749
Erker Bros ... 1723
Foos Engine Works ... 1749
Fort Wayne Electric Works ... 1721
Fulton, E. E ... 1715
General Electric Co ... 1717
Hallberg, J. H ... 1739
Hertner Electric & Mfg. Co ... 1748
Hommel, Ludwig & Co ... 1715
Kleine Optical Co ... 1712
Lucas, Harry K ... 1723
Picture Theater Equipment Co ... 1734
Porter, B. F ... 1718
Speed Controller Co ... 1748
Stern Mfg. Co ... 1718
Strelinger, Chas. A ... 1711
Swaab, Lewis M ... 1748
Typhoon Fan Co ... 1743
Westinghouse Electric & Mfg. Co ... 1719

FILM EXCHANGES.
Bradenburgh, G. W ... 1720
Central Film Co ... 1717
Greater N. Y. Film Rental Co ... 1704, 1742
Habicht, Braun Co ... 1745
McGowan, D. J ... 1721
Monarch Film Service ... 1711
Wisconsin-Illinois Feature Release Co ... 1717

LENS MANUFACTURER.
Bausch & Lomb ... 1741

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc ... 1615-17
Associated Film Sales Corp ... 1595
Biograph Co ... 1705
Buffalo Times M. P. Syndicate Dept ... 1731
Cort Film Corp ... 1622
Cub Comedies ... 1612
Edison, Thos A., Inc ... 1623
Equitable Motion Picture Corp ... 1608-09
Essanay Film Mfg. Co ... 1583, 1596-98
Famous Players Film Co ... 1590-91
Gaumont Co ... 1613
Ivan Film Productions, Inc ... 1605
Kalem Co ... 1629-30
Kleine, Geo ... 1624-25
Lasky, Jesse L., Feature Play Co ... 1592-93
Lubin Mfg. Co ... 1626, 1709
Metro Pictures Corp ... Colored Insert
Mutual Film Corp ... 1610-11
North American Film Corp ... 1619
Ocean Film Corp ... 1727
Paramount Pictures Corp ... 1588-89
Pathe Exchange, The, Inc ... 1599-1604
Picture Playhouse Film Co., Inc ... 1717
Premier Program ... 1724-25
Raver Film Corp ... 1729
Rolin Film Co ... 1733
Select Film Booking Agency ... 1594
Selig Polyscope Co ... 1744, 1751
Signal Film Corp ... 1620-21
Sterling Camera & Film Co ... 1717
Thanhouser Film Corp ... 1782, 1614
Triangle Film Corp ... 1703
Universal Film Mfg. Co ... 1584-87
V-L-S-E ... 1707
Vogue ... 1618
Vitagraph Co. of America ... 1627-28, 1708
World Film Corp ... 1606-07

MISCELLANEOUS.
American Film Laboratories, Inc ... 1745
Automatic Ticket Selling & Cash Reg. Co ... 1750
Bioscope, The ... 1748
Butts Advertising Co ... 1711
Caille Bros ... 1711
Classified Advertisements ... 1734-35
Corcoran, A. J ... 1715
Eastman Kodak Co ... 1744
Erbograph Co ... 1715
Evans Film Mfg. Co ... 1716
Film Editor, care M. P. World ... 1747
Globe Ventilator Co ... 1741
Gunby Bros ... 1721
Industrial M. P. Co ... 1722
Kraus Mfg. Co ... 1720
Lears Theater Supply Co ... 1715
Moore, William N ... 1711
M. P. W. Anti-Censorship Slides ... 1749
M. P. W. Circulation Coupon ... 1746
Munson Moving Picture Co ... 1687
National Ticket Co ... 1710
Netschert, Frank, Co ... 1744
Public Service Film Co ... 1711
Preddy, W. G ... 1717
Standard Motion Picture Co ... 1711
Trade Circular Addressing Co ... 1747
Salvation Army Free Christmas Dinners ... 1713
Unsell, Eve ... 1747
Wheeler, Samuel F ... 1713
Winstock, Melvin G ... 1717

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co ... 1713
Universal Camera Co ... 1747

MUSICAL INSTRUMENTS.
Harmo Pipe Organs ... 1746
Seeburg, J. P., Piano Co ... 1713
Sinn, Clarence E ... 1749

POSTERS AND FRAMES.
Goes Lithographing Co ... 1713
Menger & Ring ... 1713
Newman Mfg. Co ... 1749

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Machine Co ... 1716
Enterprise Optical Co ... 1745
Power, Nicholas Co ... 1752
Precision Machine Co ... 1739

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc ... 1746
Minusa Cine Products Co ... 1743
Radium Gold Fibre Screen, Inc ... 1714
Satin Goldfibre Screens Co., Inc ... 1733
Simpson, Alfred L ... 1749

STEREOPTICON SLIDES.
Niagara Slide Co ... 1711
Utility Transparency Co ... 1748

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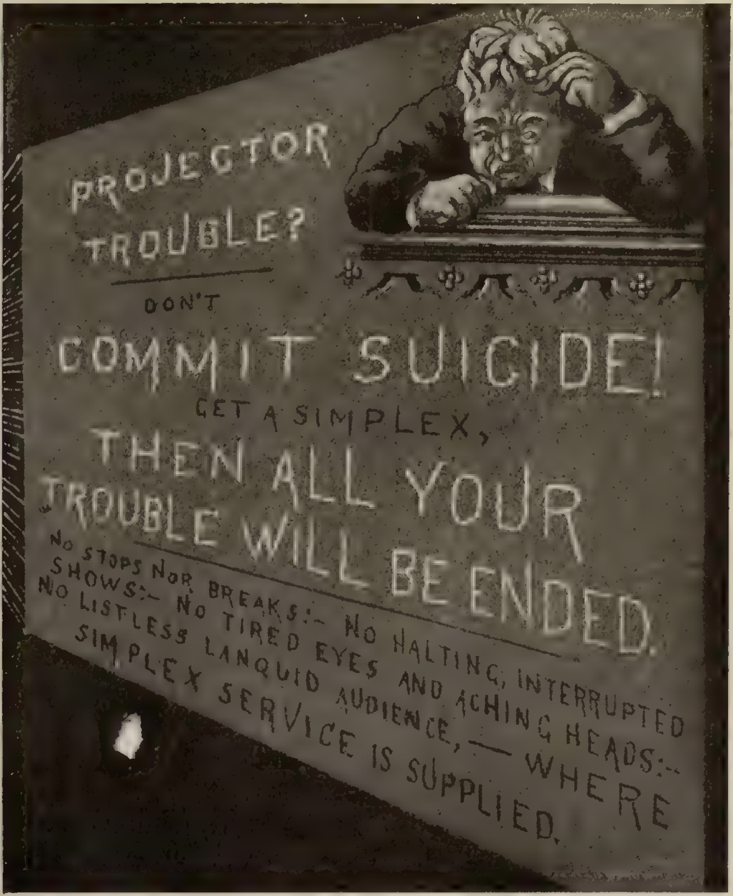
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1704, 1706.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Oct. 27—Number 190 (News).
Nov 3—Number 191 (News)
Nov. 10—Number 192 (News).
Nov 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).

BIG U.

Nov. 11—Hearts That Are Human (Three parts parts—Human Interest—Drama).
Nov. 18—No release this week.
Nov. 24—The Trap that Failed (Drama).
Nov 25—No release this day.
Dec. 2—No release this day.
Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).

BISON.

Nov. 6—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).
Nov. 13—What the River Foretold (Three parts—Western—Drama).
Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama)
Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).
Dec. 4—The Connecting Link (Two parts—Western Drama).
Dec. 11—The Lion's Ward (Three parts—Animal—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 1—The Long Chance (Six parts—Western—Drama).
Nov. 8—The Frame-Up (Five parts—Political Drama)
Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional—Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—The White Scar (Five parts—Drama).

GOLD SEAL.

Nov. 9—On the Level (Two parts—Society—Drama)
Nov. 16—Manna (Two parts—Drama).
Nov. 23—In Search of a Wife (Two parts—Thanksgiving Story).
Nov. 30—The Phantom Fortune (Three parts—Drama).
Dec. 7—Idols of Clay (Three parts—Heart Interest—Drama).

IMP.

Nov. 2—When Beauty Butts In (Comedy).
Nov. 5—The Reward (Three parts—Drama).
Nov. 9—Getting His Goat (Comedy)
Nov. 16—Bill's Plumber and Plumber's Bill (Comedy)
Nov 19—Blood Heritage (Three parts—Dr.).
Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama)
Nov. 30—Safety First and Last (Comedy).
Dec. 7—Slim, Fat or Medium (Comedy)
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).

JOKER.

Nov. 6—20th Century Susie (Comedy).
Nov 13—Subject not yet announced
Nov 20—Chills and Chicken (Comedy).
Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Title not decided.

LAEMMLE.

Nov. 7—No release this day
Nov. 11—No release this day.
Nov. 14—The Masked Substitute (Two parts—Drama).
Nov. 21—No release this day
Nov. 25—The Mayor's Decision (Three parts—Modern Political—Drama).
Nov. 28—Inside Facts (Drama).
Dec. 2—Gilded Youth (Three parts—Drama).
Dec. 3—The Devil and Idle Hands (Drama).
Dec. 5—Does it End Right? (Drama).
Dec. 9—No release this week.
Dec. 12—No release this week.

L-KO.

Nov 3—The Idle Rich (Two parts—Drama).
Nov. 7—Cupid and the Scrub Lady (Comedy).
Nov. 10—Silk Hose and High Pressure (Three parts—Comedy).
Nov. 14—No release this week.
Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).
Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).

NESTOR.

Nov. 5—Father's Helping Hand (Comedy).
Nov. 8—Those Kids and Cupid (Comedy).
Nov. 12—Father's Lucky Escape (Comedy).
Nov. 15—A Looney Love Affair (Comedy).
Nov. 19—Wanted, a Leading Lady (Comedy).
Nov. 22—When Father was the Goat (Comedy).
Nov. 26—Saved by a Skirt (Comedy).
Nov. 29—Operating on Cupid (Comedy).
Dec. 3—No release this day.
Dec. 6—Their Quiet Honeymoon (Comedy).
Dec. 10—Keeping it Dark (Comedy).

POWERS.

Nov. 12—Honor Thy Husband (Two parts—Dr.).
Nov. 13—No release this day.
Nov. 18—Muscles and Merriment (Vaudeville Act).
—Home Life of the Spider (Educational).
Nov. 20—No release this day.
Nov. 25—Lady Baffles and Detective Duck in "Kidnapping the King's Kids"—Comedy).
Nov. 27—The Mirror of Justice (Drama).
Dec. 2—The Three Jeanettes (Vaudeville Act).
—The Life of the Salamander (Ditmar's Educational).
Dec. 3—His good Name (Two parts—Heart-Interest—Drama)
Des. 9—The Frolic of the Marionettes (Vaudeville Act).
—Nature's Monstrosities (Ditmars Educational).
Dec. 11—No release this day.

REX.

Nov 14—Liquid Dynamite (Drama).
Nov. 16—No release this day
Nov. 21—The Mystery of the Locked Room (Three parts—Mystery—Drama).
Nov. 23—No release this day
Nov. 28—The Kingdom of Nosey Land (Three parts—Fairy Story).
Nov. 30—No release this day.
Dec. 5—Under a Shadow (Two parts—Mystery—Drama).
Dec. 7—No release this day.
Dec. 10—The Power of Fascination (Mexican Drama).
Dec. 12—Juror Number Seven (Two parts—Modern—Drama).

VICTOR.

Oct. 29—No release this day.
Nov 3—No release this day.
Nov 5—No release this day.
Nov. 10—No release this day.
Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.
Nov. 26—No release this day
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy)
Dec. 8—The Awakening of Patsey (Drama).

UNIVERSAL SPECIAL FEATURE.

Nov. 8—The Broken Coin (Episode No. 21, "A Timely Rescue"—Two parts—Dr.)
Nov. 15—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Dr.). Last Installment
Nov. 22—The New Adventures of Terence O'Rourke No. 1, "The Palace of Dust" (Two parts—Drama)
Nov. 29—The New Adventures of Terence O'Rourke No. 2, "When a Queen Loved O'Rourke (Two parts—Drama).
Dec. 6—The New Adventures of Terence O'Rourke, No. 3, "The Road to Paradise" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Nov. 15—The Substitute Minister (Two parts—Drama)
Nov. 19—Drifting (Drama).
Nov. 22—The Key to the Past (Two parts—Drama).
Nov. 26—The Bluffers (Drama).
Nov. 29—The Silver Lining (Two parts—Dr.).
Dec. 3—Spider Barlow Cuts In (Comedy—Drama).
Dec. 6—The Water Carrier of San Juan (Two parts—Mexican—Drama).
Dec. 10—A Broken Cloud (Society—Drama).

BEAUTY.

Nov. 20—Anita's Butterfly (Comedy).
Nov. 23—The Drummer's Trunk (Comedy).
Nov. 27—Cupid Beats Father (Comedy).
Nov. 30—Billy Van Deusen and the Merry Widow (Comedy).
Dec. 4—Making Over Father (Comedy).
Dec. 7—Pretenses (Comedy—Drama).
Dec. 11—Nobody's Home (Comedy).

CASINO.

Nov. 21—The House Party (Comedy).
Nov 28—Widow Wins (Comedy).
Dec. 5—A Tangle in Hearts (Comedy).
Dec. 12—Curing Cissy (Comedy).

CENTAUR.

Nov. 24—Could a Man Do More (Three parts—Drama).
Nov. 25—Stanley and the Slave Traders (Two parts—Drama)
Dec. 2—Stanley Among the Voo Doo Worshippers (Two parts—Animal Drama).
Dec. 9—Stanley in Darkest Africa (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Oct. 30—The Idol (Three parts—Drama).
Nov. 20—The Alternative (Three parts—Dr.)

CUB.

Nov. 19—The Fighting Four (Comedy).
Nov 26—A Deal in Indiana (Comedy).
Dec. 3—A Shot Gun Romance (Comedy).
Dec. 10—Doctor Jerry (Comedy).

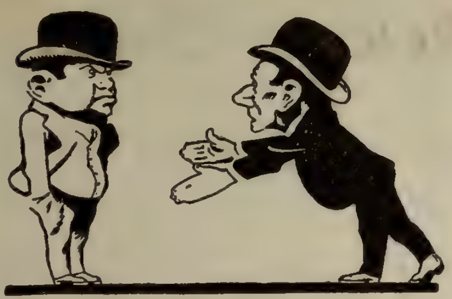
FALSTAFF.

Nov. 15—Hannah's Henpecked Husband (Com.).
Nov 18—A Cunning Canal-Boat Cupid (Com.).
Nov. 22—The Postmaster of Pineapple Plains (Comedy)
Nov. 25—The Villainous Vegetable Vender (Comedy)
Dec. 2—Foiling Father's Foes (Comedy).
Dec. 2—Checking Charlie's Child (Comedy).
Dec. 6—Minnie the Mean Manicurist (Com.).
Dec. 9—Clarence Cheats at Croquet (Comedy)

GAUMONT.

Nov. 16—See America First (No. 10—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy)
Nov. 23—See America First (No. 11—New Haven, Hartford, Conn—Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy)
Nov. 30—See America First (No. 12—Lake Mohonk, N. Y.—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy)
Dec. 7—See America First (No. 13) (Scenic).
—Keeping Up With the Joneses (Cartoon).

(Mutual Releases continued on page 1740.)



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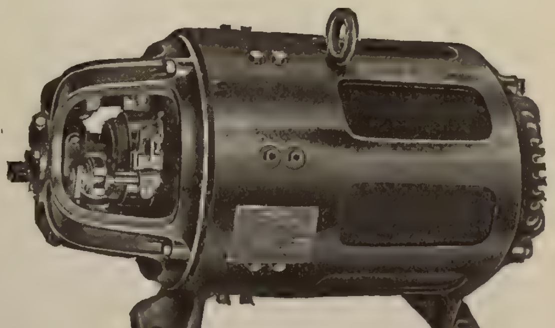

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1704, 1706.)

(*Mutual Releases continued from page 1738.*)

MUSTANG.

Nov. 26—The Valley Feud (Two parts—Dr.).

Dec. 3—Broadcloth and Buckskin (Two parts Comedy—Drama).

Dec. 4—Film Tempo (Three parts—Comedy—Drama).

Dec. 10—There's Good in the Worst of Us (Two parts—Western—Drama).

MUTUAL WEEKLY.

Nov. 18—Number 46, 1915 (Topical).

Nov. 25—Number 47, 1915 (Topical).

Dec. 2—Number 48, 1915 (Topical).

NOVELTY.

Nov. 24—Taming a Grouch (Comedy).

Nov. 29—Charlie's Twin Sister (Comedy).

Dec. 1—Betty Burton, M. D. (Comedy).

Dec. 6—A Janitor's Joyful Job (Comedy).

Dec. 8—A Musical Mix-up (Comedy).

RELIANCE.

Nov. 28—The Friends of the Sea (Two parts—Drama).

Dec. 5—The Stab Mystery (Two parts—Dr.).

Dec. 8—Her Mother's Daughter (Three parts—Drama).

Dec. 12—The Wayward Son (Two parts—Dr.).

RIALTO.

Nov. 17—The New Adam and Eve (Three parts—Drama).

Dec. 1—Lessons in Love (Three parts—Comedy—Drama).

THANHOUSER.

Nov. 21—Beneath the Coat of a Butler (Dr.).

Nov. 23—The Baby and the Boss (Two parts—Comedy-Drama).

Nov. 28—All Aboard (Comedy).

Nov. 30—The Crimson Sabre (Two Parts—Dr.).

Dec. 5—The House Party at Carson Manor (Drama).

Dec. 7—His Vocation (Two parts—Circus—Drama).

Dec. 12—Her Confession (Modern—Drama).

THAN-O-PLAY.

Nov. 6—Mr. Meeson's Will (Three parts—Dr.).

Nov. 27—The Valkyrie (Three parts—Drama).

MUTUAL MASTERPICTURES.

Nov. 25—The Strife Eternal (Five parts—Drama) (No. 48).

Dec. 2—The Forbidden Adventure (Five parts—Drama) (No. 49).

Dec. 9—The Buzzard's Shadow (American—Five parts—Drama) (No. 50).

NORTH AMERICAN FILM CORPORATION.

Oct. 26—The Diamond from the Sky, No. 26, "The Garden of the Gods" (Two parts—Drama).

Nov. 1—The Diamond from the Sky, No. 27, "Mine Own People" (Two parts—Drama).

Nov. 8—The Diamond from the Sky, No. 28, "On the Wings of the Morning" (Two parts—Drama).

Nov. 15—The Diamond from the Sky (No. 29, "A Deal with Destiny"—Two parts Drama).

Associated Film Sales Corp.

Releases for week of Nov. 15:

The Bond between (Santa Barbara—Three parts—Drama).

The Sacrifice (Ramona—Two parts—Dr.).

Drifting (Alhambra—Two parts—Drama).

Where the Roads Meet (Empire—Two parts—Drama).

The Jitney Submarine (Atla-Comedy).

Ike, The War Correspondent (Federal—Comedy).

Won by a Nose (Banner—Comedy).

Releases for week of Nov. 22:

The Fighting Minister (Santa Barbara—Two parts—Drama).

The Bitter Cup (Ramona—Two parts—Drama).

A Friend in Need (Alhambra—Two parts—Drama).

The Goat (Empire—Two parts—Drama).

The Parson Slips a Cog (Atla—Comedy).

Ike Goes to the Front (Federal—Comedy).

Sammy, the Cub Reporter (Banner—Com.).

The Courting of Miss Fortune (Deer—Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe Phunphilms Photocolor Globe.

Wednesday—Pathe News Pathecolor.

Thursday—Panama Pathecolor

Friday—Gold Rooster Plays.

Saturday—Pathe News Starlight.

BALBOA.

Nov. 8—Blot from the Sky (Three parts—Dr.).

Nov. 15—His Conquered Self (Three parts—Drama).

Nov. 22—A Gentleman's Agreement (Three parts—Drama).

GLOBE.

Nov. 15—Our Feathered Friends at Dinner (Educational).

Nov. 22—The Sultan's Paradise (Picturesque Turkey (Scenic).

GOLD ROOSTER PLAYS.

Nov. 12—Nedra (Five parts—Drama).

Nov. 19—Mary's Lamb (Five parts—Comedy).

Nov. 26—At Bay (Five parts—Drama).

Dec. 3—The House of Fear (Five parts—Dr.).

PANAMA FILMS.

Nov. 11—Neal of the Navy (No. 11—Two parts—Drama).

Nov. 18—Neal of the Navy, No. 12, "Backed by the U. S. N." (Two parts—Drama).

Nov. 25—Neal of the Navy, No. 13, "White Gods" (Two parts—Drama).

Dec. 2—Neal of the Navy, No. 14 (Two parts—Drama).

PATHE.

Nov. 8—New Adventures of Wallingford, No. 6 (Two parts—Comedy).

Nov. 15—New Adventures of Wallingford, No. 7, "The Bang Sun Engine" (Two parts—Drama).

Nov. 22—New Adventures of Wallingford (No. 8, "Transaction in Summer Boarders")(Two parts—Comedy).

Nov. 22—An Intimate Study of Birds, No. 11 (Educational).

Nov. 29—New Adventures of Wallingford, No. 9 (Two parts—Comedy).

PATHE NEWS.

Nov. 3—Number 88, 1915 (News).

Nov. 6—Number 89, 1915 (News).

Nov. 10—Number 90, 1915 (Topical).

Nov. 13—Number 91, 1915 (Topical).

Nov. 17—Number 92, 1915 (Topical).

Nov. 20—Number 93, 1915 (Topical).

Nov. 24—Number 94, 1915 (Topical).

Nov. 27—Number 95, 1915 (Topical).

PATHECOLOR.

Nov. 2—The Adventures of a Madcap (Four parts—Drama) (Colored).

Nov. 3—Whiffles' Futile Flivver (Comedy) (Colored).

PHOTOCOLOR.

Nov. 7—Children of the Netherlands (Scenic).

Nov. 21—Bamboo and Its Uses (Industrial—Colored).

PHUNPHILMS.

Nov. 8—Bughouse Bell Hops (Comedy).

Nov. 15—Tinkering with Trouble (Comedy).

Nov. 22—Great While it Lasted (Comedy).

Nov. 29—Ragtime Snap Shots (Comedy).

PUNCH.

Nov. 17—Whiffles' Busted Date (Comedy).

STARLIGHT.

Nov. 6—Flats and Sharps (Comedy).

Nov. 13—Bungling Burglars Burgle (Comedy).

Nov. 20—All Dolled Up (Comedy).

Nov. 27—A Squabble for a Squab (Comedy).

Dec. 4—Hot Heads and Cold Feet (Comedy).

VICTORY.

Oct. 27—The Eleventh Hour (Three parts—Drama).

Dec. 1—The Gold Cobra (Three parts—Dr.).

Miscellaneous Feature Releases.

CIRCLE FILM CORPORATION.

Nov. 13—Thou Shalt Not Kill (Five parts—Drama).

EQUITABLE FILM CORPORATION.

Nov. 15—The Cowardly Way (Drama).

Nov. 22—A Daughter of the Sea (Five parts—(Drama).

Nov. 29—Not Guilty (Triumph—Drama).

Dec. 6—The Warning (Triumph—Drama).

FOX FILM CORPORATION.

Oct. 4—Sin (Five parts—Drama).

Oct. 11—The Little Gypsy (Five parts—Dr.).

Oct. 18—The Soul of Broadway (Five parts—Drama).

Oct. 25—The Family Stain (Five parts—Dr.).

Nov. 1—Carmen (Six parts—Drama).

Nov. 8—The Blindness of Devotion (Five parts—Drama).

Nov. 15—A Woman's Past (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Nov.—For Her Son (Four parts—Drama).

IDEAL FILM SERVICE.

Nov.—Florence Nightingale (Four parts—Dr.).

INDIAN FILM CO.

Nov.—Russian Battlefields (Four parts—Topical).

METRO PICTURES CORPORATION.

Nov. 8—Pennington's Choice (Quality—Five parts—Drama).

Nov. 15—The Woman Pays (Rolfe—Five parts—Drama).

Nov. 22—One Million Dollars (Rolfe—Five parts—Drama).

Nov. 29—Barbara Frietchie (Popular Plays & Players—Five parts—Drama).

OCEAN FILM CORPORATION.

Nov.—Life Without Soul (Drama).

PARAMOUNT PICTURES CORPORATION.

Nov. 11—The Mummy and the Humming Bird (Famous Players—Five parts—Dr.).

Nov. 15—Bella Donna (Famous Players—Five parts—Drama).

Nov. 18—Armstrong's Wife (Lasky—Five parts—Drama).

Nov. 22—Chimmie Fadden Out West (Lasky—Four parts—Comedy).

Nov. 25—A Gentleman from Indiana (Pallas—Five parts—Drama)

Nov. 29—The Prince and the Pauper (Famous Players—Five parts—Drama).

Dec. 2—Mr. Grex of Monte Carlo (Lasky—Five parts—Drama).

Dec. 6—"Jane" (Morosco—Five parts—Com.).

PREMO FEATURE FILM CORPORATION.

November—The Antique Dealer (Five parts—Drama).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

THE ADRIATIC FILM CO.

Nov.—Fatherland of Italy (Four parts—Dr.).

TRIANGLE FILM CORPORATION.

Releases for week of Nov. 21:

The Disciple (Kay-Bee—Drama).

The Sable Lorcha (Fine Arts—Drama).

A Game Old Knight (Keystone—Comedy).

Her Painted Hero (Keystone—Comedy).

Releases for week of Nov. 28:

Matrimony (Kay-Bee—Drama).

The Sable Lorcha (Fine Arts—Drama).

Stolen Magic (Keystone—Comedy).

His Father's Footsteps (Keystone—Com.).

WORLD FILM CORPORATION.

Nov. 1—Bought (Shubert—Drama).

Nov. 8—Hearts of Men (Harris—Drama).

Nov. 15—A Butterfly on the Wheel (Shubert—Drama).

Nov. 22—Body and Soul (Frohman—Drama).

Nov. 29—The Sins of Society (Brady—Drama).

Dec. 6—The Gray Mask (Shubert—Drama).

V-L-S-E, INC.

Nov. 8—The Raven (Essanay—Six parts Drama).

Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).

Nov. 15—Heights of Hazards (Vitagraph—Five parts—Drama).

Nov. 22—The Nation's Peril (Lubin—Five parts—Drama).

Nov. 29—The Caveman (Vitagraph—Five parts—Drama).

Dec. 6—The Alster Case (Essanay—Five parts—Drama).

Dec. 6—The Man's Making (Lubin—Five parts—Drama).

Dec. 13—I'm Glad My Boy Grew Up to be a Soldier (Selig—Five parts—Dr.).

Dec. 13—The Price for Folly (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Nov. 10—The Children of Eve (Edison—Five parts—Drama).

Nov. 17—The Politicians (Kleine—Drama).

Dec. 1—The Danger Signal (Kleine—Five parts—Drama).

Dec. 8—The Destroying Angel (Edison—Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1704, 1706.)

General Film Company

RELEASE DAYS.

Monday—Essanay, Kalem, Lubiin, Selig, Vitagraph.

Tuesday—**Biograph**, **Essanay**, Lubin, Selig, Vitagraph.

Wednesday—**Biograph**, **Edison**, **Essanay**, Kalem, Lubin, Vitagraph.

Thursday—**Biograph**, **Essanay**, Lubin, MinA, **Selig**, **Vitagraph**.

Friday—Biograph, **Edison**, **Essanay**, Kalem, Lubin, Vim, Vitagraph.

Saturday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov. 17—The Gambler of the West (Special—Four parts—Drama).
Nov. 18—The Eyes of the Soul (Drama).
Nov. 19—The Lonedale Operator (Drama) (Biograph Reissue No. 24).
Nov. 23—Love's Enduring Flame (Special—Two parts—Drama).
Nov. 24—The Reproach of Annesley (Special—Three parts—Drama).
Nov. 25—The Man from Town (Drama).
Nov. 26—Two Daughters of Eve (Drama) (Biograph Rissue No. 25).
Nov. 30—Count Twenty (Special—Two parts—Drama).
Dec. 1—The Hungarian Nabob (Special—Four parts—Drama).
Dec. 2—His Emergency Wife (Comedy—Dr.).
Dec. 3—My Hero (Drama) (Biograph Reissue No. 26).
Dec. 7—A Woman Without Soul (Special—Two parts—Drama).
Dec. 8—A Poor Relation (Special—Three parts—Drama).
Dec. 9—The Masterful Hireling (Drama).
Dec. 10—The Painted Lady (Drama) (Biograph Reissue No. 27).

EDISON.

Nov. 20—Black Eagle (Drama).
Nov. 24—Cartoons in a Sanitarium (Cartoon-Comedy).
Nov. 26—The Ring of the Borgias (Special—Four parts—Drama).
Nov. 27—Roses of Memory (Drama).
Dec. 1—The Magistrate's Story (Drama).
Dec. 3—Life's Pitfalls (Special—Three parts—Drama).
Dec. 4—Microscopic Pond Life (Educational). —The Sufferin' Baby (Comedy).
Dec. 8—Mary (Drama).
Dec. 10—Her Inspiration (Special—Two parts—Drama).
Dec. 11—The Lone Game (Drama).

ESSANAY.

Nov. 11—Cupid's Bath (Comedy).
Nov. 12—The Indian's Narrow Escape (Western—Drama).
Nov. 13—The Second Son (Speci[illegible]hree parts—Drama).
Nov. 15—The Undertow (Special—[illegible] parts—Drama).
Nov. 16—A Bit of Lace (Special—Th[illegible] parts—Drama).
Nov. 17—Canimated Noos Pictorial, No. 2 (Cartoon—Comedy).
Nov. 18—Snakeville's Eugenic Marriage (Western—Comedy).
Nov. 19—Too Much Turkey (Drama).
Nov. 20—The River of Romance (Special—Two parts—Drama).
Nov. 22—The Law's Decree (Special—Three parts—Drama).
Nov. 23—The Papered Door (Special—Three parts—Drama).
Nov. 24—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
Nov. 25—It Happened in Snakeville (Western—Comedy).
Nov. 26—Broncho Billy's Love Affair (W-Dr.).
Nov. 27—The Edge of Things (Special—Two parts—Drama).
Nov. 29—The Night of Souls (Special—Three parts—Drama).
Nov. 30—The Losing Game (Special—Three parts—Drama).
Dec. 1—The Fable of "The Low Down Expert on the Subject of Babies" (Com.).
Dec. 2—Jack Spratt and the Scales of Love (Comedy).
Dec. 3—The Burglar's Godfather (Comedy-Drama).
Dec. 4—On the Private Wire (Special—Two parts—Drama).

GEORGE KLEINE.

Oct. 11—Wilful Peggy (Special—Two parts—Drama).
Oct. 18—The Village Outcast (Special—Two parts—Drama).
Oct. 25—The Price of Ambition (Special—Two parts—Drama).

KALEM.

Nov. 12—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama).
Nov. 13—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 15—The Pitfall (Special—Four parts—Drama).
Nov. 16—A Bargain in Brides (Burlesque—Comedy).
Nov. 17—The Night of the Embassy Ball (Special—Two parts—Drama).
Nov. 19—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).
Nov. 20—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 22—A Woman's Wiles (Special—Three parts—Drama).
Nov. 23—Oh, Doctor! (Burlesque-Comedy).
Nov. 24—An Enemy of Mankind (No. 1 of the "Stingaree" Series) (Special—Three parts—Drama).
Nov. 26—A Society Schemer (No. 5 of "The Ventures of Marguerite") (Dr.).
Nov. 27—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama).
Nov. 29—The Luring Lights (Special—Four parts—Drama).
Nov. 30—Only a Country Girl (Comedy).
Dec. 1—A Voice in the Wilderness (No. 2 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 3—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series—Drama).
Dec. 4—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad series—Drama).
Dec. 6—The Money Gulf (Special—Three parts—Modern—Drama).
Dec. 7—Minnie the Tiger (Burlesque—Comedy).
Dec. 8—The Black Hole of Glenranald No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 10—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series—Dr.).
Dec. 11—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Nov. 19—The Death Web (Drama).
Nov. 20—His Wife's New Lid (Comedy).
Nov. 22—An Ambassador from the Dead (Dr.).
Nov. 23—Limberger's Victory (Comedy).
Nov. 24—The Meddlesome Darling (Special—Two parts—Drama).
Nov. 25—As the Twig is Bent (Special—Three parts—Drama).
Nov. 26—Meg o' the Cliffs (Drama).
Nov. 27—Blaming the Duck or Ducking the Blame (Comedy).
Nov. 29—The Legend of the Poisoned Pool (Drama).
Nov. 30—Which is Which? (Comedy).
Dec. 1—The Taint (Special—Three parts—Drama).
Dec. 2—The Silent Man (Special—Two parts—Drama).
Dec. 3—With Stolen Money (Drama).
Dec. 4—And the Parrot Said—? (Comedy).
Dec. 6—The Other Sister (Drama).
Dec. 7—Playing the Same Game (Comedy).
Dec. 8—The Web of Hate (Special—Two parts—Drama).
Dec. 9—The Ogre and the Girl (Special—Three parts—Drama).
Dec. 10—The Stool Pigeon (Drama).
Dec. 11—Bashful Billie (Comedy).

MINA.

Oct. 21—Beached and Bleached (Comedy).
Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).

SELIG.

Nov. 20—Locked In (Jungle—Zoo Wild Animal—Drama).
Nov. 22—Chronicles of Bloom Center, No. 4, "A Thing or Two in Movies" (Special—Two parts—Comedy).
Nov. 22—Hearst-Selig News Pictorial No. 93, 1915 (Topical).
Nov. 23—The Impersonation of Tom (Western-Drama).
Nov. 25—Hearst-Selig News Pictorial No. 94, 1915 (Topical).
Nov. 27—Young Love (Drama).
Nov. 29—Just As I Am (Special—Two parts—Drama).
Nov. 29—Hearst-Selig News Pictorial No. 95, 1915 (Topical).
Nov. 30—Bad Man Bobbs (Western—Drama).
Dec. 2—The Love of Loti San (Special—Three parts—Drama).
Dec. 2—Hearst-Selig News Pictorial No. 96, 1915 (Topical).
Dec. 4—A Jungle Revenge (Jungle Zoo Animal—Drama).
Dec. 6—Chronicles of Bloom Center, No. 5, "The Run on Percy" (Special—Two parts—Drama).
Dec. 6—Hearst-Selig News Pictorial No. 97 1915 (Topical).
Dec. 7—Order (Drama).
Dec. 9—Hearst-Selig News Pictorial No. 98, 1915 (Topical).
Dec. 11—The Baby and the Leopard (Jungle-Zoo Animal—Drama).

VIM.

Nov. 19—A Pair of Birds (Comedy).
Nov. 26—Pressing Business (Comedy).
Dec. 3—Love, Pepper and Sweets (Comedy).

VITAGRAPH.

Nov. 22—Love and Law (Comedy).
Nov. 23—Saints and Sinners (Broadway Star Features) (Special—Three parts—Drama).
Nov. 24—Sonny Jim and the Family Party (Comedy).
Nov. 25—Ghosts and Flypaper (Comedy).
Nov. 26—All for the Love of a Girl (Comedy).
Nov. 27—A "Model" Wife (Special—Two parts—Comedy-Drama).
Nov. 29—One Plus One Equals One (Comedy).
Nov. 30—The Mystery of the Empty Room (Special—Two parts—Drama).
Dec. 1—A Scandal in Hickville (Comedy).
Dec. 2—The Conquest of Constantia (Comedy—Drama).
Dec. 3—The Home Cure (Comedy).
Dec. 4—Cal Marvin's Wife (Broadway Star Feature — Special — Three parts—Drama).
Dec. 6—Her Last Flirtation (Comedy).
Dec. 7—Wasted Lives (Broadway Star Feature—Special—Three parts—Drama).
Dec. 8—Sonny Jim's First Love Affair (Comedy-Drama).
Dec. 9—Sam's Sweetheart (Drama).
Dec. 10—Rooney's Pipe Dream (Comedy).
Dec. 11—Hughey of the Circus (Special—Two parts—Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 6—Anselo Lee (Special—Three parts—Drama).
Nov. 9—For the Honor of the Crew (Special—Three parts—Drama).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).
Nov. 23—Saints and Sinners (Special—Three parts—Drama)
Dec. 4—Cal Marvin's Wife (Special—Three parts—Drama).
Dec. 7—Wasted Lives (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).
Oct. 27—The Morning After (Special Feature—Three parts—Drama).

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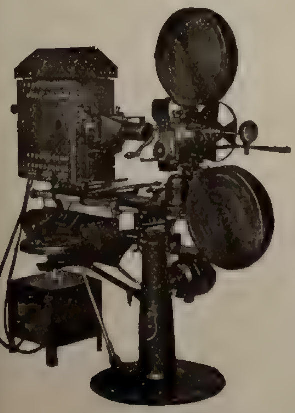

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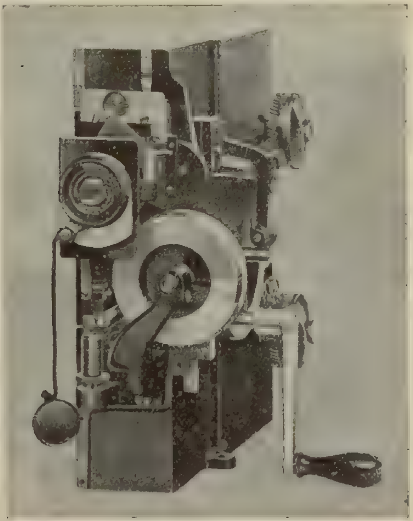
The mechanism is as carefully and scientifically constructed as the movement of a standard watch.



The Universal assembled without the case. Front view showing the lens, flywheel, shutter and aperture adjustment, and the one-to-one crank shaft.

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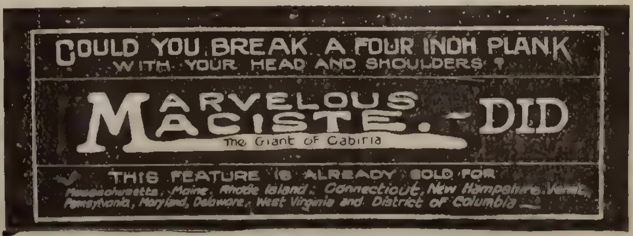
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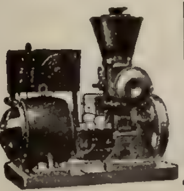

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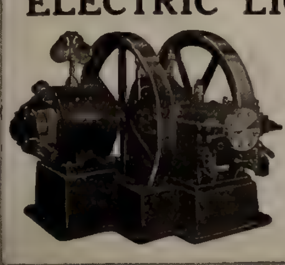

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Make current for 2 cents per K.W.

Special Electric Engines 3 to 75 H. P., make current as cheap as a 5000 H.P. steam plant. Your central station bills will pay for an outfit in your theatre in 3 or 4 years.

Send for Catalog 98

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SEAMLESS SEAMLESS

THE PERFECT PROJECTION SURFACE

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We manufacture all kinds of theatre tickets.
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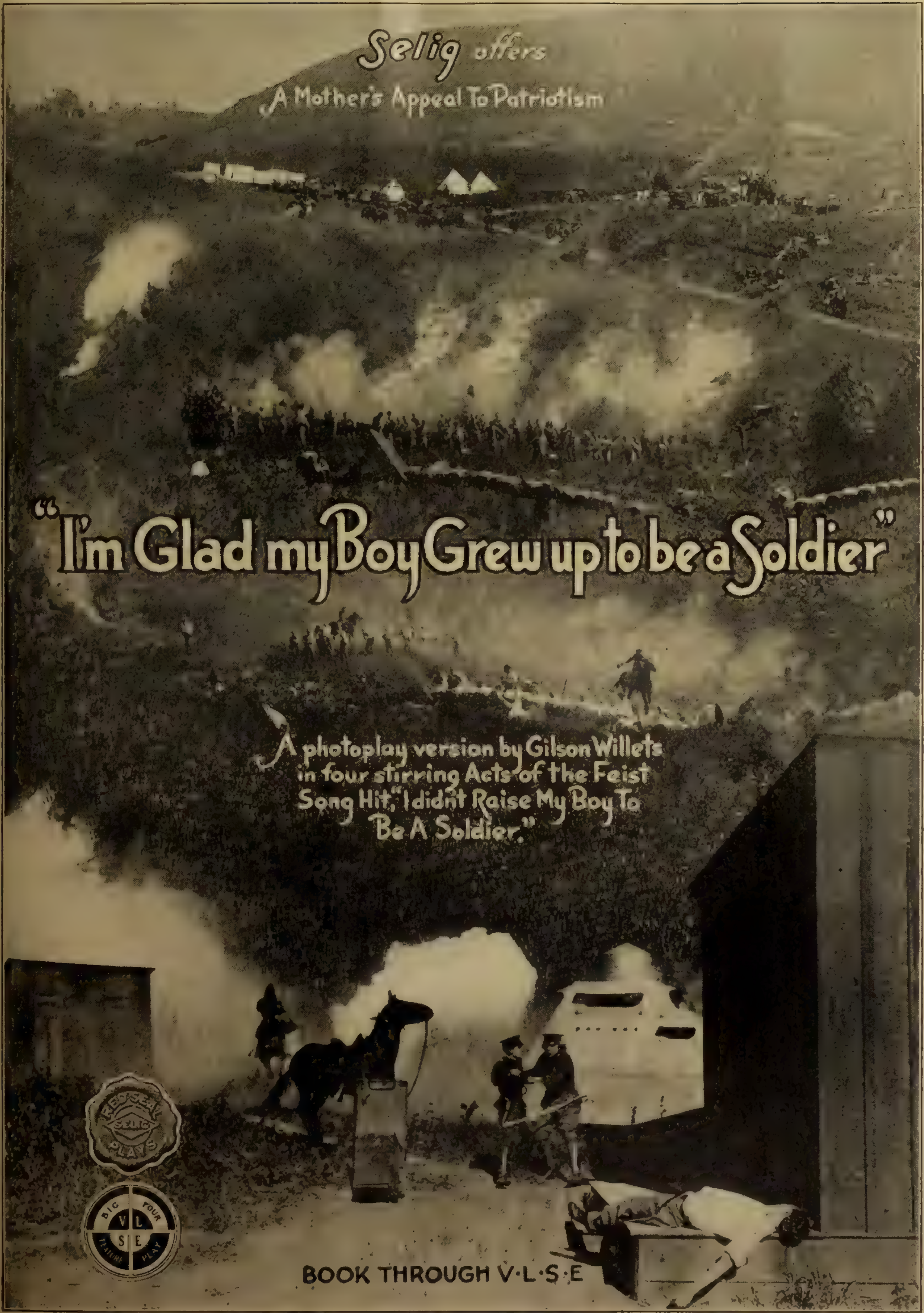

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A Mother's Appeal To Patriotism

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A photoplay version by Gilson Willets in four stirring Acts of the Feist Song Hit, "I didn't Raise My Boy To Be A Soldier."

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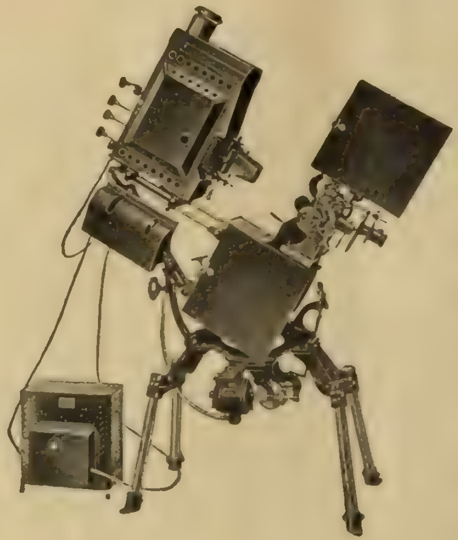

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American Museum of Safety
Gold Medal, 1913

American Museum of Safety
Grand Prize, 1914

Panama-Pacific Intern'l Exposition
Grand Prize, 1915

HELD BY

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NINETY GOLD STREET, NEW YORK CITY

l. 26, No. 11 December 4, 1915 Price 10 Cents

H. F. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Strangled Harmony" (Vim).

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MUTUAL PROGRAM

EDWIN THANHOUSER

Presents

THANHOUSER FILMS

His Vocation

A drama of quick situations. The cast includes Grace De Carlton, Bert Delaney and Helen Badgley.

Two Reels. *Tuesday, December 7th*

Her Confession

Here's another one of those real short length features. Look at this cast: Florence La Badie, Thomas A. Curran, Ernest Warde, Kathryn Adams and Carey Hastings. You can play this in feature style.

One Reel. *Sunday, December 12th.*

FALSTAFF COMEDIES

MINNIE, the MEAN MANICURIST

One Reel.

Monday, December 6th.

A timely comedy with new wrinkles and sure fire fun. Claude Cooper and Arthur Cunningham as comedy barbers—Frances Keyes and Louise Emerald Bates as tricky suffragettes.

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One Reel.

Thursday, December 9th.

Here's Riley Chamberlin as the wicked wicket wonder, and Barbara Gilroy and Charlie Emerson fan the fun flame.

THANHOUSER FILM CORP. NEW ROCHELLE N. Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

THE LITTLE GIRL IN THE BIG MOON

She sat all alone in the big moon and she was very, very lonely.
Her mother had forbidden her to see the only playmate she had.
She looked at the blinking lights of the far away city where her mother promised her some day she would find wealth and position.
But her heart was sad, for it was cold in the moon and she longed for the warmth of love.
Then the rich man her mother was seeking asked her to come and play.
She didn't know he wouldn't play fair, but her playmate did. He was watching and when the rich man hurt her so that she cried out with pain, he came and drove him away.
Then he whispered:
"I love you."
And she was very happy at last.
This beautiful story of a girl's love, so nearly wrecked by a vampire of society, is found in Essanay's five act photoplay —
"A DAUGHTER OF THE CITY"

Featuring
MARGUERITE CLAYTON
and E.H. CALVERT
Directed by E.H. Calvert
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Trademark Reg.
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V L S E
FEATURE PLAY

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IN all the history of Moving Pictures there is no production which can compare with "THE NATURE MAN." The time, the energy, the patience of its producers as evidenced by the rare pictures shown, are nothing short of marvelous.

You see a man enter the primeval wilds of the California mountains, unarmed, without tools or provisions of any kind, and in a succession of the most intensely interesting scenes, you see how he conquers the forces of nature; how he clothes and feeds himself; makes a fire; and emerges conqueror of brute force by the supreme intelligence of a human being.

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ady. It will pack your house to the doors to see the "Nature Man"

EXTRAORDINARY

WAY

THE pictures themselves are the fullest proof of the genuineness of the scenes, and every man, woman and child, regardless of their moving picture likes and dislikes will be held in thrilling fascination while the "Nature Man"

- Builds a fire by friction
- Makes a comfortable shelter
- Makes a rope of bark
- Weaves a fish net from bark fibre
- Fashions a fish spear and spears fish
- Builds a birch canoe
- Makes pets of bear cubs
- Snares rabbits for food
- Captures and kills a fierce mountain lion without weapons
- Snares wild elk and other animals
- Shoots the rapids of a mountain stream on a log raft.

And there's more and more. Every reel is full of breath-taking scenes—all actual happenings. Fights between wild animals, a wrestling match with a bear—punches galore. It provides new brand of thrills THAT THE WISE EXHIBITOR CAN CASH IN ON FOR REAL PROFITS. If a feature house had this they would make it a "special" feature and you couldn't touch it with a ten-foot pole. Released on the Universal Program, it offers you a rare opportunity to book a wonderful picture at a REASONABLE rental and a chance for a genuine cleanup. Write or wire your Exchange now for release date and booking. Prepare to do special advertising and get the crowds.

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"The Largest Film Manufacturing Concern in the Universe"

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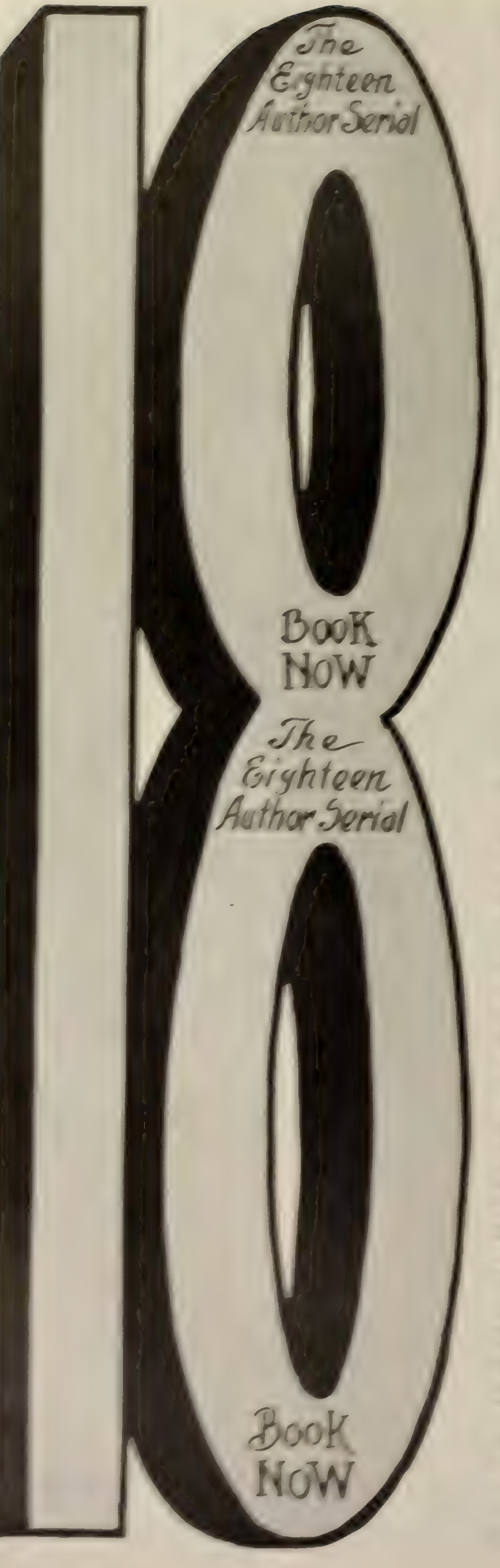

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THE UNIVERSAL FILM MANUFACTURING COMPANY desires to secure immediately, the very best name for a new brand of feature film plays, these plays to be the very finest of their kind ever filmed, and to the person who sends in the most appropriate name on or before MIDNIGHT OF DECEMBER 10th, the UNIVERSAL will PAY ONE HUNDRED DOLLARS ($100) IN SPOT CASH. The UNIVERSAL FILM MANUFACTURING COMPANY will release this new brand of features under the brand name that is chosen from the names sent in.

In sending in your name suggestion for this new brand, bear in mind these several important points: first: this new brand will be of a class and character which will be adequately described as distinctive moving picture achievements. The name MUST BE SHORT and names composed of a single syllable will be given preference over names containing more than the one syllable. The name must lend itself to several things, i. e., the adaptability in trade mark designing—to psychological advertising possibilities and most of all, IT MUST BE SIMPLE AND EASILY PRONOUNCED so as to be EASILY REMEMBERED.

The name must carry a certain punch to it—must personify CLASS AND QUALITY in its very highest form and must have something about it that will clearly distinguish this new brand from the ordinary brand names. The title, after it has been chosen by the officials of the UNIVERSAL, will be announced in all the leading moving picture trade-papers, together with the name of the person who suggested it. You may send in one name or a hundred names. The number of names you suggest makes no difference—but, KEEP IN MIND, WHAT IS WANTED, from the above description. Your suggestions for brand names MUST REACH THIS OFFICE NO LATER THAN MIDNIGHT OF DECEMBER 10th.

ADDRESS YOUR REPLIES TO THE BRAND NAME EDITOR OF THE

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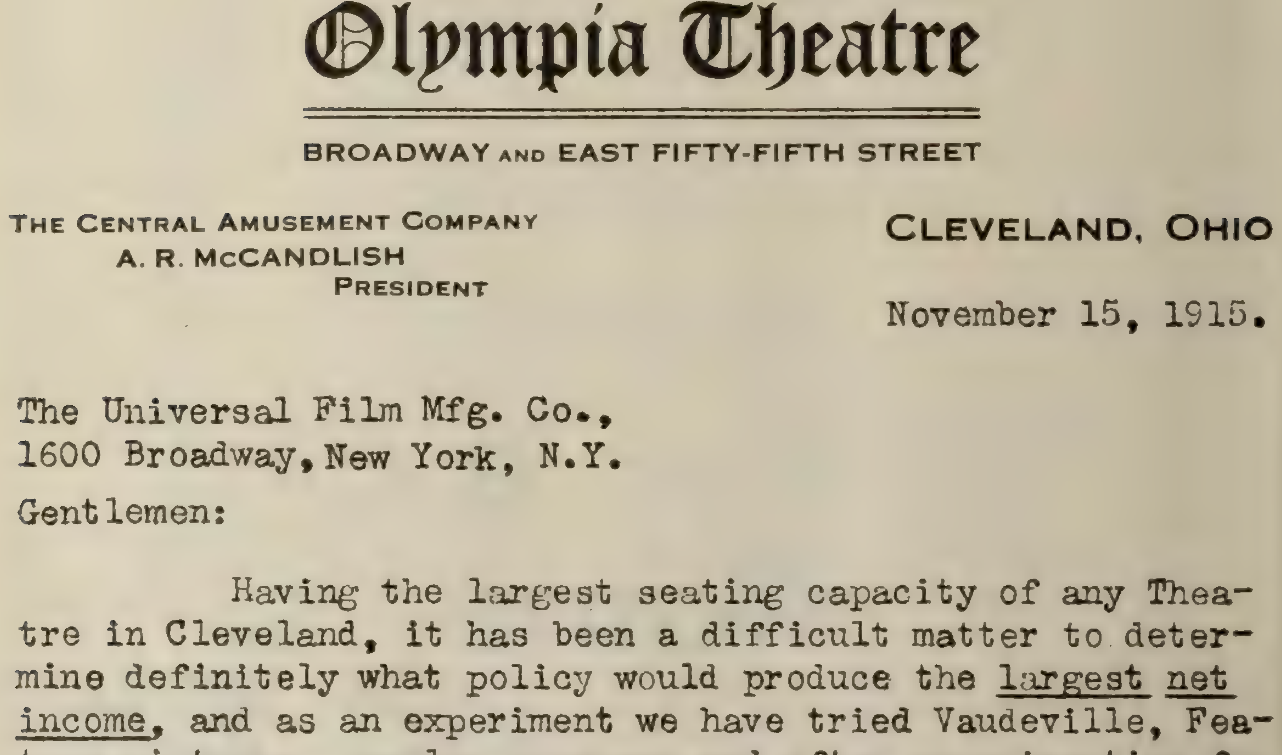

Olympia Theatre

BROADWAY AND EAST FIFTY-FIFTH STREET

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PRESIDENT

CLEVELAND, OHIO

November 15, 1915.

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Yours very truly,

THE CENTRAL AMUSEMENT COMPANY,

A. R. McCandlish
President.

ARM/M
14

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UNIVERSAL FILM MANUFACTURING CO.
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PRODUCTION

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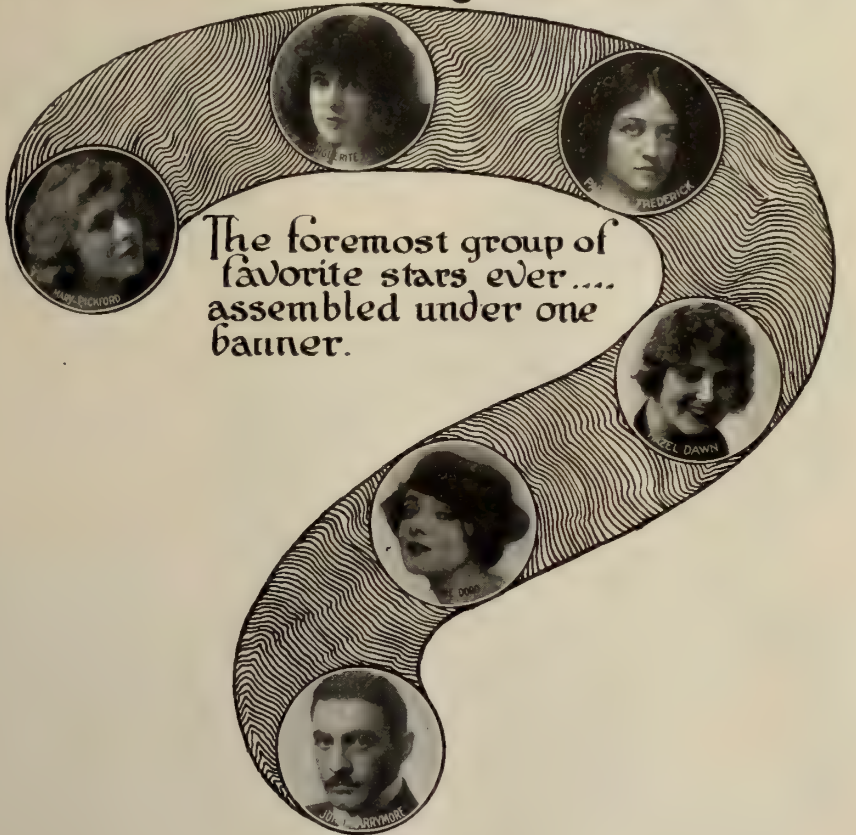

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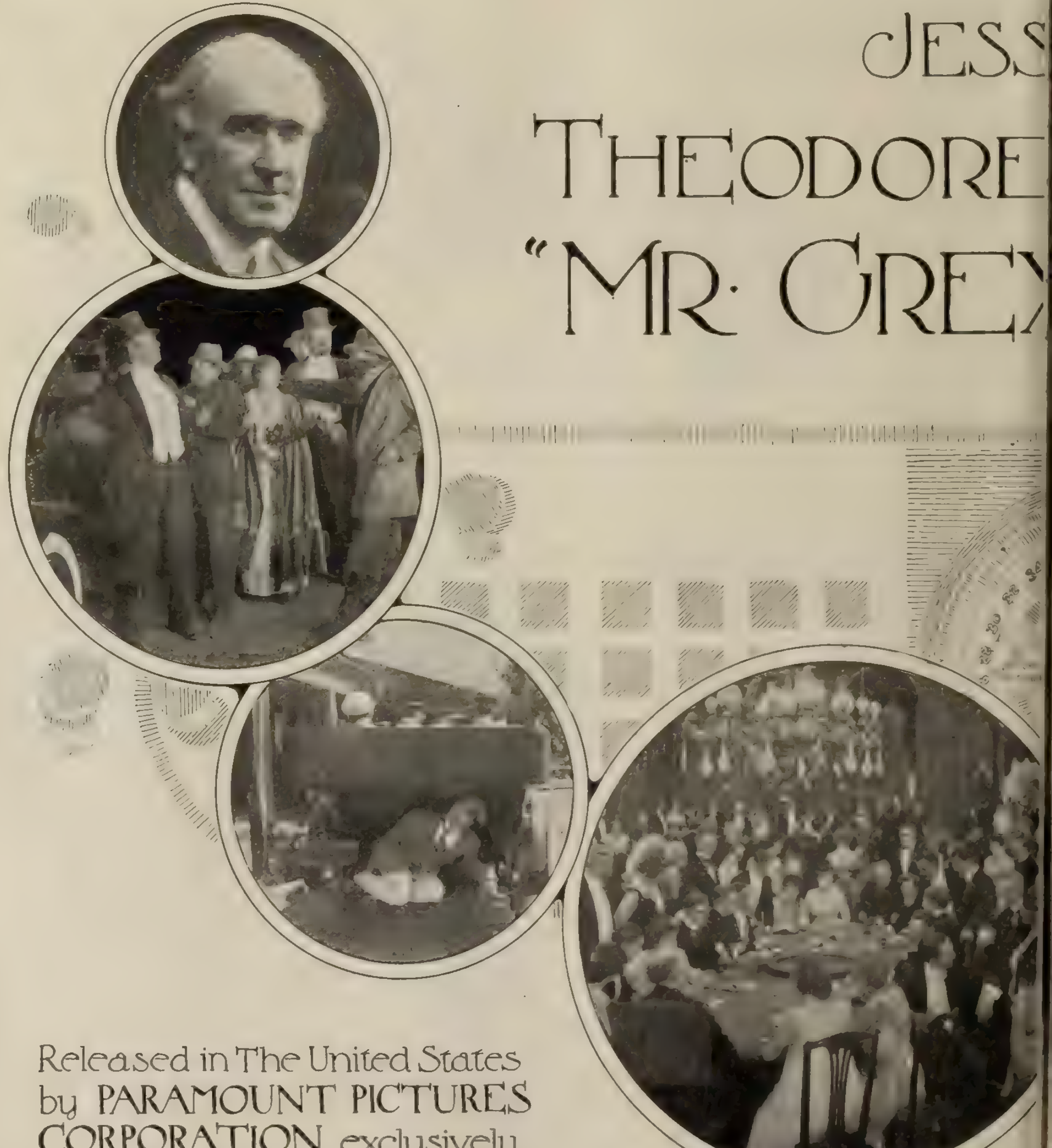

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Read What the Daily Papers of the Country Say:

PITTSBURGH, The Sun. "An Alien" is an intensely appealing play with humor, pathos and real thrills following so closely that there is not a dull moment in the entire production.

MILWAUKEE, Free-Press. "An Alien" is what might be called a "superfeature" in that it is in eight reels and has an exceptionally good story, is splendidly acted, and produced by Thomas H. Ince with more than usual care to details.

CHICAGO, The Tribune. Alfred Hamberger seems to have hit upon another winner in the production of "An Alien," which is destined for a long time engagement.

TOLEDO, The News. "An Alien" is one of the greatest productions that has been filmed. The picture ran for weeks at the Astor Theatre in New York, and was secured by the Alhambra here at considerable expense.

CINCINNATI, Times-Star. "An Alien" with the celebrated Italian actor, George Beban, in the leading role, has scored a hit throughout the East.

SAN FRANCISCO, The Bulletin. "An Alien" is at the Tivoli where hundreds of theatre goers are being turned away this week. Many requests have been made for a second week of Beban in his massive film production.

CHICAGO, The Examiner. Together Beban and Ince have given the motion picture world in "An Alien" a production of human interest, filled with absorbing situations, gripping and eloquently told, which establishes a high standard in motion picture art.

MILWAUKEE, Sentinel. No photo drama ever offered has proven its worth as a promoter of sobbing, tears and smiles, as does "An Alien" in which George Beban is starred.

YOUNGSTOWN, OHIO, Vindicator. Owing to the tremendous success of "An Alien," the picture was booked for the entire week at the Park Theatre, as it was considered that the customary three days would be too short to accommodate the crowds wishing to witness this powerful and appealing story of human emotions. Whereever "An Alien" has been shown it has broken all attendance records.

In All Parts of the Country Exhibitors Are Pleasing Their Public with

GEORGE BEBAN

IN

"An Alien"

Produced by THOS. H. INCE

Beautiful Paper and Handsome Window Cards Have Been Made for This Picture

Write your nearest Paramount Exchange about Bookings.

SELECT FILM BOOKING AGENCY

TIMES BUILDING, NEW YORK

The Exhibitor's Success

Depends Upon a Large Average Daily Attendance at Fair Admission Prices

Only a small per cent. of the people in your town has been attending motion pictures during the past six months.

YOU must bring a greater per cent. of them into YOUR theatre AS REGULAR PATRONS if YOUR average receipts are to be permanently increased.

Paramount Pictures

enable exhibitors to do this. PARAMOUNT PRODUCTIONS possess such quality, distinction and prestige, that exclusive people are rapidly becoming patrons of the PARAMOUNT Photoplay.

The PARAMOUNT FRANCHISE secures these superior pictures EXCLUSIVELY for the exhibitor. A patronage once acquired remains with him by reason of his excellent program.

Write our nearest exchange to tell you more about it

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Pictures

Paramount Pictures

ASSOCIATED

FILM SALES
CORPORATION

PRESENTS

THE BIG "A" FEATURE

THE TURNING POINT

FIVE PARTS

Featuring

LEATRICE JOY ZEIDLER and **ANDREW A. ROGERS**

The production is full of heart gripping, human interest and thrills —the sort of a picture that robs you of your heart and tears your soul with pity.

APPLY FOR YOUR TERRITORY NOW

ASSOCIATED RELEASES WEEK OF DECEMBER 6, 1915

2 Reel Drama	Santa Barbara	"A Slave of Mammon
2 Reel Drama	Ramona	"Cleansing Waters"
2 Reel Drama	Alhambra	"When a Man is Married"
2 Reel Drama	Empire	"The Rider of the Plains"
1 Reel Comedy	Atla	"The Mishap"
1 Reel Comedy	Federal	"Ike Captures a Fort?"
1 Reel Comedy	Banner	"His Middle Name Was Trouble"
1 Reel Comedy	Deer	"A Silk Stocking Romance"

Associated Film Sales Corporation

ARTHUR BARD, Gen'l Mgr. - 110-112 West 40th Street, New York

"VIM" COMEDIES

**Filmland's
Funniest
Fellows—**

Burns and Stull

as

Pokes & Jabbs

in

"Speed Kings"

(Release of December 17th)

A Speedy Scene in "Speed Kings"

Vim Releases are the Cream of Comedy Output

Because they do not insult the intelligence of the audience with a hodgepodge of nonsense. Every Vim Comedy has a consistent plot.

Released Every Friday

Book them from the nearest exchange of the

General Film Company

WALLINGFORD never misses any opportunity to

$ MAKE MONEY! $

$ Follow his example and show $

The New Adventures of

J·RUFUS WALLINGFORD

Featuring the inimitable

MAX FIGMAN and BURR McINTOSH

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Pathé

The RED

A serial of romance,
heredity and humanity

Featuring the popular favorite

Ruth Roland

Heroine of "WHO PAYS?"

supported by FRANK MAYO
Produced by Balboa
from scenarios by Will M. Ritchey
Novelized by Albert Payson Terhune

Complete in 14 two part episodes

TO BE RELEASED DECEMBER 18th

"THE RED CIRCLE" will be published in a multitude of newspapers.

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Announces

CIRCLE

EXCHANGE inc.

OFFICES
NEW YORK

Pathé

ARNOLD

Supported by

Sheldon Lewis Jeanne Eagels
Ina Hammer Martin Sabine
William Bechtel and Charles Laite

in

THE HOUSE OF FEAR

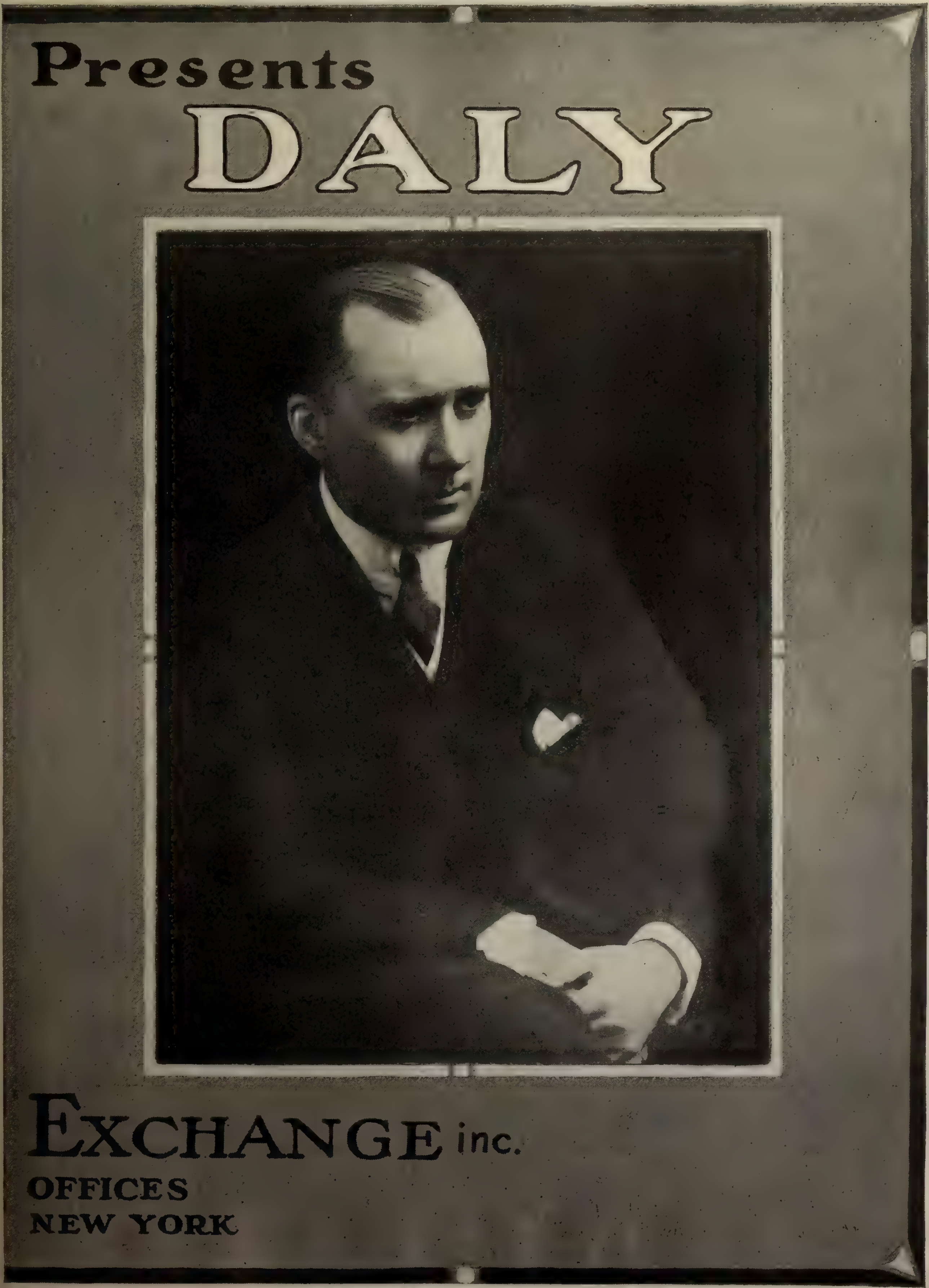
Adapted from the "Ashton-Kirk" stories, written by John T. McIntyre and produced by Ashley Miller

A five part GOLD ROOSTER play

Released December 3d

A remarkable cast in a strong picture

The PATHÉ
EXECUTIVE
25 WEST 45th ST.



Presents
DALY
EXCHANGE inc.
OFFICES
NEW YORK

EQUITABLE

OFFERS

HENRY KOLKER

in

"THE WARNING"

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

EQUITABLE

"THE WARNING"

IS A SERIES OF WIERD, STARTLING SCENES AND SITUATIONS UNWINDING IN FASCINATING CONTINUITY TO THE MOST ASTOUNDING FINALE EVER DEVISED

A SUPERB CAST OF PLAYERS DEPICTING THE HORRORS OF HELL THE HOPES OF HAPPINESS THE HEAT OF HATE THE THROBS OF AN ACHING HEART THE ENDURING LOVE OF A FAITHFUL WOMAN--- AND MIDST SUCH TERRIFIC DRAMATIC ACTION AND SUCH FORMIDABLE CLIMAXES AS TO STAMP THE PICTURE AS A RARE AND CLASSIC HANDIWORK

"THE WARNING"

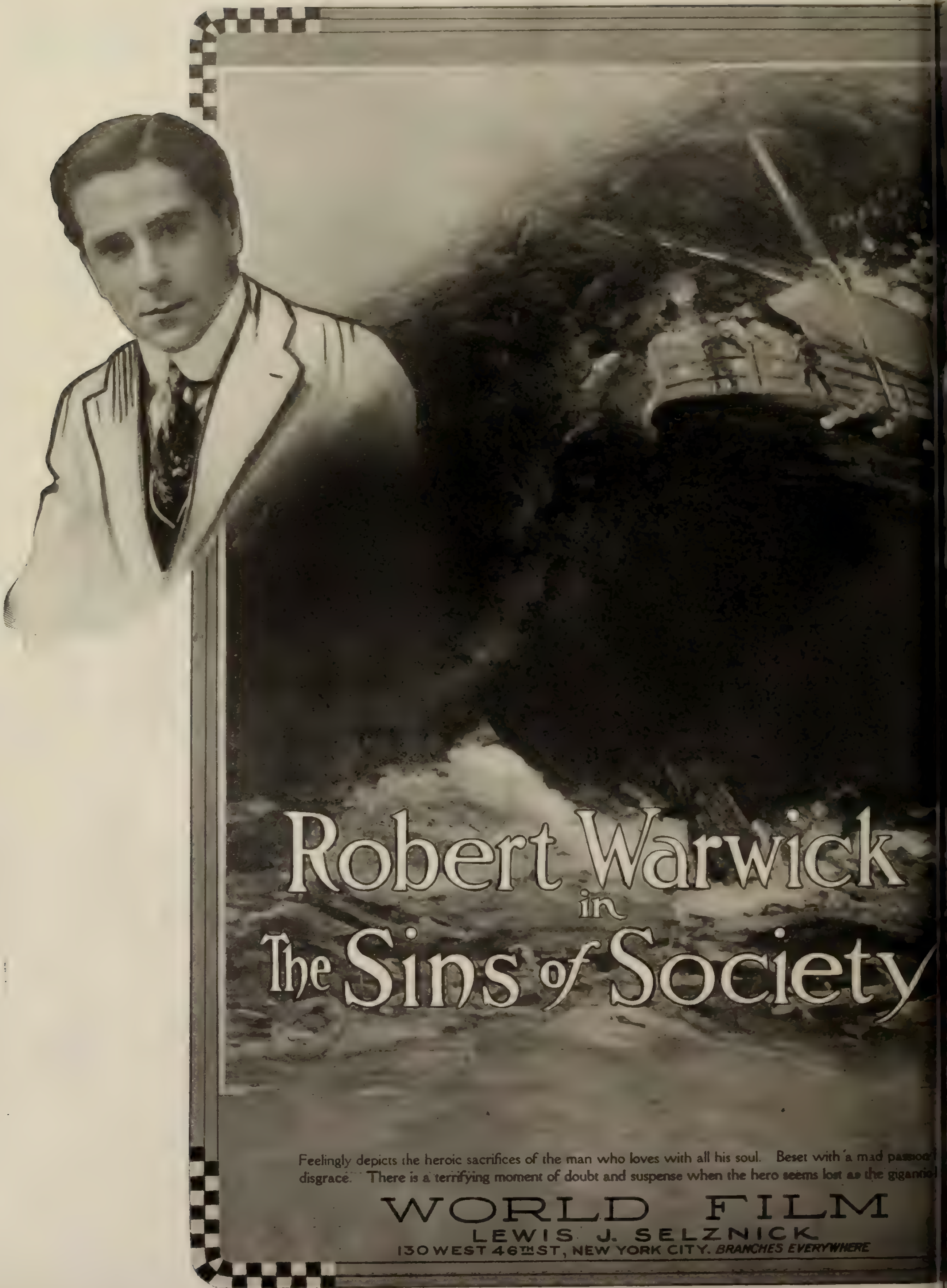
IS AN ABSOLUTE DRAMATIC MONOPOLY EMBRACING ALL THAT EXTRAVAGANCE COULD POSSIBLY CONCEIVE SUGGEST OR IMAGINE.

RELEASED DECEMBER 6TH

PRODUCED BY
TRIUMPH FILM CORPORATION

TRIUMPH

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION



Feelingly depicts the heroic sacrifices of the man who loves with all his soul. Beset with a mad passio
disgrace. There is a terrifying moment of doubt and suspense when the hero seems lost as the giganti

WORLD FILM
LEWIS J. SELZNICK
130 WEST 46TH ST, NEW YORK CITY. *BRANCHES EVERYWHERE*

The terrific explosion of the ocean liner in "Sins of Society" is but a sample of the element of suspense and punch and action now being put in each World feature in addition to its natural appeal in strength of story and star.

For instance in "The Gray Mask" an auto leaps from a ferry boat carrying its passengers into the swirling waters.

There's a punch in every reel of "The Siren's Song." At the start a maddened mob destroys a bank. In the second, after a never equaled fight a man is thrown off a steamer in midocean while the climax is reached in the meeting of the two men in bedroom at midnight.

As for "Camille," it is sufficient to say that it is Clara Kimball Young's best.

They all come in December. Did you ever see such a lineup? Have you secured your contract?

This cut is a reproduction of the "Sins of Society" six-sheet—a good example of the marvelous drawing power of World Film advertising.

d lured by the glitter of high society his sweetheart and her sister are brought to the verge of
p at sea, but—See it yourself. It's beyond description.

CORPORATION

VICE-PRES. & GEN'L MGR.

CANADIAN DISTRIBUTERS. WORLD FEATURES LIMITED

WHO KILLED CORNELIA ALSTER?

A rich woman is shot down in her home.
The murderer leaves no trail, but the grim finger of suspicion points at five persons.
Only one is guilty. Which?
A detective is put on the trail. He follows many blind clews before he hits the right one.
This baffling mystery is revealed in Essanay's five-act photoplay,

"THE ALSTER CASE"

Taken from the Thrilling Novel by Rufus Gillmore

The slayer is not discovered until the denouement.
Can you guess who it is?
This problem keeps every spectator keyed up to such a pitch of excitement he cannot rest until he knows the outcome.
The play features Bryant Washburn, John Cossar, Ruth Stonehouse and Anne Leigh. Directed by J. Charles Haydon.

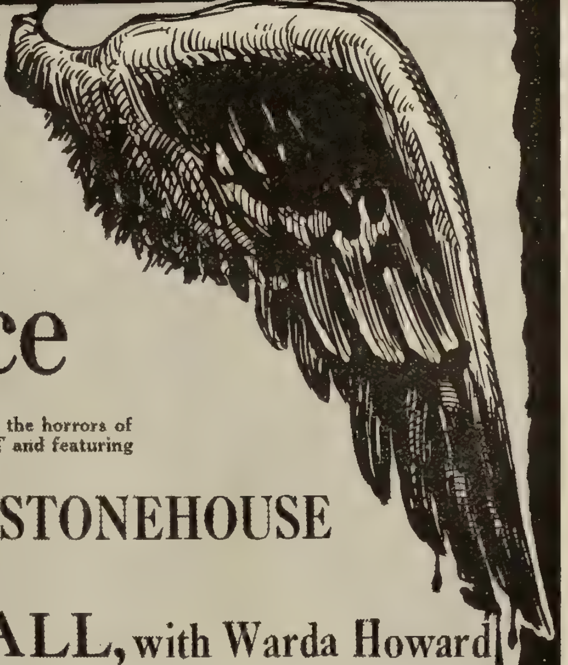
Trademark Reg.
U. S. Pat. 1907

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

BIG FOUR V L S E FEATURE PHOTOPLAY

1333 Argyle Street, Chicago
George K. Spoor, President



"THE CRIMSON WING"

is the ominous war cloud that casts its lurid shadow over all Europe. It is ESSANAY'S great 6-act

War Romance

with its touching story of love and devotion amid the horrors of the present conflict. Directed by E. H. CALVERT and featuring

E. H. CALVERT and RUTH STONEHOUSE

HENRY B. WALTHALL, with Warda Howard

is presented in the year's most artistic photoplay,

"THE RAVEN"

in 6 acts; a romance of the life of Edgar Allan Poe, founded on George C. Hazelton's widely known novel and play.
Directed by Charles J. Brabin.

"IN THE PALACE OF THE KING"

(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL"

(In 6 acts)
By Henry Oyen. Directed by E. H. Calvert.
Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS"

(In 5 acts)
By Charles Hoyt. Directed by Richard Foster Baker.
Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

"THE BLINDNESS OF VIRTUE"

(In 6 acts)
By Cosmo Hamilton. Directed by Joseph Byron Totten.
Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER"

(In 6 acts)
By F. Marion Crawford. Directed by Fred E. Wright.
Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS"

(In 4 acts)
By George Ade. Directed by E. H. Calvert.
Featuring RUTH STONEHOUSE.

"GRAUSTARK"

(In 6 acts)
By George Barr McCutcheon. Directed by Fred E. Wright.

Trademark Reg.
U. S. Pat. 1907

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 ARGYLE STREET, CHICAGO
George K. Spoor, President

YOU CAN BOOK THEM WITHOUT LOOKING AT THEM

WHY?
ASK ANY EXHIBITOR WHO KNOWS ESSANAY.
HE WILL TELL YOU.

★ ★ ★ ★

HENRY B. WALTHALL

will appear in a soul-stirring emotional drama

"Blind Justice"

In 3 Acts. *Dec. 11.*

★ ★ ★ ★

THE NEXT ESSANAY-CHAPLIN

FUN MAKER IS

"Charlie Chaplin's Burlesque on Carmen"

2 Acts. *You can't afford to miss it.*

★ ★ ★ ★

For a Thrilling Western Drama, see

G. M. ANDERSON

—IN—

"The Escape of Broncho Billy"

Released Dec. 10.

★ ★ ★ ★

Essanay
1333 ARGYLE STREET, CHICAGO

ON THE PRIVATE WIRE"	"THE POWER OF PUBLICITY"	"DREAMY DUD IN LOVE"	"THE MERRY MODELS"
2 act drama—Dec 4	2 act drama—Dec. 7.	Cartoon—Dec. 8.	Western Comedy
Featuring Joseph Byron Totten.	Featuring John Lorenz and Marie Bussey. Produced in conjunction with the Baltimore News-Essanay prize scenario and beauty contest	By Wallace A. Carlson	Dec. 9.

Book Through the General Film Co.

Wait!

Before booking any other series watch for the announcement of

"The Strange Case of Mary Page"

It will be produced by

Essanay

and will be backed by the most unique and overwhelming flood of publicity ever seen in America.

Watch for later details.

MUTUAL PROGRAM

MUTUAL FILM CORPORATION *Announces*

A RIALTO STAR FEATURE

The SECRET AGENT

A Melodramatic Story of the
Secret Service. Written by the
Noted Author, Arthur Stringer

featuring the Broadway Star

ROBERT T. HAINES

THREE REELS
RELEASED DEC. 15TH
IN THE REGULAR
MUTUAL PROGRAM

MUTUAL MASTERPICTURES

MUTUAL FILM CORPORATION *Announces*

A MASTERPICTURE EXTRAORDINARY

THE MILL ON THE FLOSS

A Stupenduous Film Dramatization of George Eliot's Famous Novel. Interpreted with remarkable skill by an All-Star Cast

featuring the Popular Screen Star

MIGNON ANDERSON

FIVE REELS
RELEASED DEC. 16TH
THROUGH SIXTY-EIGHT
MUTUAL EXCHANGES

MUTUAL PROGRAM

Another Mutual Triumph!

Mutual Film Corporation *Offers*

THE EXCLUSIVE MOTION PICTURES *of the*

ARMY AND NAVY FOOTBALL GAME

At the New York Polo Grounds Sat. Nov. 27th

RELEASED DEC. 8TH
ON THE MUTUAL PROGRAM

The Mutual Film Corporation does big things for Exhibitors—ALWAYS. Presenting the only motion pictures of the great Army and Navy Football Game in the regular Mutual Program throughout the country so quickly is merely a demonstration of "Mutual Service." Book this big feature at any of the 68 Mutual Exchanges. Wire.

MUTUAL PROGRAM

HARVEST TIME

may be yours always, Mr. Exhibitor, simply by making your business grow with pictures of drawing power and quality.

CUB COMEDIES
CENTAUR STAR FEATURES
CENTAUR FEATURES

are powerful magnets in that they present such cards as

GEORGE OVEY **CRANE WILBUR**
BOSTOCK ANIMALS

Meritorious because in these pictures the highest point of producing efficiency is realized.

Book from your Mutual exchange distributing these

DAVID HORSLEY PRODUCTIONS

MUTUAL SP

All Aboar

The Great Railroad Film Novel, in 15 chapters, featuring

Helen Holmes

The Fearless Film Star

Here is the most stupendous sensation of the world of moving pictures. Think of it! Fearless Helen Holmes, the foremost film favorite of the world in a railroad screen novel, coming to *your* theatre! A new, two-act chapter each week.

$500,000 to Make This Picture a Success!

The vast sum of half a million dollars is being spent to make "The Girl and the Game" the greatest and most-talked-about film attraction ever produced.

Gigantic Newspaper advertising campaigns will be carried on in leading papers everywhere. Newspaper advertising begins December 9th! Think what this means to you.

AL FEATURE

ig Profits!

Biggest
lewspapers
o Print the Story

'hese are just a ew of the great newspapers which will publish the wonderful story of The Girl and the Game" week by week, as the film is released.

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
Buffalo Courier
Indianapolis Star
Chicago Evening Post
Detroit Journal
Baltimore American
San Francisco Chronicle
St. Louis Globe-Democrat
Cleveland Leader
Philadelphia North American
Memphis Commercial Appeal
Milwaukee Sentinel
New Orleans Times-Picayune
Los Angeles Tribune
Dallas Journal

thousand other leading newspapers will print this great story, written y Frank H. Spearman, the greatest writer of railroad life who ever lived.

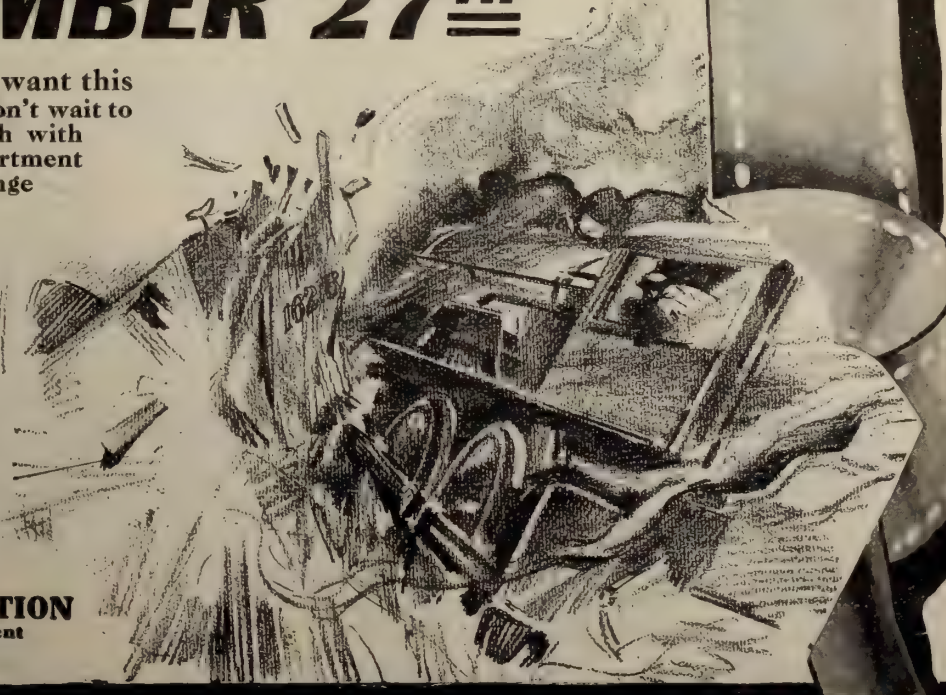
DATE OF RELEASE DECEMBER 27TH

'ou must act at once if you want this reat crowd-getting feature! Don't wait to rite! WIRE!! Get in touch with The Girl and the Game" department f your nearest Mutual exchange ODAY for full particulars, prices, etc.

PECIAL IOTICE: Bookings for Helen Holmes in "The Girl and the ame" already are pouring in. xhibitors realize the tremen- ous box-office drawing power "the fearless film star" in is railroad film novel. Before our competitor beats you to , wire in your reservation.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporatian.

IGNAL FILM CORPORATION
SAMUEL S. HUTCHINSON, President
Studios: Los Angeles, Calif.



· MUTUAL PROGRAM

The Solution of the Mystery

IT'S a real mystery! The strange story of a series of miraculous happenings that terrorize a household. A masterful "Flying A" drama in two parts.

Vivian Rich and Alfred Vosburgh

Play the Leading Roles *Director Reaves Eason*

Released December 13th

Spider Barlow's Soft Spot

A single reel "Flying A" drama in which a burglar is a Santa Claus.

Winifred Greenwood — George Field

Director Charles Bartlett

Released December 17th

A Girl, a Guard and a Garret

An American "Beauty" comedy featuring

Carol Holloway and John Sheehan

Director Archer McMackin

Released December 14th

Two Hearts and a Thief

A "Beauty" comedy with the popular

Neva Gerber and Frank Borzage

Director Jack Dillon

Released December 18th

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

MUTUAL PROGRAM

Giggling Comedy with a Laugh Every Ten Giggles

CASINO STAR COMEDY

featuring

Mr. John Daly Murphy

"A TANGLE IN HEARTS"

Released December 5th

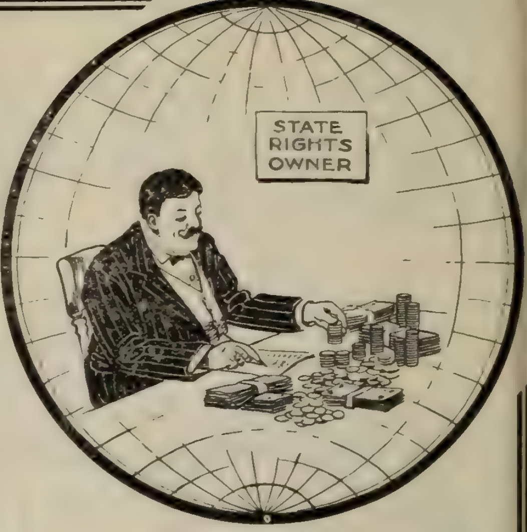
DIRECTOR
RICHARD GARRICK

MADE IN
AMERICA

The Gaumont Company
Flushing, New York
Jacksonville, Florida

Distributed by Mutual Film Corporation in U. S. and Canada

THE PICTURE THAT EXHIBITORS WILL WANT TO PLAY A SECOND TIME



The Picture That Packs 'em In

The Picture That Will Get the Money

A
Story
of a
Modern
VAMPIRE

THE WORLD OF TODAY

SIX REELS

Showing
How a
Taste of
Wealth
Changes
a
Woman's
Ideals

Featuring the International Star SYLVIA ORMONDE

STATE RIGHT BUYERS AND EXCHANGE MEN

Get in communication with us. Some desirable territory still open for those interested in getting a feature that will be a quick and sure PROFIT PRODUCER.

RELEASED DEC. 15th

FOR STATE RIGHTS
Wire—Write—Phone

Do it *NOW*

**RELIABLE
Feature Film Co.**
Schiller Building, Chicago, Ill.

THIS FEATURE IS AN UNUSUAL OFFERING

FULL OF STIRRING INCIDENTS

Elaborate Line of Lithos and Lobby Display are available on this subject.

Bessie Learn
and
Edward Earle

in a feature worth while

"The Hand of the Law"

This feature is not one of those that have a thrill **spot** about which yards and yards of film are strung, with lots of waiting for the one interesting spot. It is humanly real and convincing and—best of all—it contains a genuine mystery,—the real kind of suspense, as to who actually did the crime. Skilfully scenarioized. Tinctured with bright moments, rippled with smiles. A good attraction, with such favorites, in every sense of the word. Direction, E. C. Taylor. Friday, December 17th. 3000 feet.

Something different in Christmas stories—a delightful comedy-drama, with Christmas fun and cheer in it, "Santa Claus versus Cupid." Featuring Ray McKee and Grace Morrisey. Saturday, December 18th. Direction, Will Louis.

One of Raoul Barre's absurdly funny cartoons, "The Animated Grouch Chaser" series, on the same reel with the educational, "The History of the Big Tree." Wednesday, December 15th. 1000 feet in all.

Thomas A. Edison Inc.

General Film Company's
Regular Program

LUBIN

Monday Dec. 6th

THE OTHER SISTER

ONE ACT DRAMA

Tuesday Dec. 7th

D. L. DON COMEDY

PLAYING THE SAME GAME

ONE ACT

Wednesday Dec. 8th

TWO ACT DRAMA

THE WEB OF HATE

THE OGRE AND THE GIRL

THREE ACT DRAMA

RELEASED *Thursday Dec. 9th*

Friday Dec. 10th

THE STOOL PIGEON

ONE ACT DRAMA

Saturday Dec. 11th

BILLIE REEVES COMEDY

BASHFUL BILLIE

ONE ACT

GENERAL FILM
LUBIN
RELEASES

Sigmund Lubin

RELEASES

"Her Last Flirtation"

Comedy ....MONDAY, DEC. 6

She tries to play with the affections of a big rancher, but it proves her last flirtation. He takes her by force to the minister's and marries her. The outcome is amusing but a very happy one. An all star cast.

"Wasted Lives"

Three-Part Drama. Broadway Star Feature TUESDAY, DEC. 7

The evil influence of a beautiful operatic songstress extends through two generations, but justice is served at last. Presenting ROBERT WHITWORTH, JULIA SWAYNE GORDON, LEO DELANEY, ARLINE PRETTY and ARTHUR COZINE.

"Sonny Jim's First Love Affair"

Comedy-Drama ....WEDNESDAY, DEC. 8

To all but him it is very amusing, but after all, mother comes to the rescue and enables Sonny to win back the affections of little golden-haired Ruth. BOBBY CONNELLY, TEFT JOHNSON, MABEL KELLY and HELEN CONNELLY.

"Sam's Sweetheart"

Drama ....THURSDAY, DEC. 9

Despite the scheming aunt, Sam's honest love wins out and his sweetheart becomes his wife. An all-star cast.

"Rooney's Sad Case"

Comedy ....FRIDAY, DEC. 10

Rooney loses his job and dreams a dream. Just as he is about to marry a beautiful heiress—crash! He wakes up. Featuring MR. AND MRS. SIDNEY DREW.

"Hughey of the Circus"

Two-Part Comedy ....SATURDAY, DEC. 11

Hughey is flirtatious, but when the circus comes to town, he regrets his propensity. After many laughable predicaments, Hughey is forced to choose between the bearded lady and an old maid, as to which shall become his blushing bride. HUGHIE MACK in the title role.

SIX A WEEK

INCLUDING A THREE-PART BROADWAY STAR FEATURE

"BENJAMIN BUNTER, BOOK-AGENT"
Comedy-Drama ....Monday, Dec. 13
"A QUESTION OF RIGHT OR WRONG"
Two-Part Drama ....Tuesday, Dec. 14
"THE FAITH OF SONNY JIM"
Comedy-Drama ....Wednesday, Dec. 15
"THE FLOWER OF THE HILLS"
Drama ....Thursday, Dec. 16
"THE DECEIVERS"
Comedy ....Friday, Dec. 17
"A MAN'S SACRIFICE"
Three-Part Drama ....Saturday, Dec. 18

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

Prosperity Is Here!

The railroads are swamped with business

The demand for steel is overwhelming

Exports have passed all previous records

The demand for the manufactured product

And for food stuff

Is simply enormous

Think what this means, Mr. Exhibitor

Think what money you can make

By giving the public

What it demands—

Vitagraph

"See them on the screen at the General Film Exchange"

The Vitagraph Company of America

E. 15th Street and Locust Avenue, Brooklyn, N. Y.

Every day men come to grief
In the picture business
Because
They fail to adjust themselves to
Changed conditions

BROADWAY STAR FEATURES
Are the changed conditions
In the picture industry—
They are the new idea
In three reel productions

"WASTED LIVES"
Released December 7th,
Was produced by
Theodore Marston
And features
Arline Pretty
Julia Swayne Gordon
Robert Whitworth and
Leo Delaney

THIS BROADWAY STAR FEATURE
Illustrates the point that
VITAGRAPH THREE REELERS
Are the best
In the world

THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAG [illegible] DON PARIS

STINGAREE

EACH EPISODE COMPLETE IN ITSELF

Trackless Desert Sand — A Terrifying Storm — Such Is the Vivid Setting of

To the Vile Dust

Fourth of the Twelve Weekly Two Act Episodes in the $10,000 E. W. Hornung Series Released Wednesday, December 15

1200 NEWSPAPERS

Value these stories, by the author of "Raffles," so highly they are running them in their columns. Drop a postal and learn how easily this valuable publicity may be linked to YOUR box-office.

You can get this series hit of the year without extra cost—in your regular service—from any General Film Company office or the Greater New York Film Rental Company.

Stirring Scenes on the 1, 3 and 6-sheet 4-color Lithographs with each issue; Other Exhibitors' Helps, Too

KALEM COMPANY 235-39 West 23rd Street
New York City, N. Y.

A BUSHRANGER AT BAY

Fifth Episode in the "STINGAREE" Series from the Novel by

E. W. Hornung

Author of "Raffles"

"Stingaree," the gentleman-outlaw, is the most original character now being shown on the screen. Daring—but human—he is a type that wins admiration. Though each episode tells a complete story in itself you can count on "Stingaree" to bring your patrons back again. In "A Bushranger at Bay," the latest episode of the series, "Stingaree" is put on his sternest mettle to avoid capture.

"Stingaree" is backed by the widest publicity ever given a regular release—1200 newspapers are publishing the stories daily. Let us show you how easily you may add your local newspaper to this list and get one of the biggest money-makers of the year—at no extra cost, in your regular service.

Released Wednesday, December 22nd. Extraordinary 1, 3 and 6-sheet, 4-color lithographs.

THE ORIENTAL'S PLOT

An Episode of the "Ventures of Marguerite"

Marguerite's adventurous spirit again brings her into peril. She falls into the power of a Hindu mystic who is finally foiled in a climax that abounds in thrills. Marguerite is again seen in those stunning Russek creations that women fans are raving about.

Released Friday, December 24th. Eye-catching 1, 3 and 6-sheet, 4-color lithographs.

A BOY AT THE THROTTLE

An Episode of the "Hazards of Helen"

It doesn't seem possible that Helen can perform any more daring feats than in the past, but wait till you see her drop from the top girder of a bridge to a runaway train. Easily one of the best railroad pictures Kalem, the originator, has ever issued.

Released Saturday, Dec. 25th. These striking Scenes on the 1 and 3-sheet, 4-color lithographs.

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KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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J. F. Chalmers................................**Vice-President**
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United States, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.00 per year
Canada	3.50 per year
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CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1916)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, December 4, 1915

Facts and Comments

THERE is a movement on foot to abolish the word "censorship" when used in describing the activities of the National Board. The National Board does not want to part with the obnoxious work—not just yet. The Board says some pertinent things on the subject. We quote this sentence: "The National Board exerts an immense influence throughout the country because, in the minds of many influential individuals and social groups in every locality, censorship of motion pictures is distinctly necessary at the present stage of their development and they will understand no other term as they insist on censorship and censorship alone." No one appreciates more than we do the splendid and really unselfish work of the Board, but their logic in this case is far from impressive. The word censorship is as hateful and as undemocratic as the thing it expresses. If we want to do away with the thing itself why not begin with the name of the thing. The dictionary abounds with good substitutes. If the Board would throw away the word it could never again be accused of competing with any censors anywhere. Censorship is much sicker today than it was two or three years ago.

* * *

FIVE or even three and two years ago such a thing as a moving picture section in a daily paper was not even known. Today the moving picture sections are comparatively common and there's the point —they growing every day. A few days ago the writer was shown a list of dailies and weeklies now printing a moving picture section and he was surprised at the number. Even the smallest country weekly often boasts a motion picture department. The tone of all these sections is friendly throughout which primarily benefits the local exhibitor.

* * *

BUT very few motion picture theaters of any size are now without their regular daily programs which are distributed among the patrons. Within the past few weeks the writer has seen a great variety of programs most of which were well edited and typographically attractive. One man believes in featuring the star and another man thinks he ought to feature the story, while a third man hopes to impress his patrons with the name of a company. The experiences of these men would no doubt make very interesting reading. THE MOVING PICTURE WORLD will be glad to relate the experience of its readers and hopes to hear something on this vital subject from many of them.

* * *

"NEVER had a paper like THE MOVING PICTURE WORLD," said an exhibitor the other day in his theater in a suburb on the Jersey side. "We knew it when we used to use a bedspring for a rheostat; it was fine then and it's finer than ever now. All the managers and operators know that." Whereupon the man renewed his subscription. The writer heard this quite by accident and wants to let the maker of the compliment know that we appreciate what he said.

* * *

WE are in receipt of a letter from a valued friend and correspondent in a Western state. He has had a very painful experience with the vagaries of the Special War Tax and its strange interpretation by the Internal Revenue Office. He bought a small theater on which the special war tax had been paid up to June of this year. "Late in October," he states, "the government official came around to collect the $25 license and $12.50 penalty for non-payment. * * * This theater had something like five different owners the first half of this year. Though all of them lost money on it they will now have to pay the license for the remainder of the first half of the year with the 50 per cent. penalty, aggregating about $130 on a $25 house; all on account of the license not being transferable." All fairness and equity would seem to demand a tax upon the place of business rather than upon the temporary owner of the theater. The licensing policy of all the states and municipalities is based upon that principle and there seems no reason for Uncle Sam to deviate from this time-honored practice.

Acting That Is Not*

By Louis Reeves Harrison.

"THE art of the Theater," says Gordon Craig, "is neither acting nor the play, it is not scene nor dance, but it consists of all the elements of which these things are composed." This sums up an entire book he has written on the subject, but, like many another talented writer, he appears to avoid saying definitely what acting is and what it should be. So far as the screen is concerned, the entire subject is a rich field lying fallow. Even the keenest critics avoid scratching it.

Grant in advance that the absence of uttered speech severely conditions expression of thought and feeling in the photo-play, it would seem from the finest examples of work done by silent performers that there is being unconsciously shaped a definite art of ministering to the minds and hearts of an audience through silent portrayal of character, even in its psychological depths; of motive, even in its hiding places; of recreated human experience, even in its most intense moments, and of great moral passions, even those which occasionally convulse the whole world.

Now comes a young lady with eyes, nose and chin worth several thousand a week. "She has such pretty hair," observes the contented fat lady who remarked that there was a pretty baby in the last play. The hair is really beautiful. It must have cost an expert infinite pains to brush and curl it. The arrangement is as obviously artificial as it is costly, but the young actress is impersonating a ragged and half-starved waif of the slums. The director told her to make up for the part, and she possibly understood him to mean that she should "make up" in hair for what she lacked beneath it.

The author may have had an artistic creation in mind, such a brilliant insistence of the central figure as occasionally causes the story to stand forth as a noteworthy achievement. Why should the high-priced star care? She is chiefly concerned with making an impression of her personality, as conveyed by careful manicuring and hairdressing, rather than that of the play. Even when we all love a star—sometimes it is only the director—we feel that she should deserve a fine part by making the best of it. We best enjoy her participation in the story as one of its natural and consistent factors, and our interest in her begins to wane when her appeal is a smirk that speaks louder than words, "Don't you think I am well worth all the time and money spent on ME?"

It is not just to the audience when a really fine stage performer slights the screen representation, depending wholly upon past reputation to carry over a mediocre effort, particularly when the silent picturing of thought and emotion calls for all the intelligent application of her art that an accomplished actress can give. Great stars are known to accept the money for good service and give it so grudgingly, even disdainfully, that their movements and gestures become as automatic as they might be in eating soup while reading the paper.

Many patrons who would go regularly to the picture shows, just as regularly as they read their daily papers, are drifting away to other forms of entertainment during intervals, though they return again, ever hopeful, always serene in the faith that the best is yet to come, and unfavorable comments made are nearly all of the same kind. Such and such an artist merely walked through her part and spoiled the story.

Let us illustrate what an actor may do and may not do in a little imaginative illusion of our own. The play opens with a severe and orderly room, a well arranged library, in which books and writing materials indicate that the owner is a man of high standing and a student of law. In the foreground at one side, that it may be prominent without intruding on the action, is a figure of Justice. Presently Judge R. enters and hands his things to a servant who follows. Servant gives Judge an important-looking envelope and retires. Judge R. is not in a state of fatigue, but he exhibits relief on sitting down. He is a fine type, thoughtful, impartial, high-minded.

He turns calmly to the envelope, glances at the superscription, and opens it with calm deliberation. Its contents prove beyond the shadow of a doubt that he has been guilty of a decision which wronged another man and wrecked the unfortunate victim's life. An exhibit of the document reveals to the spectator that a faulty decision has involved the happiness of the victim's family. What does the Judge do?

What WOULD such a Judge do? Would not such a revelation come to one of his usually accurate judgment in the nature of a shock? His whole theory of himself is upset. He who has spent his best years in righting wrongs has committed a grievous one. It is scarcely to be credited! A second examination of the document brings out with terrible force that it is a pure expression of the truth. He falls into a reverie, during which the existing scene dissolves to that of the wrong and back again. Now his eyes open wide with horror in the first torment of conscience.

A period of time can be covered with a glimpse of other action, a line leading up to the main one, and return is made to the Judge. It is thus shown that he is a man to think long and hard on a subject. He has a habit of mentally reviewing all the testimony before reaching a mature decision. He first exhibits emotion, then his mind begins to reach out for a solution of his difficulties. He is not a man TO JUMP AT CONCLUSIONS. We feel that something larger is coming than a plan merely conceived on the impulse of a moment. Higher suspense is aroused by thus forecasting events of large importance.

Is not this adequate interpretation of character, at once a revelation and a prophecy, a finer quality of acting than the more or less automatic movements and gestures ordinarily employed? The Judge develops a plan of clandestine relief for his victim's family, and this is gradually unfolded in what he does. What he does is of interest, but it does not afford the relief expected. He cannot shake off the phantom of wrong, because he is persisting in his methods towards others

He must be made to FEEL deeply, and the mental process by which he reaches a complete conversion of character cannot be consistently hidden. How does he bring about a reconciliation of his daily acts and the new ideals which are preying on his mind? Why secrete the forces now at work making a complete change in the man and their effects upon him. Quite as well as studied facial expression, gesture and movement, we enjoy the unconscious revelation of soul which comes to us of itself when the performer lives the role he is enacting. Is not fine acting on stage or screen largely a question of psychology?

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The Result of a Test

By W. Stephen Bush.

EXHIBITORS who have the courage and the initiative to make an original test usually discover something to their advantage. A most interesting letter describing such a test reached the office of The Moving Picture World recently. The subject is bound to be of vital importance to seven exhibitors out of ten and for this reason I feel justified in going somewhat into the details of the situation.

Says our correspondent: "I have been of the opinion for a long time that the public did not care so much for the usual five and six reel features but that it was the extra advertising that such pictures receive that get the business and in order to satisfy myself I decided to make a test."

There is no doubt that the same idea had entered the minds of other exhibitors and I have little doubt that other exhibitors have made a similar test but they have never published it for the benefit of all their colleagues.

Here are the details of the test which had best be described in the language of our valued correspondent:

"My method"—I am quoting him again—"was as follows: First, I booked a recognized feature program, these features to be shown on the same days each week, then I reasoned that if I gave these features exactly the same amount of publicity as I did my regular ——— program and showed them at the same price my patronage on feature days would soon show whether the public really liked these features so much better. I have just finished a three months' trial as outlined above, and the best that I can say for the features is that they have nearly held their own. Last night my regular ——— program, made up of a three reel ———, a ——— comedy and a serial story did thirty per cent. more business for me than a good ——— feature did the night before with local conditions, weather, opposition, etc., the same both nights and the prices of admission exactly the same. It is my candid opinion that the small town exhibitor can make a lasting success of features only if he uses the very best at advanced prices and those only as local conditions warrant. Conditions may be different elsewhere, but I think I can see the handwriting on the wall."

Of course conditions do vary all the time. There may and there probably are localities where the same test would result in just the opposite results. Each man must be the best judge of conditions in his locality.

One thing, however, is absolutely sure and it applies everywhere and under all circumstances. THE PADDED FEATURE must go, whether it be released by a feature company or whether it comes as part of a regular program. I am speaking with deep conviction and much earnestness because I know at first hand. A hundred exhibitors have voiced this complaint to me, but I have better evidence than hearsay. I have within the last four weeks spent a good deal of my nights in motion picture theaters. I have sat in small neighborhood theaters and in big houses in the center of the city and I have watched as many varieties of audiences as one can imagine. They all rebel against padding. It's horribly tiresome and in a place of entertainment anything that is tiresome is fatal and intolerable. Even the audience in a remote burg in the wilds of Jersey is "wise" when the padded feature comes on. They will sooner put up with anthropoid vaudeville, and that's saying a good deal. The present revival of the old single reel as evidenced by the remarkable success of the Biograph reissues is largely due to the disgust and resentment aroused by the padded feature.

Box Office Boomerangs.

By W. Stephen Bush.

SOMEBODY recently remarked that the criterion of success in films and features was their money making power.

Not long ago an exhibitor in an eastern city imported a film from Paris. Of this film no description can be given in these columns other than to say that it was a mass of mingled filth and suggestiveness. The film was exhibited in a public theater after the regular performance. The theater was sold out at an average of two dollars a seat. The standees, glad to pay the same price, brought the receipts of the performance up to an amount that broke all records.

After the exhibition the license of the theater was revoked and the ministers in the city started a bitter campaign against all motion picture theaters. For a time all the motion picture theaters suffered. The police officials who had tolerated the indecent exhibition were punished for neglect of duty. The matter has since become an issue in politics and the film men of the whole city are in great anxiety over the final outcome. There is no doubt, however, that the offensive film was the greatest box office attraction in the history of motion pictures.

Any exhibitor with a business experience of a year or more knows that not every film which insures a crowded house for a night or two is necessarily a good film for him to book. On the leading thoroughfare of a large town in this state were two houses of about equal seating capacity and with about the same advantages in the matter of location. When the "white slave" films had a brief and sensational vogue Exhibitor A was approached by the booking agent of one of the worst of these productions.

"Sooner than show this sort of stuff to my people I would burn down this house," was his reply.

Exhibitor B booked the objectionable film in a hurry. He advertised it heavily. As a result he did an enormous business. Expectant crowds packed the sidewalk in front of his theater. He probably did three times the business of his competitor. Then followed a violent ministerial crusade against motion pictures. In this case the crusade against the offending theater was supported by public sentiment. In three nights the exhibitor had destroyed the reputation of his theater, which has twice since changed management.

No exhibitor can stay in business permanently if he tries to make money regardless of the decent sentiment of his community. It is one of the duties of The Moving Picture World, the true journalistic representative of the industry, to warn its readers against such films. We have done so in the past and will do so in the future. We will also continue to refuse the advertising offered by the promoters of offensive films.

NOT PRIMARILY FOR CHILDREN.

ONE thing has gradually been recognized by even the most strenuous advocates of censorship: The motion picture is not intended primarily or even largely for the amusement of minor children. Only those censors whose daily bread and butter depends upon their continuance in office pretend to believe otherwise. There are exhibitors who believe that a strict enforcement of the law against the admission of unaccompanied minor children is a hardship. If they will think the matter over they will be able to see that there are two sides to this question.

Hearst With Vitagraph

Weekly Photo-News Reel Formerly Made in Conjunction With Selig, Will Be Issued by Arrangement with Vitagraph.

WHEN it was announced in a recent issue of the Moving Picture World that the Selig Polyscope Company had made an alliance with the Chicago Tribune for the purpose of issuing a weekly news reel beginning January 1, comment was occasioned as to what had happened to Hearst, who had, for the past year collaborated with Selig on the Hearst-Selig Weekly. The answer is now at hand in the form of a four page announcement elsewhere in this issue of the World.

Hearst has formed an alliance with the Vitagraph Company and promises a photo-news weekly reel, more comprehensive than ever.

The plans upon which the new news reel is to be made are novel and far reaching. It contemplates the division of the country into zones and the selection of a certain part of the incidents depicted in each reel that will pertain to the zone in which it is published. In other words, the service will be, in a certain degree, local as well as general. As now planned there are to be three of these zones.

Another feature of the service is that it will be independent of all other distributing agencies. It will not be associated with any other program or service. This feature is said to have its advantages.

Each zone will have its headquarters and its own news gathering staff and will supply all local event pictures to exhibitors in its territory along with the state and national events.

A still further innovation is a plan by which an exhibitor may name his own price for the service he gets. The details of this plan are not at hand, but can be obtained by communicating with the Hearst-Vitagraph Company.

There will also be "special service" in the way of photographs of unusual importance and a system of lobby announcements and posters.

Much might be said here about the success of Mr. Hearst in his ventures into the field of motion pictures and of the great facilities of the Vitagraph Company to carry out its end of the new project, but these subjects are too well known to motion picture exhibitors to require rehearsal at this time. The alliance is an interesting one and its progress will be watched with no little concern by the trade.

Vitagraph Plans

Albert E. Smith Announces Some Innovations—Will Show Pictures in Advance and Offer a Personally Picked Program.

ALBERT E. SMITH, treasurer of the Vitagraph Company, makes an interesting announcement in behalf of that company that will be of moment to motion picture exhibitors generally. In the first place, he declares:

"Today the wise exhibitor buys in the open market. He picks his program according to merit only—he gives his patrons what they want. In the past you have accepted what the exchanges offered, simply because you did not have the opportunity to choose your subjects. But the Vitagraph has established a precedent. After great forethought, after analyzing conditions, after considering the wants of the exhibitor, we have decided to let the exhibitor see every picture that he books. We do not ask exhibitors to buy our product in the dark."

This is a startling departure from the old order of things and should be welcomed by exhibitors.

Vitagraph is now releasing a single-reel comedy every Monday, a Sidney Drew comedy every Friday and a Broadway Star feature of three reels every Saturday.

"Probably the greatest change in our releasing system," said Mr. Smith, "is our personally picked program—a program composed of a four-reel dramatic subject and a single-reel comedy. This personally picked program is produced under the personal supervision of Mr. Blackton and myself. This innovation will give the exhibitor a well balanced evening's entertainment complete in all detail.

"The features are especially selected and are strong in heart interest, while the comedies are the variety of comedy that can be shown in high class theatres; that contain comic situations without vulgarity. We know this personally picked program will make money for exhibitors. Our knowledge of the industry leads us to believe that the public wants this kind of entertainment; it is a complete show and will satisfy the most critical audiences. Heretofore you have had to take other productions in conjunction with Vitagraph releases. Heretofore it has been necessary to accept other makes of film in order to get Vitagraph subjects. Heretofore you had no opportunity of picking the subjects you desired.

"Now you can give the public what it demands. You can give them all Vitagraph if it suits your purpose. You can combine and lay out your program so that it will be well balanced, and you can also give a complete evening's entertainment, with the knowledge that you are using the best that the land affords by using the Vitagraph personally picked program."

Virginia Pearson Plans Poe Monument

EDGAR ALLAN POE, the great writer, is to have a fitting memorial erected to his memory in New York City if the plans of Virginia Pearson, who recently deserted the stage to star in photoplays, do not go amiss. For years an ardent admirer of Poe and his works, Miss Pearson has long harbored the idea of assisting in a movement to give this noted author a suitable monument, and when it was suggested by several prominent men that she herself inaugurate a fund to this end the star immediately designated her willingness by depositing her check for $250 in the Commercial Trust Company in New York City to the credit of the Edgar Allen Poe Memorial Fund. In addition, Miss Pearson has written to the editors of the foremost publications of the country inviting them to serve on a committee for the collection of the fund and subsequent erection of the monument. Many have already accepted, and so ready has been the response from well-known men and women offering their support that it is believed that the $50,000 which it is planned to secure for the monument will be available in a very short time.

Virginia Pearson.

Mayor Preston of Baltimore, in which city the remains of Poe are buried, recently wrote to Miss Pearson an encouraging communication in which he suggested that the monument be erected in Baltimore. After investigation, Miss Pearson decided New York to be the logical city for its erection and took up the matter with Cabot Ward, Commissioner of Parks of New York City, who promised his assistance in securing a fitting site for the statue.

NOILA THROUGH ASSOCIATED.

Capt. William J. Hannon, president of the Noila Film Company, of New Orleans, was in town last week and arranged to release his five-reel features through the Associated, offering one feature every four weeks. The releases will start in December.

The Noila is not a new company, having been organized for some time, but the brand has not been made known until now. They have a glass and electric studio on the Bayou St. John, the studio grounds covering about 18,000 square feet, with laboratory, offices and full equipment, and they have now on hand a stock of negative that will ensure regularity of release.

Capt. Hannon's son, William Morgan Hannon, author of "The Photodrama" and other essays, is the company's editor and will also have full supervision of the sub-titling of films, ensuring a freedom from the annoying errors in grammar and spelling that mark so many feature releases. His standing in the literary world of New Orleans is also assurance that the stories will possess literary as well as pictorial merit.

Coming Triangle Attractions

Billie Burke, Marie Doro and the Talmadge Sisters Featured in Three Strong Productions.

MISS BILLIE BURKE'S recent flying visit to the Ince studios in southern California indicates to theatrical sharps that she contemplates becoming a regular Ince star. This will surprise a good many persons who thought that the picture play "Peggy" was to be her first and only film play. A recent letter from the coast said: "You cannot exploit 'Peggy' too strongly. It is really one of the most attractive film comedies ever made, and Miss Burke has proven herself a perfect screen subject."

Scene from "Peggy" (Triangle).

Billie Burke is said to be the most expensive stage star ever engaged for the pictures, not excepting Sir Herbert Beerbohm Tree who passed through New York last week on his way to the Griffith studio. Her probable future re-employment at Inceville means that Triangle directors realize she is able to "deliver the goods" in proportion to her enormous salary. "Peggy" is a story of the eternal conflict between the old and the new, the spirit of conservatism in the Scottish Highland community and the social and moral revolution affected by the entrance of the New York girl, Peggy Cameron, on the scene. It will be released to exhibitors generally in January.

Scene from "The Wood Nymph" (Triangle-Fine Arts).

Out among the redwoods of California, the land of vast dimensions and vast silences, Nature often takes captive a lonely heart that with little or no human companionship rests content in the abode of beauty. Such a character, living over again the Grecian mythology of gods and goddesses, Pam, Satyrs and wood nymphs, Granville Warwick created in the new Triangle-Fine Arts play, "The Wood Nymph," which will shortly have its first public view at the Knickerbocker theatre, New York. It was fortunate that Miss Marie Doro's engagement under the Triangle happened to be so timed that she could essay the stellar role of Daphne, the Californian wood nymph, in this story. D. W. Griffith who supervised the production has been careful to surround Miss Doro with an able cast. Among them are the handsome Charles West, as the star's leading man; Frank Campeau, the wonderful ex-bandit of "Jordan is a Hard Road;" Wilfred Lucas, the clever heavy of "The Lily and the Rose," together with Cora Drew, Fred Graham and Pearl Ellsmore. "The Wood Nymph," with Miss Doro, will be one of the early showings at the Knickerbocker theater, with a general Triangle release soon after the first of the year.

The advent of the Talmadge sisters, Norma and Constance, to the Griffith studio, is one of the recent pleasant incidents of Triangle activities, and their first new play under this sign, "The Missing Links," is scheduled for early presentation at the Knickerbocker theater. Miss Norma Talmadge is one of the youngest stars at Griffithville. Her entire experience has been in the films. In her first effort for the Triangle she is co-star with Robert Harron, and the quality of the cast is indicated by the fact that Thomas Jefferson, Elmer Clifton, Hal Wilson and Constance Talmadge are in it. "The Missing Links" takes its queer title from the circumstance that a missing cuff link figures as a clew to the discovery of a murderer. The play is an absorbing tale of loves and hates and financial tangles in a small country town.

Scene from "The Missing Links" (Triangle-Fine Arts).

JOHNNY POWERS-EDNA PENDLETON.

Johnny Powers, the popular assistant director to Stuart Paton of the Imp-Universal studio, and who accompanied the company on the Nassau trip last summer, was introduced to Miss Edna Pendleton, a member of the company, by Jack Cohn, and it resulted in a case of love at first sight, culminating in a little trip to the Church Around the Corner. It's about three weeks now since Johnny and Miss Pendleton, starting out looking for locations for Director Paton, quietly got the location they wanted at the parson's and were there joined in the holy bands of wedlock. After keeping the news a secret for a couple of weeks it was whispered around the studio that the little flirtation led to a more serious courtship with the results above mentioned. Now the happy couple is being showered with congratulations by the employees of the Imp studio.

NEW EXPORT REGULATIONS.

The announcement that new United States regulations relative to export procedure will become effective January 1, 1916, has created such intense interest among manufacturers and shippers that the Bureau of Foreign and Domestic Commerce, Department of Commerce, Washington, has found it necessary to reprint the new order with explanatory text. That pamphlet is just off the press and is being supplied free of charge to those interested, upon application to the above mentioned office. All shipments for export to foreign countries or to Alaska, Hawaii and Porto Rico will be affected by the new regulations.

Triangle Protests

Avers That Its Transfer of the Studebaker Theater to Jones, Linick & Shaefer Does Not Mean the Failure of Its "Two Dollar" Policy.

IN last week's issue of the Moving Picture World our Chicago correspondent communicated the information to the trade that the Triangle Film Corporation had turned the Studebaker theater in that city over to the firm of Jones, Linick & Shaefer, which would in future operate it, showing Triangle pictures at 25-cent and 50-cent admission prices, drawing the conclusion that such action pronounced the failure of the Triangle's plan for two-dollar pictures in Chicago.

Decided exceptions are taken to this conclusion by the Triangle Corporation in a letter to the Moving Picture World signed by Campbell MacCulloch, manager of publicity and promotion for that corporation, who cites the following message, which is a copy of one sent to the daily press of Chicago and is said to contain the true reasons for the change of management:

COPY OF TELEGRAM.

New York, Nov. 13, 1915.—Beginning Monday, November 29th, the Studebaker Theater will pass back into the hands of Jones, Linick & Schaefer interests, who will continue therein to exhibit the Triangle plays which have achieved so favorable an impression in Chicago, exactly as they have been shown during the management by the Triangle Film Corporation.

Motion picture exhibitors and theater managers in Chicago have brought no little pressure to bear upon the Triangle Film Corporation to have this theater released to some of their number on the ground that it is commercially unethical for a distributing corporation to engage in competition with its customers.

This theater was inaugurated as a high class playhouse, devoted to Triangle Film plays to demonstrate the practicability of the plan, and it has now served that purpose.

As the Triangle Film Corporation is engaged in producing film plays by Griffith, Ince and Sennett, and renting these plays to its customers, the motion picture exhibitors and theater managers throughout the country, Chicago interests have felt that it was more proper that such exhibition should be handled by one of their number.

Arrangements have been made with Jones, Linick & Schaefer, therefore, whereby, on the payment of a substantial bonus, the Triangle control of the Studebaker Theater will revert to these interests, beginning Monday, November 29th. No change will be made in the conduct of the theater. The plays will continue to be shown in the house as in the past, but the management will be the local Jones, Linick & Schaefer management, and not the Triangle Film Corporation.

A similar arrangement has been made with regard to the Chestnut Street Opera House in Philadelphia, which, on Monday, November 22d, will revert also to its former management, the B. F. Keith interests. Precisely similar conditions will prevail there, so far as to the management is concerned. Triangle plays will still be seen, as they have been, the single change being that of management.

In each case it has been interesting to note that the pressure for reversion did not come until after last Monday, November 7th, when the general release date for the first showing of Triangle Plays throughout the country proved the enormous drawing power of these productions. Immediately it was demonstrated that the Triangle service was without question an assured success, at that moment efforts to reclaim the theaters in Chicago and Philadelphia were made, and while tentative proposals had been in process before the Triangle success produced offers of heavy bonuses.

THE TRIANGLE CORPORATION.

Granting that all Manager MacCulloch says in his letter (which we do not publish) and the telegram to the Chicago papers is true in as far as it affects the acts and purposes of the Triangle Film Corporation, the fact still remains that Jones, Linick & Schaefer, who now control the house, have placed the admission prices at 25 cents and 50 cents, which must be accepted as their verdict as to the tariff for which the patrons of motion pictures in Chicago will stand. The matter would seem to resolve itself into a question of judgment between Jones, Linick & Schaefer and the Triangle Film Company, and that the correspondent of the Moving Picture World had merely recorded an inference, expressed or implied, by the local managers.

JOSEPH FREDERICK WITH PREMIER.

Joseph Frederick has been added to the staff of the Premier Program for scenario work. Joseph Frederick is best known as the author of dramatic productions. His three-act comedy, entitled "Worried Partners," having attained much success. Mr. Frederick has just completed an original libretto, based on "Uncle Tom's Cabin," the music of which has been written by Arthur Pryor, and which will be produced in the near future. Those who know Joseph Fredericks personally know him as Frederick Joseph Chipman, but in literary, dramatic and motion picture circles the name of Joseph Frederick is far more familiar.

"TWILIGHT SLEEP" BANKRUPT.

The Motherhood Educational Society, Incorporated, which has been producing a motion picture film known as "Twilight Sleep," filed in the Federal District Court Tuesday, November 23, a voluntary bankruptcy petition. It estimated its liabilities at $14,238, and said that its assets, which included the "Twilight Sleep" films and $504 in cash, were problematical in value.

Kalem Announces Plans

Will Adhere to Its Well Known Policy of Short Subjects With Strong Appeal.

THAT the interests of the Kalem Company would be centered on the production of one and two-reel films and that no attempt would be made to meet a rigidly binding schedule for the production of multiple reel offerings was the gist of an official announcement from that company early this week. The statement contained the first outline of Kalem's plans under the recently inaugurated General Film Company policy. It was also hinted that Kalem expects to be ready within a few weeks to make an announcement of unusual importance concerning the details of forthcoming productions.

"We are in negotiation with some of the most prominent authors in the country," explained an official of the company, when interviewed by a World representative, "and naturally as we expect to give exhibitors the work of these big writers in short films we feel that the news will be somewhat of a surprise. We have never swerved from the policy of putting our very best into even the one and two-reel films, and the wonderful success of 'Stingaree' which is being released in two reel episodes though written by so well known an author as E. W. Hornung, is sufficient incentive for us to make even more elaborate efforts in the future.

"I believe we may be pardoned for a slight feeling of pride in having seen the handwriting on the wall regarding the short film," he continued. "While it would seem that many manufacturers have allowed their short films to deteriorate in order to chase the feature will-o-the-wisp, trade paper readers will probably remember that Kalem has always been a champion of the short film. We have given our best directors and our best players to them. Take the case of Robert Ellis, whom I consider one of our most promising directors, and who has been responsible for some of our most successful multiple reelers. Just recently he has been placed in charge of the "Ventures of Marguerite" company because we want to give that single reel series the best we have.

"The statement that we will center our interest on the short films does not mean that we will withdraw from the production of multiple reelers. It means that we shall make no attempt to meet the rigidly binding rules of releasing a feature production on schedule week in and week out. When we secure subjects that we believe warrant treatment in four and five reels, and if the completed production comes up to the standard set, then we shall release multiple reelers. 'The Black Crook' is one of the big things that we will have ready to offer in a very short time. When we get subjects as strong and with as much novelty and drawing power for the exhibitor we shall produce other features.

"But just now we have three series that have proven winners and the well known 'Ham and Bud' comedies. The latter subject, with the 'Ventures of Marguerite,' 'Stingaree' and the 'Hazards of Helen' are in the sure-fire class, and it is up to us to devote practically all our energy to keep them so. That's quite a strong quartette of cards to pin your faith to, isn't it?"

KLEINE MAKES "THE SCARLET PATH."

"The Scarlet Path" is the title of a new Kleine feature under way. It is a story of New York's great white way and will be told by a star cast with Guy Coombs in the lead. He will be supported by Anna Q. Nilsson, Della Connor and others of like caliber.

"The Scarlet Path" contains a cabaret scene which for size and magnificence is probably unequalled. The entire floor of the big Bronx studio was given over to the staging of this scene. Several hundred people were engaged, and a balcony, mezzanine floor and grand staircase constructed. The entire production is characterized by a lavishness and wealth of detail commensurate with the splendid story it tells.

LONG DIED A MILLIONAIRE.

Litigation over the fees demanded by an attorney in the matter of the estate of Samuel Long, deceased, one of the owners of the Kalem Company, brought to light the fact that from an investment of $1,000 made in 1907 was amassed an estate now valued at a figure closely approaching $2,000,000.

It appears that Mr. Long made a will disposing of his holdings, but it was found to be illegal when offered for probate, and letters of administration have been issued to the decedent's widow, Alice M. Long. Long owned 40 per cent of the stock of the Kalem Company.

John D. Tippett Talks

Managing Director of Transatlantic Film Company, Limited, Visiting New York and Universal City.

BACK in New York for the first time in two and a half years, John D. Tippett, managing director of the Transatlantic Film Company, Limited, talked to a World man of his work in Universal House, 37-39 Oxford street, London. Mr. Tippett had arrived in New York the day before, Monday, November 22, after an exceedingly rough trip of ten days. He was seen in the office of Robert H. Cochrane at the Universal headquarters, 1600 Broadway. He said the film situation in England was holding up well, and that Universal films, the distribution of which throughout Great Britain and Europe was his whole concern, were doing a big business.

John D. Tippett.

When Mr. Tippett went to England in June, 1913, the various brands of pictures comprising the Universal programs were being distributed by four or five separate concerns. The Transatlantic Film Company was organized, with Mr. Tippett as managing director, to take over the agencies of all of them. Universal House, a six-story building, was fitted up. Offices were opened all over Europe. Prior to the beginning of the war there were fifteen of these. At present the Transatlantic is represented in Paris, Rome, Barcelona, Milan, Amsterdam, Copenhagen, Stockholm, Christiania, Petrograd and Moscow. In these offices Universal film is handled exclusively. "These cities have done good business right from the start," said Mr. Tippett, "and the Universal is as well known in all of them as it is in the United States. Especially is this true in Russia.

"Quality of films counts in England," went on Mr. Tippett. "Good pictures sell themselves. Salesmanship as a factor in putting over films has minimum value. If a man presumes to suggest to a professional viewer that a certain subject is a good one very likely he will be met with a remark such as: 'Please bear in mind the fact that I see upward of 40,000 feet of film a day—yes, from 200,000 to 240,000 feet a week. I know what is being made throughout the world. Who is going to tell me when a picture is good or when it is not?'

"There's the situation. They do know, too—both viewers and dealers. They are business men. Films are sold on merit. And the Universal is doing one-third of the business in the open market in England. In spite of the fact that there are only 4,000 picture theaters in Great Britain they assimilate everything that is made in the world and they are doing a good business. Of course, many men have been taken out of the country. Exhibitors are playing features strongly. Programs, which consist of six or seven reels, are changed twice weekly. For wonderful projection, splendid music and general tone there is nothing in the world like the English theaters. The price of admission ranges all the way from 5 cents to $2. The most scrupulous care is taken with the program.

"We have been successful with our serials. With 'The Black Box' we sold forty copies, and there is every reason to believe we will dispose of fifty of 'The Broken Coin.' How did Nat Goodwin's 'Business Is Business' go? Now you are talking of a picture that I thought a lot of. When I showed that subject of Otis Turner's in France I was told the atmosphere was ideal, that it could not have been made there to greater advantage."

Mr. Tippett was asked about the Bernhardt subject. "Jeanne Dore," and especially as to the authenticity of the guillotine scene. "That was the real thing," said the Transatlantic director. The guillotine was built by the concern that makes these instruments for the French government, and by the way, is the only one that ever was made for any purpose other than straight business. Ours was set up on the outskirts of Paris against a great stone building near the fortifications. The scene of the execution was a duplicate of what happens on those grim occasions when the mandate of the law is being carried out."

Mr. Tippett said the execution scene as it will be shown in England and in this country is somewhat different from the view the Russians will get. In the land of the Czar picture patrons demand extreme realism, and with this in view the drop of the knife was made to simulate the real thing as far as that could be accomplished with a dummy. While this scene was being taken a German Taube flew over the heads of the actors. The anti-aircraft guns popped on all sides and, as Mr. Tippett put it, "Mr. Taube very suddenly changed his mind and started for home in a hurry."

There are about 600 picture theaters in France and in Europe in normal times about 5,500, Mr. Tippett estimated. The number of those in the latter now in operation can only be guessed. It may be interesting to note that this makes the total of picture theaters in operation in Great Britain and Europe in peace times approximately 10,000.

The Transatlantic has had two companies making pictures for the past eight months. The laboratory work on the films of these as well as on all the positives for distribution through foreign Universal agencies is done at a big factory in Epping Forest, one of the suburbs of London, about thirty-five minutes ride from Universal House.

When asked if the new impost on films would be appreciably felt by the Transatlantic Company, Mr. Tippett replied: "It will. I estimate it will cost us $6,000 to $7,000 a week and may run as high as $400,000 annually. The matter has been taken by all branches of the film industry in England, with the result that arrangements will be made so that the burden will be distributed equitably among all. There is no disposition anywhere to avoid meeting a due share of the enormous expenses of the war."

Mr. Tippett left on Friday for a flying trip to Universal City as the guest of President Laemmle. He will, according to present plans, return to England on December 15.

Mae Murray in Lasky Productions

FAMOUS at one time as the "most beautiful show girl in the world," Miss Mae Murray until several weeks ago one of the important principals in Ziegfeld's "Follies of 1915," has left the musical comedy stage for an indefinite period to appear exclusively in photoplay productions of the Jesse L. Lasky Feature Play Company on the Paramount Program.

Mae Murray.

Miss Murray left for the Lasky studios at Hollywood, Calif., last Monday. She will begin her work immediately under the direction of Cecil B. DeMille.

However famous Miss Murray became by reason of her wide reputation as a "show girl," she won added popularity for herself during the past two years by reason of her remarkable dancing. Probably no woman besides Mrs. Vernon Castle enjoyed so great a vogue as a dancer than Miss Murray since the modern dancing "craze" swept the country. She toured across the country in vaudeville and on her return to New York last spring she was established as an institution of New York's gay life atop the Forty-fourth street theatre at Mae Murray's Danse Marigny.

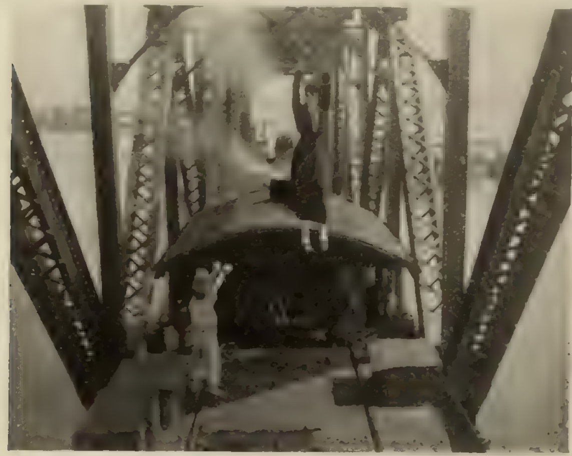
Miss Murray brings an unusual experience to her new screen work. She never posed before the motion picture camera until last spring when the new "Follies" was being rehearsed. One of the features of that performance is a burlesque on motion pictures which shows players on the screen receiving orders from the director who stands in the aisle among the spectators of the audience. Miss Murray is the heroine of the burlesque.

Miss Murray is twenty-two years old. She is a blonde type, with wavy hair, big eyes and clear features. Her motion picture plans for the future are said to contain some very interesting things for her.

Helen's Anniversary Thrill

Fourteen-Foot Drop from Top Girder of Bridge to Train in "A Boy at the Throttle."

THAT December would be "anniversary month" for the "Hazards of Helen" series was announced in last week's Moving Picture World. In "A Boy at the Throttle," released by Kalem on December 25, Helen presents her "anniversary thrill." The players of the company at the California studio originally planned to hold an elaborate celebration on the day that the series was a year old, but Helen Gibson, who is playing the lead in the "Hazards," declared that the perilous situation of the picture then in making should be staged on the birthday before the feasting began.



Scene from "A Boy at the Throttle" (Kalem).

It took considerable ingenuity to devise a peril more extraordinary than Helen has encountered in the past, but that the task was accomplished may be guessed from the photograph shown on this page. The top girder of the Melius drawbridge, near the studio, is fourteen feet above the top of trains passing below and it was decided that a drop from there would give all the thrill necessary to bring any photoplay patron to the edge of his seat. So Helen prepared a rope with sling knots, the train was started on its race across the bridge, and at the right moment Helen slid down the rope to within six feet of the train and dropped. A second's miscalculation would have caused her to slip between the cars, and, as it was, the landing on the train caused sufficient shock to come near to marring the celebration planned for later in the day.

The story of "A Boy at the Throttle" concerns Bobbie, the son of a station engineer, who climbs into the cab of an engine while the engineer is busy elsewhere and pulls the throttle open. The alarm goes out, and Helen, the operator at Lone Point, is ordered to derail the runaway and thus prevent it from running head-on into an approaching passenger train. Fearing for his son's life, Bobbie's father phones Helen and implores her not to send the engine into the ditch. Outside the station a small truck suggests a way out of her dilemma. Putting the car on the track, Helen speeds down the grade and flags the passenger train, switching it to a siding. Helen then races to the switch, which she reaches before the runaway train and then boards as shown in the photograph.

DE WITT C. WHEELER DEAD.

DeWitt C. Wheeler, best known throughout the United States as the greatest manufacturer of illustrated song slides when that industry was at its height, died very suddenly while visiting friends in New York on Sunday, November 21. Up to within a very few years Mr. Wheeler conducted a prosperous business in song slides, but the failing popularity of that form of entertainment led to the failure of his company, after which he turned to motion pictures, for which his long photographic experience especially fitted him.

For a time Mr. Wheeler manufactured pictures on his own account, but inability to find a suitable market led to failure in this venture, and of late he had been working as a camera man.

The deceased was about fifty-three years at the time of his death.

Cyril Scott

CYRIL SCOTT in 1884 a thin, skinny, though handsome young lad, had inclinations to get into the show business. At that time Miss Minnie Maddern was engaged by Charles Frohman to become leading lady and co-star with Henry Miller in "Caprice," which opened November 8 of that year at Indianapolis. He was chosen for a minor part in the play and received the sum of fifteen dollars a week. His role was that of a young athlete in the prime of life, full of health and vigor, trained to the inch, and being nothing but muscle and bone. He made the most of this slender opportunity and is today one of the leading stars of Broadway.

Cyril Scott.

When the Universal Film Manufacturing Company decided to film Meredith Nicholson's famous story, "Lords of High Decision," they wanted a prominent and well qualified Broadway actor to take the leading part, and, strangely enough, Cyril Scott, who played the role of an athlete in his first appearance on the speaking stage, was chosen for a similar part in his first appearance on the screen with Universal.

The Universal spent several weeks in Pittsburgh to film the story, where they used the mines of a large concern for many of the scenes and in order to get realistic effects not obtainable in any other way engaged the entire mining force to take part in the picture which gives it the actual mining atmosphere and scenery required for the proper portrayal of the story. The actors went several miles into the mines, and it took them several days before they became sufficiently accustomed to the change of air to act their roles in the bowels of the earth.

TOM MOORE WITH LUBIN.

Announcement is made by the Lubin Manufacturing Company that a contract has been entered into between that company and Tom Moore, one of the most popular men of photoplays, whereby that idol of the fans begins work with Lubin in the coming feature production, "Dollars and Cents," in which he will play opposite Ethel Clayton, the Lubin star.

Tom Moore needs no introduction to followers of motion pictures. Mr. Moore with Alice Joyce were one time favorites with the Kalem Company, and quite recently his retirement came from that company; since which time he has resisted many flattering offers from this or that concern, until Messrs. Singhi and Lowry for the Lubin Company made overtures which he confesses he could no longer resist.

In casting Mr. Moore for the leading male role in "Dollars and Cents" Director Joseph Kaufman, under whose supervision the production is to be made, has made a selection which not only assures an enhancement in the value of the production itself, but one which will afford to Tom an opportunity to display the remarkable screen playing ability which earned for him the reputation he enjoys.

"Dollars and Cents" is the story written by the eminent American writer, Albert Payson Terhune, which appeared both in serial and book form and which has been one of the best sellers of the age.

WILL EXPLOIT FEATURES.

The Public Service Film Company will fill a long felt want in the exhibiting end of the industry. Headed by Joseph Leblang, the noted organizer, it is the intention of the company to accept and exploit important features for owners who are not familiar with the game. The success achieved by the Public Service in their exploitation of the Chicago Tribune's German War Pictures bespeaks for the patrons of this company efficient and able representation.

Equitable Directors Busy

Big Scenes Being Filmed—Mexico and the Southland in New Plays.

THE Equitable's Fifty-second street studio put over two big scenes last week. One of them was in "The Dragon," where Margarita Fischer, the star, was supposed to make her first acquaintance with the way things are done in the salon of a fashionable Modiste, and the other called for the use of Murray's Forty-second street dining place, as headquarters for a select cafe party. For the first the Maison Maurice was drawn upon for a display of the very latest and most costly gowns, and there was a valuation of more than $3,000 placed on the articles of feminine adornment which were displayed by the mannequins who paraded through the beautiful hall. The set occupied the whole floor of the big studio, and was a revelation of what can be done when the resources of a well equipped establishment are called on.

For one of the last scenes of "Idols," which Webster Cullison is directing, with Katherine Kaelred as the star, Murray's was filled with guests in full dress and evening costumes, and seldom, if ever, has the well known resort presented a more brilliant appearance. To George Sheer, of the Fifty-second street studio management, is given the credit of making the arrangements for securing the use of the place, handling the lights, the crowd, and the other accessories, and the whole thing was over before the regular diners made their appearance for their noonday repast.

Up in the Bronx Marie Empress and her prize winning Manchester black and tan "Baby," are busy with the first scenes of "Behind Closed Doors," under the direction of Joseph A. Golden, of Triumph, the Equitable's producing ally. The actress, of course, is the star of the play, but the dog, which is regarded as the most valuable 30 ounces of canine flesh in New York, will have an appearance, if not a speaking part, in the new production.

Over in Flushing S. E. V. Taylor is busy with "Nan Perrine," the title part of which is being taken by Molly McIntyre, and in which some heavy scenes are scheduled, and John Ince is preparing to start Frank Sheridan off in the filming of "The Man Higher Up."

Director Hopper, having finished "The Labyrinth," is expected to start for Mexico within a few days to pick out locations for his next big feature which has for its basis a story of Mexican intrigue, love, and psychology which will prove of absorbing interest. It is an original story from the pen of H. R. Durant, and will be called "Her God."

Charles M. Seay, who since the finish of "A Daughter of the Sea" has been making arrangements for filming his new script "Babette of the Ballyhoo," in which Muriel Ostriche will take the part of circus girl, is ready to take his principals into the southland, where they will join a road show and get "atmosphere." Mr. Seay will be on familiar ground, as his experience in making circus story pictures has gone far beyond the confines of the "Big top," and has taken in everything down to the cook tent.

ESSANAY TO MAKE "THE MISLEADING LADY."

Essanay is making extensive preparations for the taking of its coming five-act feature, "The Misleading Lady," adapted from the stage success written by Charles W. Goddard and Paul Dickey.

In order to make the play as realistic as possible, A. Berthelet, the director, accompanied by Henry B. Walthall, Edna Mayo and other leading characters, will make a trip to the Adirondacks to take several scenes.

The scene in which the heroine is kidnapped by the soldier-of-fortune and taken to his mountain lodge takes place in the Adirondacks and will be staged there in the exact setting as in the play.

The homes of several of Chicago's wealthiest citizens will be employed in taking the house party scenes, and other scenes which take place in the homes and on the estates of the rich.

The play has a stirring theme, with a cave man in evening clothes, a woman, primitive as the first mother, and the crashing, merciless battle of the sexes in the wooing of the pair.

LEHRMANN RETURNS TO COAST.

Henry "Pathe" Lehrmann, head producing managing director and president of the L-KO Motion Picture Company, of Hollywood, California, who has been in New York arranging details in his contract with the Universal Film Mfg. Company, left here Thursday, November 25, on the Twentieth Century Limited for a flying trip back to the studios.

Getting to See Edna Mayo

By Margaret I. MacDonald.

"O-OO!" replied a small but musical voice from the dressing room region of a Fifth avenue photograph studio to the attendant in the outer gallery. "Have you got a little, wee brush?"

"No, but we have an eyebrow pencil if that will do," replied the attendant.

"No, no, I've got too much on now, and I want to get some of it off. Haven't you got a little brush? No?"

The small voice rose to the last interrogation in diatonic ascendency, which signified the question left unspoken. "If you haven't, why haven't you?"

Perched on a window seat opposite where the voice came from, all I could see of its owner was a pert little chin and mouth that was rudely amputated from the saucy nose, perfectly innocent blue eyes and blonde curls that belonged on the upper register, by a bronze lamp with a very officious rose gold shade that stood on a cumbersome table whose weight of rare old timber was not sufficient reason for its being very much in the way just at that moment.

Edna Mayo.

I might add by way of explanation that this was the first appearance of Miss Edna Mayo, Essanay film star, on the scene of my waiting, and that the next appearance of this capricious little body was some time considerably later.

Miss Mayo came to town from far Chicago on Saturday, the 20th day of November, with only Sunday, Monday, Tuesday and part of Wednesday to do a lot of necessary and wonderful things, among which was the selection of ever so many dollars' worth of gowns, I wouldn't even whisper how many, ravishing creations designed by Lady Duff Gordon, to decorate the little lady socially and picturewise. She left New York again for the West on Wednesday by the 2.45 train, or at least such is my understanding.

A picture story is never a success unless you have plenty of suspense in it, so they say, and when I tell you that it took me almost twenty-six hours to catch up with Edna Mayo in her whirlwind chase around New York City you will realize that some suspense attends the story of my trying to get even with the little star, which started at shortly past eight one chilly morning.

When we did get even she told me with breathless haste during the process of re-attiring herself for the street that when she is at work at the Essanay studios in Chicago she rises at seven every morning, goes to work between eight and nine o'clock, works until five in the afternoon, and retires at nine.

The first picture production she will work in after reaching Chicago will be "The Misleading Lady." She says she does not like herself in every picture she appears in, but is rather partial to "The Little Deceiver," "The Little Straw Wife," and one or two others I've forgotten the names of. She tells you with questionable titter that she was born in Philadelphia, and declares that she has to come all the way back from Chicago to dear old New York to get just the kind of clothes she wants to wear, meaning, of course, no reflection on our Western rival.

I'm glad I met Miss Mayo, and sorry that I have nothing more of real solid fact to tell you. But after all what more could one gather on a "quick change."

THOMAS BEDDING RESIGNS FROM WORLD FILM.

Thomas Bedding, who for some time has been connected with the publicity department of the World Film Corporation, has resigned. Mr. Bedding, who has had a wide experience in the film industry, has announced no plans for the future.

Richard Stanton Working on "Graft"

Producer Has Selected Strong Cast for the New Universal Serial—First Episode Quickly Made.

THE first episode of "Graft," the new serial of the Universal Film Manufacturing Company, has been completed by Director Richard Stanton of the Pacific Coast studios of the Big U organization.

"Make it a stem winder," said Carl Laemmle, president of the Universal Company in a dispatch to Director General Henry McRea about the serial, adding: "I want it to be the best serial we or any other film company had ever put out. Don't spare the expense—give us the best serial results possible."

Richard Stanton.

Director Stanton and the officers of the studio plunged into the matter with a vim and soon had planned a campaign for the forthcoming serial. A few days later Director Stanton selected his cast, the leading roles being placed in the hands of Hobart Henley and Jane Novak. Henley's excellent work in "The Man in the Chair," "A Little Brother of the Rich," "The Tenor," and other recent photoplays, will be recalled by the followers of the screen as will also the splendid portrayals of Miss Novak in "The Scarlet Sin," and "A Little Brother of the Rich." Another of the principal roles was given to Glen White, a Universal favorite, who came to the coast especially to take part in the serial.

In exactly six days from the start upon the serial Director Stanton had finished the first episode, and when the two reels were given their initial showing in the projection theatre at Universal City a critical audience unanimously decided that they depicted an unusually interesting story which was splendidly acted by the leads and the entire company.

Dark Cloud

HERE is Dark Cloud, an Indian actor who made his debut this week in the first class New York picture program at the Knickerbocker theatre, appearing as the Indian Chief in the Triangle-Fine Arts play of "The Penitentes." His debut in the $2 pictures is rather late in life, for Dark Cloud is 76 years old. But he is as strong and sturdy as a boy of twenty, stands 6 ft. high, weighs 180 lbs. and is a man of wealth in the bargain, his bank account, it is said, totaling $100,000. He rides like the wind and in the battle and master scenes has the fury of the Sioux. Really he is a Penobscot Maine Indian, almost the last pure blood of his race, and has been in theatrical work of various kinds for the last 20 or 30 years. Dark Cloud is a considerable philosopher. He attributes the decay and coming extinction of the American Indian to interbreeding with the whites. He says: "My people understood nature and lived close to her throbbing heart. Your people do not know the shelter of the trees and the whispered secrets of the forest. They wear themselves out upon unspeakable realities, and they are never renewed. Modern science has come to realize that America is the oldest land in the world and that the Indian was the first man, Adam."

Dark Cloud.

Ellis Directs "Ventures"

Producer of Many Kalem Features to Stage "Ventures of Marguerite."

ROBERT ELLIS, well known as a player in Kalem productions for years, and who recently showed his worth as a producer of Kalem three and four reel features, has been given the reins for the "Ventures of Marguerite" company, and will produce the future episodes in the Kalem series featuring the dainty Marguerite Courtot. Ellis is considered by Kalem one of the most valued members of the directing staff, and his transference to the single reel stories is in line with that organization's announced policy of putting its best resources in the short productions.

Screen fans will not miss Robert Ellis as an actor, however, for it is probable that he will play the "heavy" roles in the forthcoming "Ventures." "The Ventures of Marguerite" have proven fully up to the standard of popularity of past Kalem series, and it is expected that with this change they will become even stronger. Miss Courtot will continue to wear Russek creations throughout the series as the fashion element has had no small part in the success of the series.

William Conklin

EVERY inch an actor is William Conklin, who has made his reappearance on the screen via the Balboa studios in "Neal of the Navy," the patriotic serial photoplay which was made with the approval of the United States Government. More than six feet tall, Mr. Conklin has an impressive physique and a clean-cut face that is good to look upon.

William Conklin.

He began young manhood as the junior member of the well-known drygoods firm of John M. Conklin & Son, in Brooklyn, one of the largest mercantile establishments of the East. During the troublous times of a score or more years ago, the concern closed its doors and William Conklin had to find something else to do.

The stage had always interested him. Through his club affiliations, he was acquainted with many of the leading managers and producers. One of them enabled him to begin at the bottom. But a man of Conklin's calibre climbs fast, once he starts. He has filled many notable engagements in the realm of the legitimate. All of last year, he was the leading juvenile man in one of Broadway's biggest hits.

Some years before, Mr. Conklin had been a member of a prominent stock company owned by H. M. Horkheimer, now the head of the Balboa studio. With a renewal of acquaintance between the two, it was natural that the actor should go to Long Beach. He had had a previous picture engagement with the All Star Feature Company, under the direction of Augustus Thomas.

Mr. Conklin has all the equipment necessary to make a successful actor, both on the stage and screen. When he finishes his present picture, he is to be featured in some notable Balboa releases that will enable him to appear to the best possible advantage.

BOWMAN DIRECTED "PENNINGTON'S CHOICE."

In a recent review of "Pennington's Choice," released by the Metro Pictures Corporation, O. A. C. Lund was named as the director. The Moving Picture World has been advised that William J. Bowman produced this picture and deserves full credit.

Making Films Steady

The Contribution to Cinematographic Art That Is Credited to Nicholas Power.

THOMAS A. EDISON is credited with having said: "Give me a motion picture machine and I'll teach more history in fifteen minutes than instructors and text books can drill into the minds of pupils in a month." But this was not in the early days of motion pictures—for the machines used fifteen years ago, when moving pictures were being introduced, were inspired with the jumps, flickers and dances to a degree that made it an optical hardship to look at a film.

When films were in the experimental stage the picture machine was equally undeveloped. Edison seemed to have other things to think of besides films and picture projection two decades ago. The inventive mind of the "wizard" had not then taken up the subject of pictures to any great extent, and it was many years after the picture business grew out of its swaddling clothes before anybody gave much study to the important detail of projection.

Finally one inventive genius—Nicholas Power by name—noted the defects in the early film displays, and traced the troubles to their source—the projection machine. Power was the first man to seriously apply himself to the perfection of "throwing pictures" upon the screen. He studied out the mechanical intricacies of the subject, and, having first foreseen the future of the film, devoted long hours and many months to experimenting with cranks, cogs, shutters and wheels.

Mr. Power knew that moving pictures would never succeed as an amusement unless they could be thrown clearly and steadily upon the screen; he sensed troubles with the eyes of millions unless the earlier projecting apparatus could be replaced with steady running, even "throwing," and flickerless machines.

Unlike most inventors, he was wise enough to keep the reward of his genius in his own control and instead of selling his patents for trivial sums he proceeded slowly and always within his means. New models were produced every few months, every machine he turned out was an improvement upon its predecessor, and finally he arrived at a point so closely approaching perfection that the Power's projectors are now established as the standard of all "picture throwing" apparatus.

The millions who find entertainment at the picture shows owe more to Nicholas Power than to any other one individual ever associated with the moving picture industry—for it was Mr. Power who devoted years of his life to taking the "flicker" out of the film and conserving the eyesight of his own generation and for generations to come. These are things the film promoters say little about—but the fact remains that there would not be so many admirable pictures and the photoplays would not be so immensely popular if they had not been set right "at the source" by Nicholas Power.

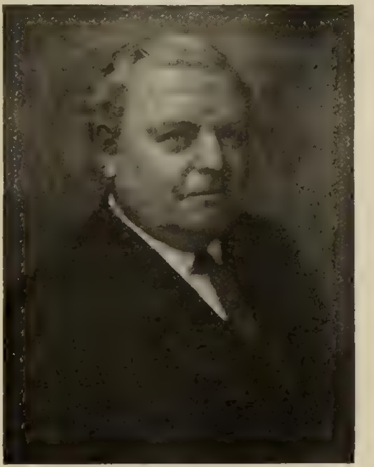
NOLA FILM TO PRODUCE FOR ASSOCIATED PROGRAM.

Capt. W. J. Hannon, president of the Nola Film Co., New Orleans, La., is in town and makes an announcement that he has just closed a contract with the Associated Film Sales Corporation whereby he is to make one five-reel feature every month, to be released exclusively on the Associated Program in addition to their regular service. The Nola Film Co. has a magnificent studio equipped with everything imaginable that would help make good pictures. They have at present three features made, the titles and stars of which will be announced soon.

MME. PETROVA IN NEW METRO PICTURE.

Mme. Petrova, the Metro star, who has been on tour in the successful play, "The Revolt," is taking advantage of her New York engagement by beginning work on another big Metro feature picture, "What Will People Say," at the Popular Plays and Players studio, in Fort Lee, N. J. This production will be mounted on an elaborate scale, and Mme. Petrova will be surrounded by an exceptionally strong cast including Fritz de Lint, Fraunie Fraunholz, Jean Thomas, John Dudley, William Morse, Geraldine Piers, Willis Enslee and other stage and screen artists. Miss Thomas is a member of Mme. Petrova's supporting cast in "The Revolt," and Miss Piers has an important role with Ethel Barrymore in the play, "Our Mrs. McChesney," at the Lyceum theater.

Pete Lang



Pete Lang.

PETE LANG, of the Lubin Company, lays claim justly to coming pretty close to being the Grandpop of Lubinville. As Pete explains it, "I just seem to have stuck along, growing to love and become one of the landmarks of the place, never creating a furore of excitement over my work and yet being more or less in demand every minute of the day—one minute hearing a call that I am cast as the boss of the opposition political party, then a candidate of another party, first a comedian then a tear provoker — sometimes a star and other times just a filler—one day a kid, the next a grandpop—in fact, anything and everything excepting that as yet I have done no female impersonating, chiefly because my chest has slipped down to where my waist line once was." But "Modest and Versatile Pete," as his colleagues of the Lubin studio call him, is loved by all of Lubinville and is praised by every man jack of the directors, and he has grown as an essential about "the yard"—the most used man of the staff. From 7:30 in the morning until the last man had crawled away in his Flivver, you'll find Pete on the job, on the bench by the gate, keeping 'em in the convulsions with a "parlor story" or two and then probably the next minute trotting in to play the part which it is sure-fire betting the critics are going to say "was played by Pete Lang as it should be played, and as only Pete Lang can play it."

Harry Vokes

BEFORE Harry Vokes, the comedian who is known to everyone from coast to coast, began his thirty-one years of playing with Ward in the comedy team of Ward and Vokes, which has of late years been disbanded, he was a clown in a circus. That gave him training in slapstick play, and fitted him for comedy work.

Harry Vokes.

Mr. Vokes is at present starring in two Casino Star Comedies at the Gaumont studios for release on the regular Mutual Program. One is "Beauty in Distress," written by Miss Dorothy Rogers, and "The House Party." In the former, Mr. Vokes is supported by Miss Rogers, the writer of the story, and in the latter by Miss Eleanor Fairbanks, who played last season in "A Pair of Sixes."

Mr. Vokes, with his comedy partner, Mr. Ward, began business with a capital of $650. This they put in the equipment for their first comedy sketch. It didn't take long to make that much, after they had once had a try at the stage. After that all they had to do was bank the money.

The comedy team is well remembered all over the country for their appearances in "A Run on the Bank," "The Governors," "The Head Waiters," "The Floor Walkers," "A Pair of Pinks," "The Promoters" and "Trouble Makers."

Spokes from the Hub

By Marion Howard.

WELL, we have had our Triangle first night and liked it. The big Boston theater was crowded with an unusual sort of audience, including newsboys. Three of the films were excellent, especially "The Lamb" (as New Yorkers know already), and it served to introduce a local favorite, Douglas Fairbanks. David Griffith's master-hand was seen throughout, especially in the battle between the Indians and U. S. cavalry men. There was certainly punch with a capital "P" all through this and the others shown—"The Valet," introducing that clever young actress, Mabel Normand, in swimming stunts, and Raymond Hitchcock. I liked best "The Iron Strain," and the work of Charles K. French as the grandfather, who knew a real man at sight. Dustin Farnum always puts anything over and he is good to look at. As for "A Game Old Knight," it was nothing but horse play beside which "Tillie's Tomato Surprise" sinks in comparison, and that's saying much. It was the one disappointment, as slapstick has no place in a first-class theater, however the mixed audience present howled and applauded.

* * *

There seemed no change in the theater interior as announced except in the new screen and in the garb of the ushers, a soft, pretty grey. Miss Katherine Ward, the head usher, to whom I was indebted for admission, was in full evening dress and gracious to all. The stage still has a row of bright-hued flowers in pots and which are inartistic in coloring and needless. The orchestra itself is decorative enough, and this intervening strip jars. It was good policy to retain the Fadettes and the services of Francis Ferguson.

The Hub is "de-lighted" with the work of Mary Pickford as "Mme. Butterfly," but more especially with the work of the director in giving the public such wonderfully realistic scenes. Even to those of us who have visited Japan there seemed no flaw or a thing to criticize. Perhaps the big hit was made by the Japanese baby, who behaved so well and caused many exclamations. It is these details that elevate the films and set a high standard. My companion said, "To think of it, we get this wonderful picture for such a ridiculous sum!" I thought the moonlight scenes most artistic, and the perspectives, especially good showing a U. S. cruiser in the distance. We liked the ending, too, and the well-balanced company. On same bill at the Park was "Dora Thorne," with Lionel Barrymore and William Thomas Jefferson in the cast, sons of Maurice Barrymore and Joe Jefferson, and they certainly made good. Barrymore had a fine make-up as the irascible old father, and showed his art in illustrating the bad effects of ill temper in producing paralysis. The scenes were ornate, especially the interior of the mansion of Lord Earl. We felt, however, that the heroine was too much of the novice type. Isabel Rea was the favorite with the house. She also was most artistic as the young cripple in the Biograph film, "Her Renunciation," seen at the Boston theater Sunday night. A beardless youth just back of me said, "Gee, what a fetching dimple."

* * *

Say what you please, the Universals have some stunning leading men like Frank McGuarrie, with his clear-cut features—always the artist. He first attracted attention in "Fifty Years Behind the Times," and once seen is never forgotten. Sunday he showed his versatility in "The Unmasking," a remarkably strong play with its little lesson at the end brought about by that dear child. One of the finest scenes was that of the man, and the woman he wanted to wed, standing at the edge of a miniature pond on an estate, both figures reflected full length in the water. Great credit is due the men who staged that wonderful moonlight scene. Another gem furnished that evening was "The Clue of the Portrait," and again a child was a marked feature.

* * *

The Film Club had an interesting meeting Sunday evening last and closed its charter membership. Commodore J. Stuart Blackton and Rose Coghlan were made honorary members. The president, Marion H. Brazier, took the floor and paid high tribute to "The Battle Cry of Peace" and called upon the club secretary, Miss Mabel W. Brewerton, to read from her stenographic notes extracts from Mr. Blackton's address at the opening night at the Majestic theater and which no Boston paper quoted. Another feature of the meeting was a paper by Mrs. Cecilia Mahoney on Universal City and the Mission Film Co. (at Santa Barbara, Cal.), both of which she had visited. It was replete with inside information. This club has been admitted to the City Federation of Women's Clubs of Greater Boston and has for one of three delegates Mr. Samuel Grant, secretary of the Exhibitors' League and chairman for the coming ball, December 1. This federation has frequently criticised the motion pictures, which happily are more and more above criticism. The Film Club hopes to meet any future attempted censorship in that body, with convincing arguments. At Sunday's meeting there were remarks from Mr. Ernest Horstmann, president of the League, and one of the syndicate to purchase "The Battle Cry of Peace," which has made a tremendous hit here and is on for a run. Some local Germans have risen to condemn the film, but we fail to see what their grievance is, for the invading army is not labeled German. It will prove a good advertisement for the picture, anyhow.

* * *

Mr. Guston, former manager of the Boston theater, is to have sole charge of the Bijou, Boston's dainty playhouse owned by Keith. He tells me that they are to run Universal films only, and one may be sure of good music accompanying them. This is a fifteen-cent house and very popular. I have already told of the unique staircase leading to it.

* * *

Strikes me the Selig Company have put forth a daring film in "Sweet Alyssum," inasmuch as it tells plainly the immorality of the mother, where she has passed her nights, etc., showing the woman to be utterly devoid of soul, and we are glad when she gets out of the picture. Tyrone Powers, as expected, was excellent, and his conduct was entirely excusable in dealing with the guilty pair. Later on the story developed well, but somehow we could not quite get away from that unwholesome mother, and felt that one reel might have been censored.

* * *

It seems like "straining at a gnat and swallowing a camel" for a mayor of a small town to raise objection to profanity in "The Family Cupboard," which I have not yet seen filmed. As no words are spoken it is an easy matter to eliminate the sub-title. This mayor of a town near the Hub, would no doubt attend a performance of "Grumpy" and smile at the "cuss" words uttered by Cyril Maude every third sentence, and he might hear a few in any Shakespearean production. Why should it make a difference "whose ox is gored?"

* * *

We learn with pleasure that Francis Wilson's "Bachelor's Baby" is to be filmed, and it is good news to the Hub, as he could not produce the play here, because of our ridiculous blue law regarding children of the speaking stage. Mr. Wilson refused to play it with a 14-year-old kid, so we lost it, but many saw it in New York during its long run with our own Lillian Lawrence in the cast. Mr. Wilson ought to make a good subject with his mobile face and art.

* * *

I went up to the St. James theater to see "Evidence" last week, put on by the World Film, and found Richard Buhler in the cast, though not mentioned in the advance notices read. It was a "howling melodrama," as we used to call such plays, but well staged and consistent throughout, though it did seem like rubbing it in to have the heroine, a continuous victim of circumstantial evidence as Lady Una was. Lillian Tucker did a fine bit of work, and again a child figures delightfully. It was certainly some film, with action to burn.

* * *

"Pennington's Choice" made a big hit here, especially with men, owing to fisticuffs, doubtless. Bushman appears to great advantage in his evolution from the idler to the fighter, who then became worthy of his choice. It was good to see Beverly Bayne playing opposite, and she was some sight making her high dive and posing on the rocks semi-nude. It "got by" our City Hall censor much to our relief, for she was most artistic and natural.

* * *

I thoroughly enjoyed "The Closing Net," and this voices the sentiments of all about me. Howard Estabrook and Madeleine Travers did great work. It is one of the best of the "Gold Rooster" offerings seen in a long time.

* * *

Olga Petrova's name spells quality, and we were prepared to like "My Madonna," a most pretentious film. She was ably seconded by Guy Coombs, the young artist. There are some inconsistencies, but on the whole it was convincing, picturesque and the poses of Petrova at the opening and close of the films were far ahead of anything she has given us.

Executive Board Meeting Called

President Herrington Names Chicago as the Place to Hold It.

Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, submits the following letter to the exhibitors which is self-explanatory:

"To the Exhibitors:—I will call a meeting of the National Executive Board in Chicago some time during the last week in December. At this meeting it will be decided the place where the National convention will be held. At present it looks as though there will be some very hot rivalry between New York, Chicago, Detroit and Pittsburgh.

"As Chicago is centrally located I have decided to call a meeting of all the National vice-presidents and state officials to meet in conjunction with the National Executive Board at the Chicago meeting as I feel that it is only in this way that it will be possible to bring about the affiliation of the many state and local organizations into one compact National League.

"Now Mr. Vice-Presidents and State Officials, I appeal to you, through the pages of this paper, as business men, to use every effort to respond to this call when I open the above-mentioned meeting in Chicago, next month. Without your aid and that of every individual exhibitor I can hardly accomplish anything of any material benefit to you, and with your help we can organize or affiliate the State and Local organizations into one compact National League. Once organized into one solid body we can fight any question which might arise that will do harm to the motion picture industry, and we will not only fight them, but we will come near winnig every battle we fight.

"Yours very truly,
"FRED J. HERRINGTON,
"President of the Motion Picture Exhibitors' League of America."

NORTHEASTERN OHIO EXHIBITORS MEET.

The first metting of the new Northeastern Ohio Motion Picture Exhibitors' League was held this week in the new headquarters on the fourth floor of the Republic Building. The executive committee of the body is considering a plan to have members book films through the organization. C. A. McGown, proprietor of the Cameraphone theater, originated the suggestion. He announced that he had been informed that a number of exchanges are willing to give the organization a rebate of $5 on all films booked through the organization.

McGown also declared that exhibitors in other sections of the state would be influenced by the judgment of Cleveland exhibitors in booking films that had been shown for their benefit, and that the exchanges would be saved considerable expense.

Members of the organization assert that the rapidly increasing cost of feature films is largely due to the fact that exhibitors outbid each other and do not stand together in combatting increased prices.

OPERATOR LOSES REEL OF FILM.

The Moving Picture World has been asked to aid in the recovery or tracing of a film the loss of which through theft has caused much distress to Edward J. Mace of Buffalo. Mr. Mace, who is the operator at the Jubilee theater, and a member of I. A. T. S. E. Local 29, writes that at the close of the day's work on October 2 he went to a large exchange to return film. A reel of film left on a packing case in the receiving room while Mr. Mace went upstairs was not to be found on his return. The subject was a Keystone Chaplin, "His Favorite Pastime," the property of the Buffalo branch of the Mutual. In the film was the identifying perforation, "No. 41, M. F. Co." Mr. Mace lives at 339 Watson street, Buffalo, and will be grateful for any information that help him to recover the film.

RELEASE DATE OF "CAMILLE."

"Camille," the master work of Albert Capellani, and the greatest role of Clara Kimball Young, is expected to be released on December 20. Extra care and extra time are being devoted to the finishing of the picture in order that the fullest possible justice can be done to all concerned, and that Miss Young can be presented to her legions of admirers with every completeness and adequateness. The cast is the strongest ever seen in a World Film feature. The fact that the part of Armand is in the hands of Paul Capellani lends this feature remarkable interest. The exhibitors throughout the United States have been more interested in this picture than in any other previous World Film release.

James Bradburry With Selig

James Bradburry.

JAMES BRADBURRY, the famous comedian, who has joined the Selig Polyscope Company, has a stage experience extending over thirty-four years. During his first three years in the spoken drama, he was employed at the Boston Museum in stock and was surrounded by the best players of the time and was given an opportunity to play with such stars as Edwin Booth, Dion Boucicault, William Warren, John Gilbert, Lester Wallack, the elder Salvini, and others. Later, Mr. Bradburry joined Edwin Arden in "The Eagle's Nest," removing to New York City. After several years with Arden, Mr. Bradburry went with Louis Carnot in a repertoire company, playing anything he was cast for and so establishing his line of comedy characters.

Following that engagement, Mr. Bradburry appeared with many companies and played many parts. Here is a list of plays in which Mr. Bradburry figured to a great extent: E. E. Rice's productions; with Nellie McHenry in "A Night at the Circus," "Ranch 10," "Gay Coney Island," "The Village Postmaster," "Naughty Anthony," "Captain Barrington," "Hearts Aflame," with Anna Held, "Fifty Miles from Boston," "Aero Club," "Is Matrimony a Failure?" "The Girl at the Helm," "The County Chairman," "After Five," "Along Came Ruth," "Inside the Lines," "Mollie and I" and others.

Mr. Bradburry is known as one of the cleverest character comedians in theatrical history and through his acquisition the Selig Company has engaged an artist with a new style of comedy which is sure to delight the photoplay public. Mr. Bradburry will appear in a number of forthcoming Selig Red Seal plays. He scored a hit as the manager of the Burlesque Co. in "A Black Sheep," which was his first appearance in the pictures.

MACKENZIE MAKING NEW PATHE PICTURE.

Donald Mackenzie, the Pathe producer, will soon start work upon "The Precious Packet," adapted from the novel of the same name by Fred Jackson. Lois Meredith, one of the most beautiful of the younger women upon the stage, and Ralph Kellard, have already been signed for the picture. Mr. Mackenzie will have to take his entire company to a Maine lumber camp to spend several weeks there, since many of the scenes are laid amid such surroundings. In the meantime he is anxiously awaiting from correspondents in Maine reports of heavy snowfalls.

SEVENTY-SEVENTH STREET THEATER SOLVENT.

Judge Charles M. Hough of the United States District Court has dismissed the involuntary petition in bankruptcy filed against the Seventy-seventh Street Theater, a corporation conducting a moving picture show. The petition was filed November 10, but inasmuch as the corporation has paid all its unsecured creditors in full, the court decided the petition should be cast out of court. Archibald Palmer, the receiver, was discharged and ordered to turn over the property to the theater corporation.

VIM PLAYERS HAPPY AT JACKSONVILLE.

Louis Burstein, director-general of the Vim Comedies, paid a business visit to New York last week. He declared that the Vim players are now comfortably situated in Jacksonville and hard at work turning out a comedy a week.

"It is only natural," says Burstein, "that I should be enthusiastic over Vim prospects, but never in my experience in the film business have I come across a more willing or competent aggregation than those composing the Vim players. We have got off to a fine start and I am more than satisfied that we can keep up the pace."

THERE GOES THE ORCHESTRA, ANITA - LET'S DAWNCE!
YOU BETCHA ANITA STEWART AND SAMMY SPEDON WERE THERE.
EXCELLENT SKETCH OF MARY PICKFORD MADE IN THE CENTRE OF THE BALL ROOM
DOC WILLAT WENT AROUND DISGUISED BY A MONOCLE BUT HE COULDN'T FOOL US.
OH, LOOK, LAURA, THERE'S AUGUSTUS PHILLIPS AND BOB CONNESS THE HANDSOME CHAPS!
KING BAGGOT WIELDING THE MERRY MITT AS USUAL
BEN WILSON
BILLY QUIRK AND CLARA KIMBALL YOUNG LEADING THE GRAND PARADE
MR. POWER
"POP" LUBIN DOES THE FOX TROT
DAN FROHMAN PRESENT
CARL LAEMMLE'S SMILE THAT DIDNT COME OFF.
THORNTON FISHER
HOTEL ASTOR '15

Eastern Pennsylvania Exhibitors.

Meet at Tamaqua, and Organize a League—Another Meeting December 5.

FORTY-NINE moving picture exhibitors, representing a total investment of over $3,000,000, recently met in the clubhouse of the Elks at Tamaqua, Pa., and organized the Exhibitors' League of Eastern Pennsylvania. Matters of vital importance to those interested in the moving picture industry were thoroughly discussed and many valuable suggestions were proffered to those in attendance tending to illustrate the plans of the successful exhibitor. Mart J. Franey of Shenandoah, was chosen to act as temporary president, and O. J. Miller, the well known exhibitor of St. Clair, was elected temporary secretary.

The main object of the organization is to promote a better feeling among the exhibitors and to bring them in constant touch with each other for their mutual betterment. It had long been felt that there was need for such an organization in that section of he State, and many suggestions were offered, but they always lacked initiative and as a consequence, failed to materialize. This time, however, the exhibitors are in earnest and it is their intention to lay the foundation for an association that will continue indefinitely and which will prove of enormous value to exhibitors for many miles around.

A meeting will be held on Monday, December 5, when it is proposed to effect a permanent organization. Agents have been working for some time past endeavoring to interest exhibitors in the project and their reports have been of a most satisfactory nature. According to returns there is every indication that several hundred exhibitors will join the infant organization, embracing practically all of the Eastern section of Pennsylvania, east of Williamsport. May the new league be entirely successful.

NEW HORSLEY DIRECTORS FINISH FIRST WORK.

David Horsley's recent additions to his directorial staff, Ulysses Davis and William J. Bowman, engaged to produce Centaur feature animal pictures in which the Bostock animals appear, have each finished their first Centaur picture.

Mr. Davis' production is entitled "The Arab's Vengeance" and is scheduled for release on the Mutual program December 16. The production is in two reels.

The initial effort of Mr. Bowman for Mr. Horsley is also in two reels and is called "The Terror of the Fold." The story is of the American west.

BRITISH NOTES

FOR three months past or more the representative associations of exhibitors, renters and manufacturers, have been repeatedly endeavoring to bring into being an equitable arrangement for the better control and preservation of open market films. After many amendments a definite plan of action has been formulated in the form of two special and binding agreements, the first between manufacturer and renter, and the second between renter and exhibitor. Although originally intended for Nov. 1 the date of its operation will not be until Nov. 15th. The agreement between manufacturer and renter provides for the sale (or should it be hire?) of practically all open-market pictures at a fixed price per foot, which the renter agrees to rent out in accordance with a fixed table of prices. These begin with the price per thousand feet on release day and for the succeeding twelve weeks and generally show a substantial advance upon charges for similar programs made to-day.

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This is partially accounted for by the recent tax which it does seem unfair to be entirely borne by the manufacturer. Another clause limits the life of each film to nine months. Between renter and exhibitor the terms are different. In a manifesto issued to its members the Exhibitors' Association recommends that the new scheme be dropped for three months as a trial. It is only to be expected that the exhibitor will pay a higher price for his open-market program and the cost is calculated upon the manufacturer's price plus a profit of 10 per cent. for the renter. It is argued that this will be an inducement for both manufacturer and renter to maintain the hitherto unprofitable open-market programs. An odd circumstance in this circular is the tone in which the American manufacturer is painted as the menacing monopolist. "With the open market goes the open market renter, the final obstacle in the way of a combination of manufacturers who supply a large percentage of all films shown in this country and who by renting direct would save the middleman's profit and have the exhibitor at his mercy," it says. "What chance will the British manufacturer have under such conditions?" . . . The new arrangement "will improve the quantity and quality of open market subjects and will protect the exhibitor from an American monopoly involving methods which are repugnant to the commercial instincts and genius of our country."

* * *

Considering the melting attitude of a large number of members of the Exhibitors' Association towards the policy of the Essanay Co., the above exhortation is apt to lose some of its original flavor. Under the auspices of the Exhibitors' Association exhibitors from Lands End to John o' Groats, have publicly avowed their intention to boycott the firm in question but the number of exhibitors, especially in the provinces, who have gone straight from these meetings and booked the latest "Chaplin" comedy must be disconcerting testimony to the unity of the body as a trade association.

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Lewis Waller, the Beau Brummel of the footlights, died from heart failure last week and shortly after the first show of his appearance as Brigadier Gerard in the play of that name, which was filmed during the summer by the Barker Company.

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The American produced films, "Three Weeks" and "Five Nights," continue to occupy the attention of the law courts. As previously reported in the World, Mrs. Elinor Glynn, novelist, is seeking to restrain the Weston Feature Film Co. of this country from circulating a burlesque of her famous novel entitled "Pimples Three Weeks," without the option. The defence was that copyright could not prevent the caricature of a serious work and counsel cited "Punch," which caricatured Royal Academy pictures. Judge Younger stated that anyone induced by the title to see the performance of "Pimples Three Weeks" was entitled to get his money back, and in adjourning the hearing remarked: "The burlesque only exists owing to its inane vulgarity. I do not think Mrs. Glynn would admit that any person who read her book would derive pleasure from the burlesque.

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In the case of "Five Nights," the National Film Agency of Manchester are, as already recounted in a previous letter, seeking to nullify the censorial powers of the St. Helen's magistrates in banning the local production of the version. This film paid £3,000 for Lancashire, Cheshire and Derbyshire rights of the film, and although it was banned at other places it passed the British Board of Film Censors. Judge Avory in upholding the magistrate's decision pointed out that it was a condition of the licensing of picture theaters in St. Helen's that no film should be exhibited which the magistrates objected to, and that Mr. Redford held no statutory authority in these matters, despite the fact that he said he found nothing of a prohibitive or indecent nature in the film.

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A similar application from Liverpool was also disposed of. The latest prohibition by magisterial decree of this film is at Bradford, while Manchester exhibitors (where the film has been extensively shown) have received a broad hint from the authorities that to exhibit the film will be to court trouble.

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The first production of the British Actors Film Co., which has adopted the late Sir Hubert von Herkomer's studio and plant in Hertfordshire will be entitled "The Lifeguardsman," after Walter Howard's melodrama. The work of this newly constituted company, although yet only within the realm of conjecture, shows definite promise, thanks to the ingenuity of a skilful promoter who has been successful in enrolling a number of theatrical celebrities as shareholders.

* * *

Two official cameramen rated as lieutenants have now left London for the front as nominees of the British Manufacturers' Association in conjunction with the army scheme to obtain authoritative records of the military operations. The films so obtained will be available (after war office censorship) for exhibiton through certain selected agencies.

London Trade Topics.

The announcement has been made by Mr. Scott of the new "Clipper" and "Mustang" brands. The American Company of London, Ltd., will handle these along with the usual issues from Santa Barbara on "open market" lines as heretofore.

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Another Pinero play is being preserved for posterity at Walton-on-Thames by the Hepworth Company. The title is "Iris," with Henry Ainley and Alma Taylor in the lead.

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The latest available abstract from the Board of Trade shows the following imports of motion picture films from abroad between January 1 and August 31 of the present year: Belgium, £266; British East Africa, £350; British West Indies, £405; Canada, £595; Cape Colony, £40; Denmark, £140; France, £36,167; Holland, £394; India, £7; Italy, £20,568; Japan, £62; Russia, £10; Spain, £32; Switzerland, £917; United States, £784,156; total from all countries, £844,109; total from all countries except the U. S. A., £59,953, showing nearly 95 per cent. of total film imports to Britain are exported from the U. S. A.

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What is D. W. G. going to do with Sir H. B. Tree? is a question much in evidence in London today. The famous actor-manager's forthcoming tour to the States is known to be not exclusively for the benefit of the legitimate stage, and there may be more than at first meets the eye in the report that it is an educative preliminary to a film producing venture of his own. In America, however, he is certain to be figured in some of his remarkable impersonations of the characters in Shakespeare, most probably "Henry VIII." The materialization of his visit to the studios of the New York Motion Picture Corporation and the anticipated collaboration with Griffith will be something worth waiting for.

* * *

The Bosworth film, "Hypocrites," which caused quite a flutter in the censorship dovecotes in your country, received the stamp of approval of G. A. Redford, last Monday. International Exclusives, Ltd., have the British rights and they were effectively prevailed upon to clothe the offending figure.

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H. Rowson, of the Ideal Flm Renting Company, of London, is home again from the States after negotiating the disposal in America of "My Old Dutch" to the Universal Company.

* * *

Film critics in London, both in the trade and out, are just now making capital of the ubiquity of the six-shooter in the average imported society or domestic drama from American studios. The accusing finger is in particular pointed at one firm which, singularly enough, does not specialize in Western pictures, but which gives special attention in its last twenty-four consecutive releases to the machinations of its sophisticated gunmen.

* * *

When last Saturday's mail arrived with the preceding week's issue of the World, the one topic for rumination in the small but powerful American colony in the precincts of Gerrard and Wardour streets was the final squashing by Judge Dickinson of the Motion Picture Patents Company and associated concerns. The law against trusts in this country is not so definite and with the exception of regulations introduced into certain sections of the brewing industry is almost without precedent. Still the ruling of the District Court of Eastern Pennsylvania does not fail to reflect an effective moral to people much further afield than its own area of jurisdiction.

* * *

An unfortunate and obviously unanticipated side issue to the recently levied film tax has come under notice this week. A few producing companies here (Hepworth, Gaumont and others) have been generously sending a weekly program of films for the use of the portable moving picture theaters in the firing line in France for the entertainment of the Allied troops. The Gaumont Company have been officially notified that upon their return there films will be charged the customary import duty.

* * *

The Trans-Atlantic Company are launching features at high pressure. "The Broken Coin," "Mrs. Plum's Pudding," and "That Lass o' Lowries," are the extra specials announced to-day (Oct. 23d).

* * *

The visualization of Wallace's opera "Maritana" was unspooled the other day under the auspices of the Kalem Company. Exhibitors who do not attend the trade shows have been found to be prejudiced against booking film of this type, owing to a fallacious conception that these productions demand a special or heavily augmented orchestra, as in the stage version. The Kalem subject under notice is a convincing argument to the contrary.

* * *

Paul Kimberley's little experiment to test the pulse of the exhibitor in regard to "open-market" releases has delighted the European manager of Thanhouser interests. Excepting the bigger exclusives and serials it is safe to say the London agency of the New Rochelle house will let the question of renting direct seriously alone for some time to come.

* * *

Mr. Kimberley, by the way, has been appointed chairman of a sub-committee of the Cinema Ambulance Fund to deal with contributions, proposals and offers from America.

* * *

Accompanying this letter to New York per S. S. Lapland are Mr. Wood, the London manager of Gaumonts, and Mr. John D. Tippett, managing director of Universal interests here. Both are on short business tours to the U. S. A.

* * *

The world rights of the kinema version of Temple Thurston's novel, "Traffic," have been acquired by G. Sena of Denman & Co., London.

* * *

The Hepworth Co. to-day (Nov. 9th) exhibited "The White Hope," from Trowbridge's novel of the name, and "Far from the Madding Crowd," after Thomas Hardy. The latter features Flo Turner and was produced by Larry Trimble.

* * *

The deathless story of Nurse Cavell has been selected as a theme for the screen by the Phoenix Film Co., the profits upon the work being promised to a movement to erect a memorial to her honor.

* * *

The publicity department of the Hepworth Company is nothing if not original. This week they have mailed out to the newspaper offices a brochure with the title, "Picture Plays, a Manual for Journalists," the fundamental purpose of which is to guide the newest "cub" reporter or his deputy, the office boy, into describing moving picture matters with greater technical accuracy.

* * *

In generous concession to the preferment of popular taste Sir A. W. Pinero has altered the last act of his play, "Iris," which has just been done by the Hepworth Company, and the curtain falls in the screen version upon a happy termination. Sir Arthur considers such revisions warrantable in view of the different appeals to the public made by the stage and screen. J. B. SUTCLIFFE.

Nance O'Neil in Lubin Play

THE management of the Lubin Company announces that the first of the series of photoplays in which the eminent American emotional actress Nance O'Neil is to appear under the Lubin banner will be an original five act photoplay, "Souls in Bondage," which is from the pen of Daniel Carson Goodman, the author of "Hagar Revelly" and other literary masterpieces, and who is now writing exclusively for the Lubin Company.

Nance O'Neil.

"Souls in Bondage" has been written especially for Miss O'Neil by Mr. Goodman and has been pronounced by her after her reading of the synopsis and script as the most tensely dramatic subject she has ever attempted, and one from which she is wildly enthusiastic there shall be made a dramatic version that she may use it for a vehicle on the speaking stage.

Director Edgar Lewis, who has completed the taking of "The Great Divide," will immediately begin the production of "Souls in Bondage" at the Lubin Philadelphia studios. The cast of the production will be announced later.

"Souls in Bondage" will be released during January or February through the V-L-S-E, Inc., offices.

"BROKEN COIN" COMPANY.

The accompanying picture of Francis Ford, Grace Cunard and the other members of the "Broken Coin" serial company was taken two minutes after the completion of the last scene in the production of that forty-four-reel picture.

The Broken Coin Company.

All were happy to know that the serial was at an end after their six months' work.

At present both Ford and Miss Cunard are away from the studio at Universal City, enjoying a much-needed rest after their labors. Ford has returned to his home in Portland, Maine, and Miss Cunard is visiting her mother in Ohio. While she is resting, Miss Cunard will write scenarios for the company to produce upon the resumption of its work at Universal City.

Service Must Precede National Advertising

Not Until Exhibitors Are on Tiptoes to Buy a Certain Brand May a Manufacturer Successfully Advertise Widely, Says Mr. Masters.

By E. L. Masters, Advertising and Publicity Director, V-L-S-E.

THE New York Herald recently gave liberal space to a story founded on the "novel" idea behind the organization of a new motion picture distributing company. This company, according to the Herald story, is approaching the marketing of the silent drama not as a form of entertainment, but as a staple commodity, to which the same laws of merchandising and advertising apply as do to the distribution of shoes, soup or any other commercial product.

A few weeks later one of the advertising journals printed an interview with the representative of another film concern, the interest-creative qualities of which rested upon the fact that the company in question had organized a service department to help the exhibitor resell its film to the public. These and similar articles purporting to reflect recent and advanced development in this fourth largest industry in the country might prove amusing to those of us who are interested in the correct exploration of moving pictures, were it not for the fact that they reflect such a complete lack of knowledge of the efficiency and the scope of the sales promotion methods of the more advanced companies in the trade.

Particularly does this apply to the representative of the advertising agency or advertising medium, who is greatly concerned lest the moving picture industry will fail to take advantage of the power of printer's ink and who regards it as his solemn duty to educate those at the industry's helm along the right advertising and merchandising lines. Now it is unquestionably true that every industry reaches its greatest development through national advertising, and that the sooner a manufacturer starts such advertising the greater returns every dollar invested in printer's ink will bring.

The only trouble with the outside advertising man is that he sometimes doesn't give the motion picture interests credit for appreciating this fact and that he often rushes in without having first properly informed himself of what is being done and what needs to be done to insure the success of a national campaign. Exhibitors, too, sometimes feel that in urging them to advertise locally, the big distributing companies who have not yet launched a campaign themselves are, in the parlance of the day, "passing the buck." Both the advertising man and the exhibitor are running the risk of mistaking preparedness for procrastination.

In one respect, at least, the moving picture business is not any different from any other business. The only assurance of success in launching a motion picture advertising campaign is to have the ground work of the campaign properly laid. Here, as elsewhere, a national advertising effort must be preceded by intelligent preliminary work.

The advertising coast is strewn with wrecks of campaigns, whose captains failed to follow this course, and not the least conspicuous among these wrecks are those of one or two motion picture campaigns, which cost from $100,000 to $200,000, and which fell far short of the mark.

Why were they not a success? Because there was not first erected the solid foundation of service upon which to build the advertising structure.

In short, moving picture advertising must do more than merely popularize the name of the advertiser. It must create a desire to see the pictures advertised. It must direct the public where it can see those pictures. And it must be predicated upon the knowledge of the exhibitor how to market film features to the best advantage. National advertising in the interests of moving pictures has yet to have the four essential factors of success:

> A product of high average values.
>
> Permanent customers—partners of the manufacturer, who distribute his goods.
>
> A scientifically trained sales force that knows how to co-operate with those customers and help them capitalize upon the manufacturer's advertising investment.
>
> Continuity—cumulative effect.

We would consider the Ingersoll Watch Company a pretty poor business organization to spend $250,000 a year to create a demand for its wares, and then not be able to tell the public when and where it could get those wares today, tomorrow and every day in the year, or whether the designs and prices would be the same when the public desired to buy as they were when the advertisment was published. And yet that is exactly the situation with all the advertising thus far done by the film companies.

It is the sheer shouting of the name. It does not direct the reader where they can see the products of that name, because the advertiser himself does not know whether John Jones is going to handle that product this week, or Sam Smith—or nobody. All such advertising can do is to urge the public to ask exhibitors to show certain features, and to try to arouse enough interest to induce the readers to hunt out a theater at which those features are shown.

This is the line of the greatest resistance, for motion picture advertising, as well as other advertising, to be effective must make it easy for the reader to do what the advertiser wants him to do. It must do more than this:

> It must send the reader back to the same theater, just as other advertising must send him back to a given store.
>
> It must produce repeat business.
>
> It must be backed by a distributive system that will gain it the full value of a satisfied customer's word-to-mouth advertising.

How is this possible when our aforementioned friend John Jones shows one company's films today, another company's the next day and another the following day? For John Jones to get the utmost possible returns from the national advertising of a producer, and for the producer to get the greatest results from John Jones and the public, he must show the same producer's films today, tomorrow and every other day in the year—back up the producer's national advertising with his local advertising—tie up the producer's name, trade mark and prestige, with his name and his prestige.

But, you say, that means the issuance of a regular program on a contract. That would be the easy way of doing it. It need not necessarily be the best. There is such a thing as so winning a man's loyalty through service, that you bind him to you with rivets of such self-interest that you couldn't break them asunder if you would. That's the kind of contract that is more valuable than all the written documents that were ever penned.

When a company has done this—when it no longer has to "sell" the exhibitor, but he is on his tiptoes to "buy"—then, and then only, can a motion picture distributor successfully advertise nationally. When this structural work is finished, then for the first time will a national advertising campaign in the interest of moving pictures prove successful to the degree that the greatest commercial campaigns have been successful. Then will the motion picture industry have been made an advertising industry.

Service first—advertising second—that is the keynote of every successful national institution before the public eye. And it must be the keynote of the pre-eminent success of the motion picture advertiser. That it will be is evidenced by the fact that several of these companies are sacrificing the tremendous profits which would accrue from a flash-in-the-pan advertising campaign for the permanent, staple returns which are bound to result from a properly planned campaign.

E. M. MOUSER LEAVES INDIANAPOLIS.

E. M. Mouser, president of the Indianapolis Motion Picture Exhibitors' Association, tendered his resignation at a meeting of the association, held Thursday, November 11. Mr. Mouser recently sold the Apollo theater, Indianapolis, and will move West. He has been a capable and tireless worker and credit is due him, say local exhibitors who know, for the standing the exhibitors have with the Indianapolis public.

J. M. Rhodes, president of the State league, presented Mr. Mouser a beautiful Masonic charm on behalf of the Indianapolis association. J. Huber, vice-president, will fill out Mr. Mouser's term, which expires January 1. R. R. Dair was elected vice-president to succeed Mr. Huber.

ANNA HELD'S FIRST FILM.

"When they talk about Anna Held getting ready for her screen debut," said Ashley Miller, "they show that they are less than four years old in the film industry. I had the honor a little more than three years ago of directing Miss Held's first motion picture. I had been a member of her supporting company in 'The Parisian Model' at the Broadway theater and so we were well acquainted when I came to initiate her into the mysteries of the silent drama. I am sure she will make a success of the feature film work which she is booked to do, and I envy the director who will have charge of the production, as she is the most considerate of stars and perfectly suited to the screen work."

Statistics and the Motion Picture

An Unusual Interview with Roger Ward Babson Who Has Just Affiliated Himself with the Paramount Pictures Corporation.

By Tarleton Winchester.

ROGER W. BABSON, the noted statistician, has allied himself with the Paramount Pictures Corporation in the capacity of associate editor of the Paramount Newspictures, and his works are now being filmed for presentation at Paramount theaters.

It may seem at first glance that statistics do not provide a very fertile field for the cameraman, but this, it developed in a talk with Mr. Babson, is not the case. "Probably there is nothing so uninteresting to the average man as dry statistics," Mr. Babson said. "He cannot get very excited when he reads on the printed page that five hundred and sixty-six million cans of beans are sold in the United States and Canada, or that in New Jersey there are 50.4 per cent. more mosquitoes to the square mile than in any other state in the Union; but by the free use of illustrations I have been able to circulate my books quite largely, and I am informed by Public Libraries that they are in considerable demand.

"Let us take the European war as an example. There are a few in this country who are not deeply interested in the question and there are a few who, after thinking about the matter, will deny that statistics are absolutely necessary in a study of the conditions which have brought on the conflict. The problem is to present them in a way that will attract and hold the attention and interest of the great public. We think that motion pictures will solve this problem. Let us look at the facts in the case. First we will take the population per square mile of the larger countries at war. We will see that Austria has 196 people for each square mile of its area, more than three times the population of any other country; Germany comes next with 62; the United Kingdom of England with 36; Russia with 19, and France with 17. When it is considered that the United States has 26 people to each square mile of its area, the crowded condition of Austria and Germany will be brought home. By means of a motion picture chart the fact that Austria and Germany must spread out can easily be planted in the minds of the motion picture public.

"This all can be shown by means of animated charts, cartoons and trick photography in a way that the average man will remember. The causes that have brought on the war as well as its progress and its inevitable results can be carried to a larger number of people in a week than would read of them in years in books and magazines.

"For instance, the question is often asked, What should be the attitude of an American? The answer is usually that he should be neutral. Of course, being neutral is a difficult thing, but it is well to remember that personal feelings in international affairs have caused much trouble. Let us see why it is not only theoretically but practically proper for the American to be neutral. Statistics will show this and moving pictures will bring the lesson home very forcefully. An overwhelming victory for either one side or the other might mean that the next war will be between the victor and the United States, whereas a draw will probably mean an international law court which will be so formed that fairness will have to be exercised and justice administered. The latter is what we want.

"The high cost of living is a sore problem. The prices of almost all commodities have, it is true, increased, but statistics will show that some communities are successfully coping with the situation, and the first of my films to be released through the Paramount Pictures Corporation shows this.

"Questions of such a vital interest as those which I have outlined can be asked and answered by means of our animated magazine which embraces other features of interest to the great public.

"I first became deeply interested in the motion picture when on a visit to South America I encountered at several points the cameramen of the Paramount expedition, and it was then that I conceived the idea of adapting statistics to the screen. Investigations proved to me the advisability of allowing Paramount to handle these pictures and when Paramount Newspictures were issued a place was found in them for me.

"To my mind, W. W. Hodkinson's reasoning is so fundamentally sound along all lines that I can see nothing but the greatest success for those who have profited by his experiences and in many instances allied themselves with him."

Roger Ward Babson was born at Gloucester, Massachusetts, July 6, 1875. His father was Nathaniel Babson and his mother Ellen Sterns. He received his A. B. from the Massachusetts Institute of Technology in 1898 and on March 29, 1900, he was married to Grace Margaret Knight of St. Paul, Minn. He is president of the Babson Statistical Organization with branch offices in New York, Philadelphia, Chicago and London. He is lecturer on statistics at his old college, special writer for the Curtis publications, Saturday Evening Post, New York Times and other periodicals, and is a member of the American Economics Association. Some of his most famous and widely read books are "Business Barometer," "The Future of the Working Classes," "Elements of Successful Investing," "Prosperity, How It Must Come," "The Future of the Railroad" and "The Future of Us Boys."

These titles will suggest of what great interest his writings should be, presented on the motion picture screen.

Mary Maurice

WITH a world-wide reputation as an actress, Mary Birch Maurice, Vitagraph player, and one of the best loved film stars, also enjoys the distinction of being known as "the mother of the movies." She was born on November 15, 1844, in Morristown, Ohio, when that little town was celebrated as a stopping place for the stagecoaches that traveled the National Pike, the highway that made Henry Clay famous. Mrs. Maurice began her education in the public schools of Philadelphia, graduating from the Normal College, and she adopted teaching as the work best suited to her inclination.

Mary Maurice.

Nearly fifty years ago, Mary Maurice joined the Pittsburgh (Penna.) Stock Company and made her first professional appearance in the farce, "My Neighbor's Wife."

During the latter part of the summer of 1910, the Vitagraph Company especially engaged Mrs. Maurice to appear in an important picture production entitled "The Legacy," in which Charles Eldridge was to play opposite. Her varied experience as an actress and her strikingly featural characteristics that reproduced effectively on the film, induced the Vitagraph Company to engage her as a regular stock member. Her second picture was entitled "His Mother," and it was due principally to the lovable character she portrayed and her wonderful interpretation that earned for her the title "the mother of the movies." Since becoming a regular member of the famous Vitagraph Stock Company, Mrs. Maurice has been identified with mother parts almost exclusively and has appeared in a host of picture dramas including "A Modern Prodigal," "The Seventh Son," in which Ralph W. Ince portrayed Abraham Lincoln, "Mother's Roses," "The Portrait," "The Return of Maurice Donnelly," "My Old Dutch," "The Battle Cry of Peace," etc.

LAWRENCE MARSTON JOINS MIRROR.

Lawrence Marston, producer of more than one successful feature picture, the man who staged "Ben Hur," "The Prince of India" and other well-known dramatic spectacles, and one-time director of that sterling screen star, Henry Walthal, has been engaged by the Mirror Films, Inc., to start the production of certain features for that organization the first of the year.

Mr. Marston is one of the best known of the more experienced directors of pictures and has been identified with the making of some of the best things which have been turned out by the Biograph, Selig, Thanhouser and Universal companies. For those companies he has done such well-known favorites as "The Star of Bethlehem," "The Road to Yesterday," "Under the Gaslight," "Dora Thorn," "The Primrose Path," "The Millionaire Baby" and others.

An Eloquent Record

The National Board, Approaching Its Seventh Anniversary, Looks Back Upon a Career of Splendid Service—Constructive and Conservative in Its Policies—The Fallacies of Special Censorship for Children—The Spirit of Devotion in Men Behind the Work.

THE politicians who are eager to prey on the motion picture, and especially those who are now supporting themselves by so-called official censorship, detest the National Board and have ever made it the special target for their bricks. The reason is not far to seek. The activities of the National Board are cutting the ground from under legalized censorship by their splendid appeal to and organization of sound public sentiment. Legalized censorship feeds on ignorance and on greed and on prejudice. Quietly, persistently, fairly and effectively the National Board has fought ignorance and prejudice.

The Board has no court to enforce its decrees except the court of Public Opinion; it can issue no process and no mandate except the demand of crystallized public sentiment.

There is a sincerity about the work and personnel of the Board which is simply compelling. The fogs of fanaticism, the dense black clouds of stupidity, the insidious mists of bigotry vanish before the calm and penetrating light which proceeds from the Board. It is quite impossible to compile a complete record of all its achievements. The workings of strong intellectual and spiritual forces cannot be traced or measured, but the results bear witness.

The Vast Scope of the Work.

The National Board of Censorship has been pursuing its work of presenting its philosophy and point of view to a vast number of organizations of influence for six and one-half years. No part of the country has remained untouched. The part it played in the discussion about a motion picture ordinance for New York was widely discussed and commented upon. It has given advice and assistance to many cities interested in the physical surroundings of the motion picture theater. This has resulted in clean, wholesome and artistic play houses.

In a country of 100,000,000 people, there is necessarily a vast number of organizations interested in some of the multitudinous influences of the motion picture. To most of these have been presented the point of view, personnel, methods of work and results of the National Board. Their leaders have formed definite ideas and have expressed their opinions in sympathetic and effective ways. Among the long list are Chambers of Commerce, local and general federations of women's clubs, civic organizations, city commissions, readers of magazines like the Survey, Harper's Weekly, Review of Reviews, church and technical periodicals, the Y. M. C. A.'s and the Y. W. C. A.'s, the League for Political Education, social workers in neighborhood and settlement organizations, parent teacher associations, libraries, the extension departments of state universities, the Federal Council of Churches, national and local organizations in the various denominations, Federations for Child Study, Drama Leagues and educational groups. These are all composed of intelligent people of influence who effect wide-spread public opinion.

Approaching Its Seventh Anniversary.

While the National Board has continued its work steadily, silently and skillfully, it has gathered to itself remarkable influence because of its efficiency. The very fact that it has gone on its way without proclaiming its achievements from the house-tops has caused it to be recognized as a sane, fair and forceful organization. It feels it is somewhat responsible for the small hold of censorship upon the imaginations of the conservative elements in America. It has been able to accomplish this by gathering to itself many of the leaders of thought in New York. These intelligent people, who are interested primarily in sane solutions of social problems, have steadily given their assistance to the National Board until there are at present 165 members of the committees engaged in the criticism of pictures and 33 members of the governing body, the General Committee.

It is somewhat remarkable that the policy of the National Board in the regulation of pictures has persisted and has developed during the six and one-half years. This speaks well for the conservatism and common-sense as well as the disinterestedness of the organization and for the vision of the manufacturers of motion pictures.

Helping Society and Elevating the Picture.

The organization is unique in American life. It has demonstrated, as no other movement in the history of the country, that the assistance of the public can be given to a great business to the mutual benefit, both of society and of the business. This may be explained in part by the fact that the National Board has never believed in censorship as it is ordinarily recognized. It rather believes in the fullest freedom for the expression of ideas by means of the screen. It represents the public and also the producers as a freindly critic or editor of the ethical ideas and situations appearing in pictures. In a conservative manner, it discovers the point of view of society on fundamental morals and expresses these decisions to the motion picture industry.

The effectiveness of the National Board has been recognized by authorities in many cities. The Board now has some 700 active correspondents and is sending its weekly reports and bulletins to some 400 co-operating groups in different localities. Such cities as Boston, Providence, Minneapolis, St. Louis, Milwaukee, Chattanooga, Memphis, Duluth, Spokane, Denver and San Francisco are among those which are satisfied of the completeness of the work performed by this organization. The mayors, commissioners, bureaus, boards of public welfare, etc., have carefully examined into the workings of the National Board and have expressed themselvs officially as satisfied with their findings.

Based on Intelligent Co-operation.

While irritation must inevitably be aroused in some cases, the film companies themselves bear witness to the disinterestedness and skill of the National Board in the criticism of pictures. A part of the influence of this body is due directly to the complete way in which the film manufacturers have accepted the Board's decisions. It has also been furthered by a recognition on the part of the motion picture managers and exhibitors of its skilled and broad-minded decisions.

The most satisfactory phase of the work of the National Board is that of constructive criticism. While it has found it necessary to repress some films, it has constantly referred these to the manufacturers with suggestions of changes which would bring them up to the standard and allow them to be circulated. Behind the individual film, the work has extended to the writer of the scenario, the actors and actresses and the directors of studios. To these important groups, the National Board has addressed itself and has thus been able to check the use of themes contrary to public morals, and, incidentally, to save unnecessary expenditure. In no case does the Board express itself from theory. It satisfies itself of the correctness of its opinions and speaks from sympathy and intimate knowledge.

No Special Censorship for Children Is Feasible.

Most of the discussion about censorship has as an underlying idea the protection of young people. The National Board knows that the audiences generally throughout the United States are composed of not more than fifteen or sixteen per cent. of young people under 16. It, therefore, judges motion pictures very largely from the standpoint of the 85 per cent. It has, however, been conducting a campaign for laying the responsibility for the entertainment of young people more fully upon the shoulders of parents, where it belongs. It is fundamentally absurd to expect that city authorities shall become the nurse-maid and mother of the boys and girls. This idea is coupled with another which is growing rapidly throughout the country, namely, that of furnishing children's film programs and the photoplay houses. The National Board has recognized the possibility of developing this plan and has carried on an active correspondence and propaganda throughout the country. Cities as widely scattered as Providence, Louisville, Minneapolis and St. Louis have adopted it. Witness the 1,200 enthusiastic children in Providence, Rhode Island, and the 1,500 in one theater in Grand Rapids, Michigan. No other organization beside the National Board is able to handle this movement. There is none, moreover, which will break down more rapidly the necessity for censorship than just this simple and practical method of selecting films satisfactory to young people and parents on selected days in the theaters. When once the National Board develops the possibilities of this idea and children are cared for, the argument for censorship will approach the vanishing point.

Not the lease remarkable fact is the economy practiced by the Board. All its work has been done on a mere pittance. Men like the Rev. Mr. Orrin G. Cocks and William D. Maguire are inspired by the knowledge of the good they do, and their compensation is far less than they could get in less interesting, but more remunerative work. The National Board's staff is pitifully small and can do its vast work only by going at top pressure all the time. No single factor has helped the ethical development of the industry half as much as the intelligent and conscientious work of the National Board.

Moving Picture Educator

Conducted by REV. W. H. JACKSON

TEACHING BY MOVING PICTURES.

A System.

WISCONSIN has long been known as one of the pioneer states in educational moving pictures. This page has from time to time recorded brief descriptions of the efforts put forth and the progress made, and we are now able to present a more thorough report of results achieved and the further plans contemplated, the perusal of which will be most helpful to other states and communities desiring advice and knowledge upon the best means whereby the great advantages of the moving pictures in the schools can be secured.

In the first place the circuits in Wisconsin are owned and operated by the state. They deal exclusively in films and slides of an educational nature and serve an organized chain of public schools, as well as civic and cultural centers. As a result of the state's free service to the schools, the teaching of history, geography, hygiene and other subjects by aid of the motion picture is demonstrating its value so conclusively that the bureau of visual instruction of the Extension Division of the University of Wisconsin, is rapidly becoming a unique educational instrument of the state.

Seventy-eight public schools and other centers throughout the state have moving picture machines of their own, sixty-three of this number having been equipped during the year. In addition to these there are now 285 schools and centers provided with stereopticons provisionally, some twenty-five of these are planning to purchase moving picture machines before the end of the year.

A Growing Demand for Apparatus.

As the cost of each equipment from stereopticon to moving picture machine is from $75 to $350, the investments to be made by the schools, civic associations and other centers in order to avail themselves of the free film and slide service, which is part of the extension plan by which the advantages of the university are taken out into the state at large, is conservatively estimated at $25,000 to $30,000.

At present about 18,000 lantern slides, on nearly 200 subjects, and 130,000 feet of motion picture film on over 100 different subjects, are made available by the University Extension for use on the state circuit.

At the end of the school year, last June, 160 schools and centers were on the Extension circuits, receiving a weekly service of slides and films for thirty-five weeks of the school year. There were four of these organized circuits in operation, while 157 schools and centers used the service occasionally.

Greater Plans for Next Year.

During the coming year the state hopes to make or have some control over the making of such films found to be most needed, and in addition to those which can be acquired in the general market. It has been proved that if the schools had to depend upon the commercial exchanges the present system could not be sustained. On account of the rental rates and the difficulty of a maintained educational supply, schools would suffer even as they do in other states, but, thanks to the plan of the University of Wisconsin and the state authorities, the problem has been so far solved, to the great benefit of their own state, and as a splendid example to every other state in the Union.

An Economical System.

As a financial proposition, the operation of these circuits is an example of a striking economy in the administration of public funds. Had the schools of the state been compelled to secure on a rental basis from other sources the same service which they received from the Extension Division, the cost would have been about $34,000. Had each school on the circuit been compelled to purchase outright the service used during the past year the same would have been at a cost of $4,025, or a total of $644,000, an expense which would have been prohibitive. The actual cost of this service to the schools of the state under the Extension Division plan was only **$6,000.**

Interesting Lectures.

Many of the slides and films are accompanied by lectures prepared by university faculty members and the field covered is a varied one. Many of the country training schools for teachers and country agricultural schools are using the educational pictures in work among the rural communities, and are still planning a more extensive use for the coming year. Art, history, travel, literature, sociology, agriculture and the varied sciences are represented in the general service to the circuits, while a special series is now in preparation for high school work. The wonderfully systematized visual instruction is organized now to serve every part of the state and it may safely be said that the vexed question of applied kinematography to the standard of its present possibilities has been solved in and by the state of Wisconsin.

THE PICTURE AS A CIVILIZING POWER.

An interesting account comes from the Fiji Islands as to the great benefits upon the islanders wrought by the moving picture. Their appearance is spoken of as being equal "to the dawning of a new day" among the natives.

After their first fears had passed away, an intense interest developed so that it became possible to secure their aid in any way if only they could be rewarded by a view of the pictures which they watched with hungry interest and gave every evidence of profiting from the examples, which they presented.

The people also became industrious if, as a result of their labors, they could receive such pay as would permit them to see more pictures; an English writer predicts that a general result will be a practical reversal of the economic conditions of these and similar people.

A new world is opening before them, in a single glance they see other peoples of the earth, their manners and customs, and while we in civilized lands know of the manners and customs of the uncivilized as a matter of curiosity, they of the uncivilized lands learn from the pictures everything that immediately uplifts them and which will accomplish the work of ages in a comparatively short time. Thus the moving picture is destined to fill another role, i. e., that of the world's greatest civilizer.

USES PICTURES TO ADVERTISE INDUSTRIES.

The Republic of Bolivia, in South America, is the first foreign country to make use of the motion picture in advertising its industries among the business men of the United States. Four reels of films have been prepared, based upon subjects that are intended to give some idea of the wealth, resources and business activities and customs of that nation, and these have already been shown to several organizations of American business men, through the courtesy of the Bolivian minister at Washington.

The Chicago branch office of the Bureau of Foreign and Domestic Commerce has had several opportunities to present these views before prominent clubs and associations, and a notable degree of interest was aroused. This is the first time that any considerable number of American business men have been able to observe the actual daily conditions under which the activities of one of the South American nations take place.

The motion picture and the lantern slide are both being used by the Bureau to bring the various sections of this country into touch with the foreign trade work, for the views relating to the work of the bureau itself have been cordially received when exhibited throughout the United States.

"AS IN A LOOKING GLASS."

All preliminary detail for the production of "As in a Looking Glass," from the novel by F. C. Phillips, and chosen for the initial screen appearance of Kitty Gordon, the international star, has been completed. The production will start immediately under the direction of Frank Crane of the World Film staff.

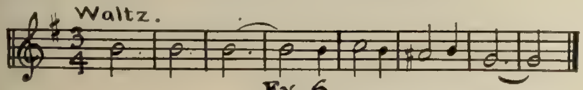
Music for the Picture

Conducted by **CLARENCE E. SINN**

IMPROVISING.

Article II.

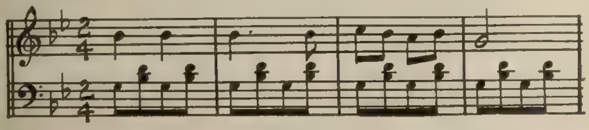
TO CONTINUE with Example 5. Should we play this theme in waltz time we will get another figure and another rhythm without entirely destroying the melodic idea. We can still easily recognize the tune, even though the tempo is changed. See Example 6:



Ex. 6.

This is because the accent is still practically the same in both examples—that is, the same notes fall upon the principal accents of the measure. Play each one and beat the time while playing. You will find the first and third notes falling upon the most strongly accented beats while the 2nd and 4th notes of each are upon the weaker pulsations. And the C and A sharp of the next group are also more strongly accented than are the B and B.

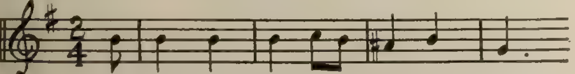
We will modify the same theme (Ex. 5) in another manner; that is, by changing from the major to the minor key. (G major to G minor.)



Ex. 7.

The tempo and form in Ex. 7 are exactly the same as in Ex. 5, but the character is considerably altered by reason of the change to the minor key. However the theme is still recognizable because the principal accents are unchanged and the figure is still the same.

Should we change the figure (pattern) as the figure of Ex. 1 was changed in Exs. 3 and 4, the character of the theme would be so altered as to be almost unrecognizable.



Ex. 8.

In Ex. 8 we have the same tempo as in Ex. 5 (2-4 time) and the sequence of notes is the same in both. But the accent is entirely different. The figure is changed and some of the notes are altered in length. The 2nd and 4th notes now fall upon the principal accents (the beat) of the measure, while the first and third are on the weaker pulsations. Likewise in the next group we find C and A sharp more strongly accented than are B and B. It sounds like another theme. Indeed if we play the 7th note "A natural" instead of "A sharp," the new theme recalls the first measures of another old song from the German called "The Chapel."

Now please don't misunderstand me. Improvisation does not consist in merely twisting a tune out of all resemblance to its original form. These illustrations are merely for the purpose of showing how one theme may sometimes be made to suggest another. We will have many more examples of the same type during the course of these articles, all for the same purpose, viz., to illustrate how one theme may be made to suggest another.

If one is improvising the entire musical accompaniment to a picture, the thematic treatment suggests itself as being the most logical and satisfactory. This consists in choosing some theme or melody for each of the prominent characters (supposed to be appropriate to these characters) and playing one of these themes whenever its particular character dominates the scene, or the situation. If the theme or melody is simple and easily remembered and recognized by your hearers, so much the better. The idea is to "bring out" or intensify by the musical accompaniment those parts of the play which are intensified by the action of the characters. Of course, you always try to do this anyway whether you are improvising or not, but when working upon a theme for each leading character, you try to make that theme express different emotions the same as the one character is expressing different emotions. Sometimes you may alter the theme very slightly, other times you may alter it very much, while at still other times situations arise in which your theme suggests (and leads into) something else very different—but always in such a manner that you can revert quickly to the original should it be required. Quite often it will be the theme of the story which suggests the principal musical theme, that of the actors being secondary. Richard Wagner in his great "Music Dramas" not only gave a theme (a "motif") to characters, but to objects important to the story—the sword motif and the fire motif being two examples.

They who have the ability and ingenuity to study the methods of the great composers and profit thereby can surely find no better models. But we who cannot hope to emulate these distinguished masters must make the best use possible of our humbler gifts and be content with that.

It requires a certain "knack" to improvise, but one that can be in a large measure acquired. Melody makers must follow certain lines and keep within certain boundaries. The more commonplace tunes (dances, ordinary songs and the like), follow a pattern which is as regular and distinct as the pattern in a roll of wall paper. I don't mean that each one is a copy of the other (though that sometimes occurs), but that each one is made up of little themes which are repeated, inverted, reversed and otherwise elaborated, all in perfect order and symmetry—very much like the pattern in the wall paper. Its mechanical parts can be analyzed—taken apart and reduced to the simple elements—so the mechanical part of tune building is not so difficult to learn. Of course the extent of your success will depend upon your inventiveness and ability, but even though you may not be a genius you should, with practice, be able to make a fairly good showing.

I have spoken of "altering" a theme and of "altering" a melody. "Elaborating" would be the better word. We will suppose a "theme" to be a very short subject or figure from which the complete melody is built. Used in this sense, the "theme" is the foundation of your melody. Ex. 5 gives an illustration of this. The "theme" is a short subject of four measures. The song is so well known as to need no reproduction here, but the melody is built up in this way. First, the subject (the "theme") is introduced; four measures. Then this subject is repeated two notes higher. (This is called "repetition.") Three extra notes are then introduced (by reason of there being three more syllables in the second line than in the first), to be followed by the subject again in its original position (plus three extra notes again for the same reason as before). The same subject has now been used three times in different positions, but the words now compel a change in the figure in completing the strain.

This is composition. You can take the same subject—start it on another note if you like—repeat it in different positions from that given in the example, and get another melody. This too would be composition, though as you are building upon another composer's theme, improvisation would more correctly express the process. The melody alluded to was built up principally by repetition. There are many other means of elaboration used in building a complete melody from a short theme, and these are all adaptable when improvising upon another melody. While we expect to devote ourselves to this principally, it may be necessary to explain some of the points of composition for purposes of illustration. In elaborating upon another melody we can use these expedients:

(1) Changing the key. (From major to minor and vice versa.)
(2) Changing the tempo. (From 4-4 to waltz, 3-4 to 2-4, etc.)
(3) Changing the figure.
(4) Playing a theme (or subject) one or more notes higher or lower; called "repetition." See example 5, with comments.
(5) Inverting the figure. (Same shape as to length of notes and "pattern," but opposite in motion.)
(6) Reversing the figure. (Will be illustrated later.)
(7) Extending the intervals. (Increasing the distance between the intervals.)
(8) Contracting the intervals. (Decreasing the distance between them.)
(9) Elaborating by means of grace notes, auxiliary notes, and passing notes.

Miss Retta Hellman, Lyric theater, Covington, Ky., writes:

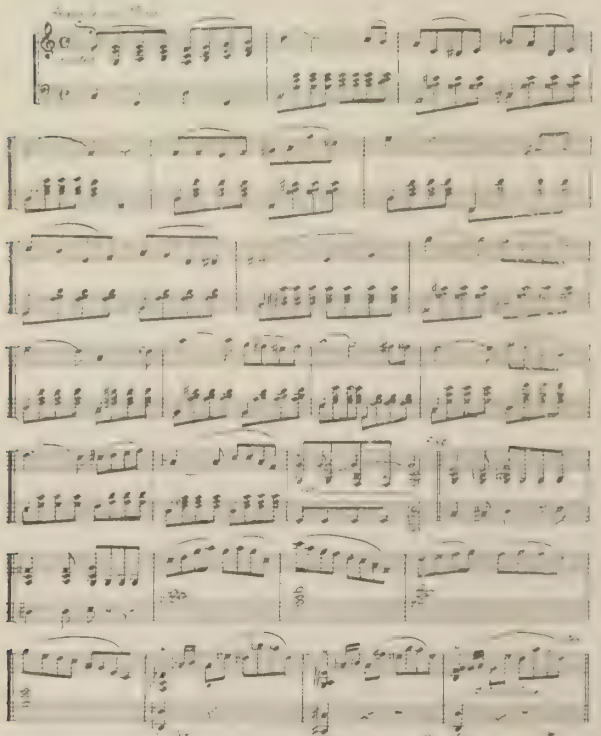
"I have been a constant reader of your page for several years. The programs and suggestions have helped me very much and I should like to show my appreciation by sending one of mine. This is the manner in which I accompanied

THE SECRET ORCHARD.

Open with "Carrissama" (Penn) until nursery scene.
"Gondolier" (L. V. Saar) until "Another World."
"A Little Bit of Heaven" (Ball) until "Diana—Year 1913." Then:
"Nymphs and Fauns" (Moret) until "Diana on Beach."
"Tales of the Sea Shells" (Luders) until "Call of the Moonlight." Then:
"Softly Thro' the Summer's Night" (Sari-Kahmas) until Duke dreams of Diana. Then:
"Something" ("The Firefly," Friml) until: "Their Last Meeting." Then:
"In Happy Moments" (Maritana) until "Duchess Visits Hospital."
"The Last Rose of Summer" until Duchess promises.
"To a Wild Rose" (McDowell) until "Conscience."
"Gavotte" (Mignon) until Duchess and Diana alone.
"The Butterfly" ("Firefly," Friml), Duke and old friend.
"Dreams" (Pascal) until Duke and Diana meet.
"Scenes That Are Brightest" (Maritana) until "After Dinner."
"Flower of My Heart, My Rose" until Diana alone.
"Melodie No. 8, opus 3 (Paderewski) until Diana in garden with Lieutenant.
"Is It Rainy, Little Flower" (Blair) until Lieutenant asks Duke's consent.
"Somewhere a Voice Is Calling Me" (Tate) until "Waiting for the Dawn."
"Romance Sans Parole" (Saint-Saens) until Diana hears shot.
"From the Land of the Sky Blue Water" (Cadman) until Duke dies.
"Berceuse" (Illjinsky) until end.

ORIGINAL COMPOSITIONS FOR THE PICTURE THEATER.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. Mr. Simon has composed original sets for a number of the Kalem productions, including their "Midnight at Maxim's" and "The Tragedy of the Desert." This is the first of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.



Original Composition No. 1.

"THE CAVE MAN."

Released Dec. 6, 1915, by the V-L-S-E, Inc.—Cues Prepared by S. M. Berg.

By Special Arrangement With
G. Schirmer, Inc., Music Publishers, New York.

Synopsis of "The Cave Man": Madeline Mischief, a society leader, realizing the shallowness of society, wagers with her friend that she can pick a man from the submerged tenth and make a social lion of him. Many amusing incidents result in the carrying out of her plain. Ultimately the Cave-Man realizes that he loves Madeline and she gives herself into his keeping.

This picture presents no technical difficulties to the orchestra leader in that the production is a comedy-drama.

Time schedule: Five reels (about 5,000 feet) 75 minutes.

The theme selected is 'Serenade"—Ern.

0 —D—Opening, Vanity Caprice—Jackson (Allegro, ma non troppo).
4¼—T—"What does it all amount to, etc."
5 —T—The sprit moves Madeline, Auf Wiedersehn—Romberg. (Moderato).
5½—T—Haulick Smagg, the modern cave man.
9 —D—Smagg forces his way into the apartment, Serenade—Ern. (Allegretto) (Theme).
13 —T—"Send up two barbers and a quart of toilet water."
14 —T—"In the top of your head, Smagg, I am going to put a spark there." Florindo—Burgmein (Allegretto vivace).
18¾—T—Haulick Smagg, Esq., Rosaura—Burgmein (Andante sostenuto).
22¾—T—"That ends your first lesson."
23½—T—"O! no Smagg, it would not be proper for you to stay here." Columbine—Burgmein (Andante sostenuto e grazioso).
27¾—T—Brewster Bradford, a blueblood.
28¼—T—Madeline, anxious to meet Bradford. Le Seigneur Arlequin—Burgmein (Allegro brillante e ardito).
32 —T—At Madeline's home.
33 —T—"I know some millionaires, the Van Dreams." Repeat Serenade—Ern. (Allegretto) Theme.
36¼—T—Bradford gets material for his new novel.
39½—T—"There's Higgins, president of the peanut trust." Tete-a-tete—de Koven (Allegro commodo).
44½—T—"Peanuts are getting littler every Saturday."
45½—T—"James, what are you doing?" Ragtime Pipe of Pan—Romberg (Allegro moderato).
47¾—T—Cavemanism, a new art.
49¾—T—"You may think she's ugly, but she's real." Repeat Serenade—Ern. (Allegretto) (Theme).
54 —T—"Mrs. Van Dream wants me to marry Dolly. What shall I do?"
54¾—T—More material for Bradford's novel. Here's To You, My Sparkling Wine—Edwards (Allegro moderato).
58¾—T—"Why Brewster Bradford, what are you doing here?"
60 —D—When the cave-man enters the saloon. Agitato No. 1.
60½—D—When he leaves the saloon. Caressing Butterfly—Barthelemy (Allegretto).
64 —T—Smagg cares little where his path leads him.
66 —T—The Bradfords set out on their honeymoon. Organ Prelude.
66½—T—Smagg follows the spark. Love'e Wilfulness—Barthelemy (Andante appassionato).
68½—T—After a year, the spark has grown, etc.
69 —T—Far into the night. Daffodils—Carvel (Andante moderato).
71½—T—A visit to the steel works.
73¾—D—When Smagg and Madeline mount horseback. Agitato No. 2.
75 —T—Cave-man conquest. Repeat Serenade (Allegretto) (Theme).
75 —T—The End.

NAT GOODWIN JOINS MIRROR.

Nat Goodwin, the famous stage personage who has made but one venture into the world of films, has signed a long term contract with the Mirror Films, Inc., whereby he will appear before the camera exclusively for that organization during the life of the contract. The scenario department of the Mirror has been at work for a week or more on the first screen stories in which Mr. Goodwin will appear and will have at least three ready for the director who will handle Mr. Goodwin's company before the beginning of activities at the Mirror studio at Glendale, Long Island, which is anticipated to be very soon.

Back of the signature of Mr. Goodwin which was affixed to the contract is a story which has a sentimental as well as a commercial aspect. Mr. Goodwin has been a warm personal friend of Clifford B. Harmon, president of the Mirror Films, Inc., for many years.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

ONE of the first duties of every motion picture exhibitor of this country is to become a citizen and arm himself with the privilege to vote. Appeals to exhibitors to stand by their rights are of no avail if the exhibitors are not in a position to do so. It is assumed, and the records appear to bear out the assumption, that nearly all exhibitors in the motion picture business are citizens and are entitled to vote, but there is reason to believe that there are exceptions. It has been suggested that the Bureau of Licenses should make citizenship one of the qualifications for motion picture licenses, and not grant them promiscuously. Every exhibitor should be a voter—an active voter. If he is not he cannot defend his rights on the basis of his fellow exhibitor. Sympathy, co-operation and financial aid may be forthcoming, but the power at the polls is also needed. The picture man is no longer to be scoffed at. He is a part of an established industry, which has a claim to the laws. He has a right to be heard and to have representation. The picture men who went to the polls at the last election demonstrated this by not only helping to roll up a tremendous majority against the constitutional amendment, but also by defeating the assemblyman who introduced the censorship bill at the last session of the Assembly in Albany. All picture people should profit by the example.

* * *

I am frequently asked to give advice regarding investment in stock of motion picture concerns. I wish to state emphatically and for all time that I will not encourage such investment. Those who are inclined to do so must do so without any encouragement from me. It is true that people have made thousands of dollars in the business and there is a great future for the moving pictures, but I will not encourage anyone to invest in them. Such investments are controlled entirely by local conditions, as it were. Past experience has shown that moving picture stock dealings have not been profitable. Whether conditions have changed is left to the judgment of investors. In days gone by such investments were dependent chiefly upon the producing end. Now that and the ownership of theaters are combined. To the impartial mind the latter seems to add to the risk. It is a grave question as to whether the roles of producer and house manager can be combined with profit.

* * *

It cannot be disputed that the photoplay reigns in popularity in the amusement world—that is it is the favorite with the majority of the amusement seeking public, but there is danger that that popularity may be more or less impaired by certain speculative influences. The legitimate theatrical field was killed in that manner. Certain combinations secured control that not only regulated the salaries paid the performers and the admission prices to be paid by the public, but actually put the playwrights upon a scale that stumped their pride and ambition. That is the danger that seems to threaten the photoplay field today. Dividends cannot be ground out of mere popularity. The play must be the play, whether it be the spoken or the silent, and the mere fact that a name or group of names is associated with it will not serve as a guarantee to the investor. As has often been said, the motion picture business is a distinct one. While apparently on a level with the regular theatrical business it differs from it. In the speaking play a good actor or actress may save a poor production. In the motion picture the play itself must win. In the commercial line the products have a standard that can be maintained by certain formula. Not so with the motion picture. The successful formula of to-day may be a failure to-morrow. The standard of production may be maintained, but the production itself may not show it to the satisfaction of the audience. In the theatrical line the public taste is far more fickle than it is even in the line of fashions.

* * *

The most unfortunate feature in connection with the motion picture business is its apparent quick road to wealth. Secondary is the ever present ambitious individual who imagines that a few months of apprenticeship in the business has made him a master. How many players I know who have caused their friends many a loss by their ambition. One I know, who thought he had all the keys of the trade at his finger tips, led his best friend to part with and lose $15,000. Another caused others to spend much more and, instead of prospering, is now playing cheap vaudeville time. Another is now touring the "hayseed towns" in an effort to establish local schools of motion picture acting.

* * *

There may be thousands, even millions, in the motion picture business, but the profits are earned by hard work. The returns are not picked like berries from the bush. A successful photoplay cannot be produced every day. One brand of coffee or other product may hold public favor for years and bring immense profit to the producer. Not so with the photoplay producer. Thousands of dollars may be spent and the best of talent may be used on a production, and still the public may turn its back upon it. There is no stability of taste on the part of the public with regard to amusements and the producers are unable to weigh that taste to a degree that will justify a computation on returns. It cannot be disputed that the life of the photoplay is immeasurable at the present time, yet speculative measures may completely change the aspect within a short period. In the mad rush for wealth many people are endangering the motion picture business. The secrets of the business have now become so broadcast that it is a very easy task for some commendable work to be turned out in a short time, and in a very unpretentious place, but such is not the rule, and a success by accident is frequently used as a vehicle to impose upon the public, and thereby endanger the welfare of the business as a whole. If the newspapers could be induced to deal with motion pictures on the same, apparently, disinterested scale that they do with the legitimate shows, the public might be more liberal in its views on certain photoplays. On the contrary the daily press seems over anxious to take every opportunity to "knock" the motion picture.

* * *

Which recalls to mind comments recently made by a leading daily newspaper of this city. It commends the action of the society for the Prevention of Cruelty to Animals in the case of a rider and horse going over a cliff for a moving picture in the Adirondacks. Ausable Chasm was the place where the "crime" was committed. The local reporter stated that the horse and rider made a plunge of eighty feet. The society representative hurried from New York to the scene and found, by actual measurement, that the plunge was but forty-five feet. The horse escaped uninjured, but the rider had his leg broken. The victim and all those who could be associated with him, were put under bail for trial. The horse was not arrested. He has traveled all over the country as a high diver.

* * *

About two weeks ago a person advertised for one hundred men to meet at a certain point on the North River to take part in a moving picture scene. They were to be paid $1 each. When the crowd assembled they were paired off and told to combat as they would if arrayed against each other as British and German soldiers. They did so, and several were injured. There was no editorial comment upon the incident. The producers of the scene evidently did not have money enough to keep up the publicity.

* * *

Instead of taking hold of direct cases the newspapers attack the business as a whole. It is truly a subsidized press that will publish day after day articles referring to an uninjured horse under the guise of defending the cruelty to animal cause when it will not even comment upon an imposition made upon human beings.

* * *

"Old Sam" Bullock, of Cleveland, deserves credit for the fight he is making on the Ohio censors. He was prosecuted because he refused to cut out a subtitle reading that the board of censors was "conceived in iniquity, born in sin and dying in disgrace." The jury disagreed and there is to be another trial. The censors couldn't take a joke. Suppose the statement be the truth? It has no bearing on the film, on questions of morality or public policy. If the publication was a libel Mr. Bullock should have been prosecuted on such a charge. If a similar statement had appeared in a newspaper owned by Mr. Bullock there would have been no prosecution. The case brings to light the line that is drawn between newspapers and motion pictures on the question of freedom of thought. Les Temps, Paris, is protesting against military censorship and very properly says "there are institutions which improve with custom. Such is not the case of censorship" and adds that the censors are not only placing themselves above law regarding freedom of the press, but are also menacing the liberty of the country.

Mr. Exhibitor, if you are interested in Sunday entertainments send for our pamphlet, "The Sunday Show and the Law." Sent free upon application.

Advertising for Exhibitors

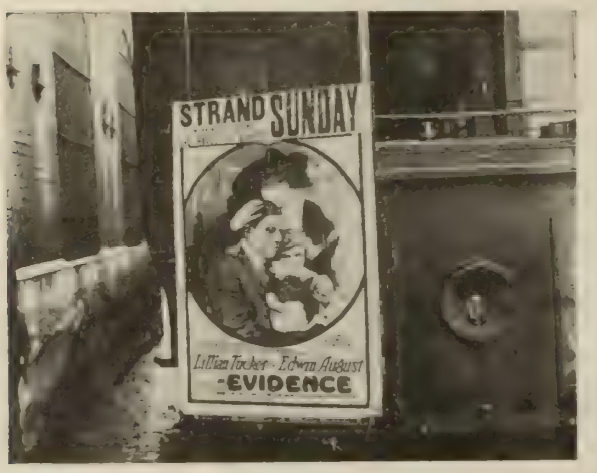
Conducted by **EPES WINTHROP SARGENT**

Street Car Advertising.

EVIDENTLY street car advertising is growing popular. It is only lately that many comments on this form of publicity have come in, and this is the first reproducible photograph to accompany comment. This is sent in by R. B. Wilby, of the Strand Amusement Co., Montgomery, Ala., and shows the one sheet boards used for the Strand. These are larger than the average board, which is required to conform to the height of the dash, which is more the half sheet size, requiring a specially printed bill or a cloth banner. Mr. Wilby writes that it costs him "sixty" to use the boards, but does not specify whether week or month and does not say how many cars the payment covers. The house is required to supply and affix its own boards and to do its own pasting.

With a reasonable cost per car, there are few forms of advertising that are better, provided that the cars run on good streets, but it must be remembered that it is not merely street car advertising that is good but the advertising on street cars that take the bills through the desirable portions of the town.

The effect is much the same as the perambulating bill board or sandwich. If you lay out a route for a sandwich man you send him where the bills will be seen by the greatest number of desirable people. In the same way, you must judge the value of this car advertising by the number of cars, their routes and the cost per car as compared with the probable result.



If your cars run up and down the main streets where they are most likely to be seen by a great number of persons, then those cars are worth more to you than cars running down side streets and simply feeding the traffic streets. The same number of persons will ride and these may see your advertisement, but you will not only lose the transient traffic, but the people who ride are less apt to see the advertising on a side street than if, after they left the car they could still see the bills on other cars. Like all billboard work, the effect is not immediate but cumulative, and you want to get the paper where not one but a sucession of bills will be seen, on the proposition that one or more may be overlooked where one of a dozen must be seen.

What the drawing power of any form of advertising will be is wholly dependent on local conditions, and this is a factor you must learn from experience as applied to your own house, but as a general plan the use of cars is excellent if the cost is small enough to make it worth your while to make a general appeal.

And in a recent issue of the Stamco Post Mr. Wilby voices another thought of general interest when he says:

> The manager of one of the largest exchanges in the South, talking to this young man, declared it his opinion that the value of the picture shown in a theater could possibly be no more than fifty per cent. of the program, the balance being made up of projection, house service, and music, with particular emphasis upon the music. And there, we repeat, is where the Strand stands in a class alone in this section.

In other words, you do not merely run motion pictures, but you strive to give them an environment that adds to the comfort of the patrons and conduces to the frame of mind that makes the pictures seem most enjoyable. In a recent issue the Billboard voiced the same idea in other words when it said that the reason of lack of greater success was a lack of real showmen in the business. We need not only house owners but house managers; and managing means the best possible conduct of a house permissible with the making of a reasonable profit.

Folder Programs.

Nikitas Dipson, of the Family, Batavia, N. Y., sends in some folder programs, eight pages about three by six, but varying slightly with the stock. Generally he gives a page a day, save when he has some feature, when he spreads it over two days and condenses the rest slightly. The best form carries the day and date in a panel at the top and this should be used as a regular feature. It gives a finish and definiteness to the divisions that cannot be gained in any other manner, though a straight underline in two point rule is less expensive and still good. Something of the sort should be used. Where two days are run on the same page, these should be cut off by the use of double line rule instead of light single line. Apart from this, the display is generally well planned and well written. There is plenty said about the plays, but the space is not crowded, and the comparative sizes used make for a good display. Mr. Dipson seems to have discovered that six, eight and ten point faces will get the same relative effect as ten, twelve and eighteen point in combination. Of the three sent in for criticism, we think the one dated October 11th the better form. Speaking of The Moving Picture World, Mr. Dipson writes:

> I cannot be an hour without it. Other papers may be good but—I don't know—I am used to the World.

That's the way others—many others—feel. They are used to the paper that has led them to success.

An Auto Float.

H. E. Hinrichs, of the Royal, Minonk, Ill., sends in a photo of his auto placarded with a Mary Pickford play. As the play was "Behind the Scenes" we think that the title would have helped business, and should have been incorporated in the placard. But there is a lack of novelty in a placarded auto alone. If the house had a set of scenery, a box could have been built and placarded with the fact that Miss Pickford was behind the scenes. Something more than a sign on the side of a car is needed to gain more than passing attention. A dressing table might have been set on the floor of the tonneau before which a pretty girl in a bathrobe, presumably covering a stage costume, or in stage costume itself, could have been making up, the sign explaining that it was Mary Pickford making up for "Behind the Scenes" at the Royal tonight. It is a simple matter to get some crude form of display that will greatly increase the pull of the layout. Even some noise maker would be better than nothing, and it is always possible to get a small boy and supply him with a home made triangle.

Might Be Changed.

Stringer's theater, Gainesville, Ga., sends in two pieces, a weekly program and a form letter. The latter might be changed to good advantage. In the first place, it starts off "Honorable Friend." That is not a happy greeting. It suggests a spirit of servility. Then it starts in to complain that the house is not given proper support and to argue that the attendance should be better. Nothing succeeds like success and a confession of failure invariably argues something wrong. The same thing might have been said in a different way. Do not say that you have been giving one of the best programs ever to no business. Say that you are giving surprising value and are astonished that more do not awake to their opportunities. Instead of saying that you have been offering two dollar pictures for five and ten cents and yet the people have not awakened to their opportunities, say "The same pictures we are offering at regular admission cost city theater goers from a quarter to two dollars, and it is one of the beauties of the Motion Picture Business that you get *precisely the same picture and at the same time.* You do not have to wait for a 'number two' company to happen along. You get the number one company when it is new." Tell the arguments in favor, but do not "make the poor mouth."

And we believe that it is a mistake ever to announce that pictures have been passed by the Board of Censorship. Do not allude to the censorship question as though some such censorship were necessary. Say that you have seen the pictures or know and approve of them, but never put forward a censorship opinion as something necessary and essential to the standing and quality of a picture.

The program is a door knob style in red and green on white. The combination is too gaudy. Red and black would be better and just as pronounced. It is seldom that double printing pays for a house program and when it is done, the colors selected should not be too bright. Red and green is good for poster work, but seldom gives good results in small bills unless one color is little used.

And before getting on to the next program, it might be well to suggest that perhaps the very people who will not come for ten cents may be interested were the prices raised to fifteen or twenty. It has happened and can happen again that the higher price suggests a greater value and therefore a greater desirability.

Features Music.

The Victoria theater, Harrisburg, Pa., features music almost equally with the pictures. They have a unit orchestra and make a noise about it, featuring the program for the week, and giving a cut of William P. McBride, its chief engineer. The program is a peculiar shade of gray brown, printed in black, with one page for the program, one for house chat and one for the musical program and a little more house chat. We think the program proper could be improved were the dated days raised to the top of each section and set in italic instead of running casually in the center of each panel. The dates will show better, the suggestion of a formal program will be better maintained and the man who is looking for something to see on a certain night will have less trouble.

Very Neat.

The Colonial, Pittsfield, Mass., sends in a very neat invitation to its opening. It is a correctly sized card of good stock, printed in a strong blue with an ornament in tint of the same color. There is no aiming at engraved effect, but a clean and very pretty letter is used; but one face throughout, save for the house name, and it bears in every way the suggestion of refinement and good taste. It gives the house the best possible start.

Showy.

The Elite, Mishicot, Wis., sends in a very showy piece of paper in the shape of a throwaway in red and black on white. It is showy and effective because intelligent use of the color is made. Just because they had it, they do not smear it all over the paper, but use the red for border, the house name and one other line, and leave the rest in black to be the more easily read. This is the great trick in using color. If you have two colors, let the brightest be used to set out the other and not to work in combination with it. You will get a better and far less confusing effect.

Another example, a card program, is not so well done. It is a two day program, and the days are not dated, save on the face, and there is no mention of the house in three of the four pages, the only time the name is used being a semi-advertisement on the back. The name of the house, the name of the city or town, the location, if in a city, and the date should *always* show on the front page. Here there was more than ample room, and we get bare white space and the essentials left out. This could be very much improved.

The program sent is for Saturday and Sunday and the latter day carries the announcement that admission will be ten cents. Presumably Saturday is ten cents, too, but nothing is said. The town people probably know the admission kinks, but there may be a commercial traveler at the hotel who is interested, not that the difference will materially alter his decision.

Too Much Shears.

It is all right to clip stuff from the trade paper to save writing something for the house program, but the house program for the Theatrette, Fort Scott, Kansas, gives a third of a column on the front page to the announcement of a change of management in a theater in Newark, N. J. We fail to see that this will greatly interest the local patron. The Theatrette is a nice little publication, but the pen is a better business maker than the shears.

More Clips.

The Crown theater, Mobile, Ala., is another house with a paper cutting editor, and he does not even turn to the trade papers but tells that a cup of strong coffee will remove the odor of onions from the breath and gives working diagrams for the construction of egg muffins and of muffins without eggs, which is not likely to fill one with a yearning to see certain films. The issue is sixteen pages, but twelve pages will be better until there is more advertising obtained, for there is so much white space that it looks bare and unfinished. The newspaper advertising, on the other hand, is overloaded with words. The program should be built up and the newspaper work cut to permit the use of stronger display through the employment of some white space as well as larger display lines.

Could be Augmented.

The Columbia theater, Victoria, B. C., sends in a program that might be improved by telling more about their current films. They use two subjects a week, three days each, but they do not tell enough about these subjects to gain much interest save from the regular fans. It would pay to read up on the coming attractions and write half a dozen lines of interesting description of each subject. They might, too, take the second page for house talk instead of clip stuff, though they have a lost and found department on that page, the finding for the week the sample covers including a set of false teeth. This might be given more space than the five point used, but it appears to have been set to suggest a newspaper classified advertisement. It should be set in eight point and given a twelve or fourteen point head. A program is not really good until it is doing all the work it can for a house, and house talk beats lifted stuff, though the lifts are all right if there is room for both.

Another Birth.

A. S. McCabe, of the Orpheum, Fort Wayne, Ind., sends in a house program "just born." It is a promising infant, but it has not learned to talk as yet, at least there is no house talk or other than the anouncement of the musical programs. The text for the attractions day by day is carefully prepared; nicely done, indeed, but something more is needed, particularly where there is a campaign for foreign advertising. The only trouble is that the house program gets but the smallest third of each page where it should be given a shade the best of the division. Mr. McCabe, who is the advertising manager, adds this clever stunt:

> During the projection of the Valeska Suratt picture, "The Soul of Broadway," this week, this theater "got across" a unique publicity stunt by arranging with the leading dry goods, millinery and shoe stores to devote one of their display windows to bizarre designs of wearing apparel resembling those worn by Miss Suratt in the photoplay. The theater arranged to have artistically printed cards put in each window reading thus: "Models of Gowns (or Shoes, as the case might be) Worn by Valeska Suratt in 'The Soul of Broadway' at the Orpheum Theater Today." Suffice to say the idea brought unusual results via the box office.

For Reprint.

The advent of the Majestic Monthly, put out by the theater of that name in Columbus, Ohio, is always a bright week in these parts, for the editor writes the stuff that it will be good for others to copy. In the current issue he has a good talk on the work of the projection operator then adds this for the usher:

> The alert young fellows who stand ready to take you to a seat when you enter the picture house, do you ever give them a thought, except at a crowded performance when they are perhaps unable to find a seat? These ushers have their problems, too. The editor was speaking to the head usher the other day about it and he admitted that he, also had a message for the magazine readers.
>
> The chief thing to remember, he told us, is for the patron to tell the usher immediately just where in the house he wants to sit and how many seats he desires. Then the usher can show him with some speed and accuracy to the desired place. "Left aisle, pretty well down, three seats," would be a sample of a request as it should be made. Furthermore, there is nothing more embarrassing to an usher than to get some seats in the best locations he can find and then to have the patrons stop rows and rows behind him.

Train your employees to make theatergoing pleasant for the patron, but also train your patrons to make it easy for the ushers to make it pleasant for them. As a starter reprint this item in your own program and then run a standing line in blackface that runs something like:

> Tell the usher where you wish to sit and he will try and seat you there.

Letter it on the entrance door that it may be seen on entering, and in every way seek to create the impression of service. Your success is only partly dependent upon the films you run. Make your house a home of entertainment in all of its features and not merely in film.

Memories.

Dave Udell said he was going to come in regular.

S. E. Wall said he was going to send a whopping big letter "soon."

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Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Yes, But—

HERE is part of an unusually interesting letter from a correspondent in Washington. He has hit upon a good method of studying plots, but a better would be not to write what is shown in the screen, but what should have been shown. It is very true that stories and synopses are not always in agreement because the cutting room "fixes up" what the director has already fixed up, and little is left of real story, but you can learn as much from the mistakes as the successes and get a clear idea of what a plot should be. The writer says:

> A study exercise I have found of benefit, in connection with your instruction in the MOVING PICTURE WORLD, is to write a synopsis of a picture I see on the screen and then compare my synopsis with the story of the picture published in the World. True these published stories are somewhat sketchy at times, and in some cases it will be found that the story and the picture will not entirely agree, but it is good practice. The exercise can also be carried further and a brief criticism written of the picture which can be compared with the reviews published in the World.
>
> In a recent issue of the World you publish the comments of an editor on the immense amount of trash that is submitted to the companies by would-be playwrights. Your object in publishing the statement, judged from your writings, was to impress upon your pupils the fact that it is necessary to work long and patiently in order to be successful as a writer of screen plays. I note, however, that it is the practice of some writers connected with the motion picture industry to comment in a sarcastic manner on the fact that every man, woman and child in the United States is trying to write scenarios. This is not good policy. Unfortunately there are, no doubt, some men and women trying to write phootplays who are not, either by training or temperament, adapted to this kind of work. As an example of what this general interest may produce, however, it might be pointed out that Italy, a nation of musicians has produced some great composers, and if we have become a nation of playwrights there is every reason to believe, and even already evidence to prove, that we will produce the leaders in this new art. Good instruction is the proper procedure; the sarcastic gentlemen, when they make fun of the servant girl, are only killing the goose.

As to the attitude of the editors and readers, it is very true that they seem to hold the mass of writers lightly in esteem, but then our correspondent can have no idea of the sort of stuff that is poured into the studios day after day. He cannot realize the impertinence, the effrontery and the exasperating complacency of these would-be authors. It is pretty hard—almost impossible, for any person with a knowledge of literary values to hold down an editorial job for six months and not feel a contempt for the small-minded, but big headed authors who grind out their drivel and then grow indignant when checks are not forthcoming for stories that were old when Edison was unborn. He cannot realize the thefts the editor sees day after day, the calm, untroubled appropriation of stories from last week's Saturday Evening Post and the current magazine back down through the ages to the time of Adam.

When the business was new, all editors helped the authors because they had to create a new class of writers. They still give their help to the promising and give of their personal time as well as that belonging to their employer, but even here the promises are not kept and abuse is as likely to be the thanks the editor gets as his appreciation.

Italy is a nation of musicians and has produced many famous singers, instrumentalists and composers, but for all that the impressario of La Scala does not sit down and teach theory and counterpoint to every truck driver who brings in a few sheets of ruled paper with some marks on them nor give a lesson in voice placement to the scrub ladies. Italy is a land of music, but the ambitious first prove their merit before they receive much assistance, and because a certain tenor was a butcher, it does not follow that all other dealers in flesh goods should be carefully watched for incipient vocalism. The sarcastic gentlemen when they make fun of the servant girl do so because they realize that no amount of instruction can replace the want of brains.

Every editor deserving of the name is willing to help and help generously when help will do any good, but something more than a desire for money must be the foundation of a would-be author's claims to recognition. Don't blame the editors. Blame the school advertising that tells that anyone can earn an income of fifty dollars a week writing and selling two plays every seven days.

Gymnastics.

To improve your plotting ability, take the time now and then to do some freak stunts. Write a story about a parlor match or a can of condensed milk or a left-handed monkey wrench or something. It may not be much of a story and then, again, it might be. One afternoon Harry Hoyt jokingly remarked that he thought he would write a story about a white rat as he had no other ideas, and we told him if he was any good he would. It turned the joke on him, but the Kalem release that resulted was favorably commented upon by the critics for its novelty of idea, something about a man who sent a tame rat down a speaking tube to obtain help.

There is only one excuse for a trained man being unable to write a plot about anything, and that is a temporary case of brain fag due to excessive production.

Sit down right now and write a story about a man who suddenly finds himself in London with nothing but German gold and notes. See what you get in the way of synopsis. Send it inside of 250 words and with a return envelope and we will comment on it for you, if you wish.

Courtesy.

For a couple of months there was some one in Rochester who seemed to spend much time telling others that if they would send us a stamp we would send them a sample script. This was not true, but when the letters came in—and there must have been a couple of dozen of them—we told them that the Lubin company would send a free sheet that included a sample script. Just one of the two dozen odd wrote again to say that the slip had been procured and to thank us for the suggestion.

Honest.

Now and then it is possible to get a laugh even out of a photoplay department. Comes a letter that does not look very intelligent (yes, letters *can* look intelligent or otherwise) in which the writer says:

> Why do you say there are good stories in the bible? I have read it carefully and do not find any.

Now, wouldn't that shake you up just a little? The writer reads there there are stories in the bible, so he reads it and then kicks that it is wasted effort. But let's see.

Henry and John are brothers. Henry loves Gladys. John also loves her, but he is content to conceal his love and bide his time. They go for a walk near a river. The next day Henry's body is found. All around are evidences of a struggle. Beside him is a favorite cane, a stick with a head of unusual design, perhaps in the form of a horse's hoof with a tiny horseshoe attached. John's body is not to be found, but a rapid river nearby suggests the reason. It is probable that the murderer or murderers disposed of John's body, but were frightened away before they could similarly dispose of Henry's. Two years later John turns up. He tells a story of finding himself on the edge of the river, being picked up by a barge captain and carried to the river's source. A scar on his head explains the aphasia. Now he has recovered memory and has come home. All goes well for a time, but he seeks to make love to Gladys, who cannot overcome her dislike for him. One night, while he is visiting her she sees Henry's cane. The tiny horseshoe just fits the scar on John's brow. Shocked into confession, he admits that he killed Henry to get him out of the way, receiving the blow on his head in the struggle.

That is not precisely like the story of Cain and Abel, but that was the inception of the story and "The Mark of Cain" would make a good title had it not been used so often before.

Suppose that David Jocelyn is ruined by Peter Higginson. They have been business rivals and by underhand methods Peter not only wrecks David's business but does it in such a manner that the failure is made to seem to be the result of David's dishonesty. The disgrace breaks his heart and he dies. David's mother, or perhaps his wife, swears to be revenged. She knows that Peter is intensely superstitious. She goes away and reappears as a clairvoyant and gets Peter into the toils and wrecks his business, partly through her advice and partly through use of the information she obtains from him. Disgrace does not kill Peter, but loss of his money is worse than death to him. David has been avenged.

There is no very strong resemblance to Saul's visit to the Witch of Endor, but this is the source of the plot. Understand that we did not mean to be read as saying that all you had to do was to open the book and find a plot all ready. You must add imagination to suggestion, but if you really are an author and not a faker, that is what you will do in any case. The bible is a great source of inspiration if you know how to use it, but so, too, is the dictionary or the Consular Reports or anything else that will serve to start you. The bible was mentioned because it is unusually rich in suggestion.

Misplaced.

An author writes that he has a story that won praise from Phil Lang, but which was not purchased because it showed railroad men in an unfavorable light and they did not care to make it. He asks where to send it next and we told him to send it to the morgue.

This holds good in any case. Do not write stories that show men as a class in an unfavorable position. Take this railroad stuff that Kalem makes, for instance. We know many exhibitors at division points who have built up big business running the Helen stories and advertising to railroad men. There are many picture theaters where the yardmaster has an arrangement whereby the theater near the yard will flash a slide when a man is wanted, and many times this reaches him where a message to the employee's house will not be received. Probably there are two or three hundred thousand men in the railroad business who are partly attracted to the theaters by railroad films. Is it to be supposed that their interest can be kept up by showing railroad men as sots and fools? The business of these men is important to house managers and so it is important to the exchanges and the manufacturers and it would be foolish in the extreme to show a drunken engineer running his train into a freight or a conductor killing a man by throwing him off the rear platform.

In the same way there are hundreds of traveling salesmen who are among the picture theaters' best patrons. It would be poor policy to produce films in which these men are depicted as home wreckers and generally dissolute.

Play for clean, well placed interest. Do not make enemies of patrons. Get stories that will appeal to and be approved by classes and throw the onus on individuals. Then you can sell.

Saving Footage.

Use film when you must have it, but save it where you can. And don't get the idea that you positively must have eighty scenes to the reel and invent scenes just to fill. You can have eighty scenes if you need them and they are short, but you can use but forty if the scenes, or some of them, are longer and forty scenes will tell your story.

Do not, for example, have the clownish suitor come to the window and peep in, then cut to the interior to show the girl sees him, go outside to show them greeting, move him to the doorstep and so into the room, when it would be as effective if the man came directly into the room or if he came to the door and was then ushered in.

This sort of stuff is all very well when a director is trying to pad or when he wants to build up and emphasize by delaying the big scene, but it is a waste of footage to indulge in similar elaborate development of every action. Each scene should have a direct bearing on the story and contribute to the general effect a result equal to its footage. If this is not the case, the development is poor no matter how tricky and "cute" the planned action may be. The best story is the one most simply told. It must be told not only simply but directly and with the least possible amount of lost motion. It should not, of course, be so cut down to the bare necessities that the effect is lost through the suddenness of the happenings, but use the in and out action for big stuff and do not force it everywhere just because it was effective in some play you saw.

Continuity.

In your eagerness to get plenty of meat into your story do not ignore continuity, for the meat will be hamburger steak if it is all chopped up.

Too little attention is paid to real continuity, not the elaborate continuity that gives a dozen scenes to establish a single action, but the true continuity that avoids an abrupt change. Scores of pictures fail of their full effect because they are not properly cut. Jim dashes out of Helen's parlor after his rejection. Immediately we see him come into his own home, grab up a revolver and try to choke himself with it. This is too sudden. It would not pay to show Jim come out of Helen's house, exit through the gate, come down the street, come down another street, enter his own yard, enter the front door, then hang his hat in the hall, go up stairs, come to the top hall and so, at last, to his room, but we can avoid the suggestion that Jim has the magic carpet of Suleiman and saves even jitney fare. We can, for instance, get this:

11. *Parlor*—Jim proposes—Helen rejects—he pleads—she is firm—he roughly siezes her—kisses her—exits—Helen stands by the table—dejected—likes Jim but doesn't want to marry him and is sorry to wound him.

12. *Front of Helen's*—Jim comes out—looks back—half hopes she will come to door—turns and goes out of picture.

13. *Parlor*—Helen stands by table still—looks about—shakes head—wipes tears from eyes—exits.

14. *Jim's room as in No. 3.*—Jim enters—throws off coat—dejected—sits on bed—looks at bureau—gets up—takes revolver from bureau—examines—raises to head.

Now we can go on with the story and there will be more interest because the two big scenes have been divided by lesser action (it is too early yet to have crisis follow crisis, scene by scene) which enables the spectator to get ready for the next shock that a crisis represents.

In many produced pictures it will be found that the lack of continuity is due to the removal of scenes to gain space, and often there will be found other scenes that might better have been removed to let in the connection scenes. This is poor cutting and not bad manuscript work, but too many scripts show the same fault of disconnection where later scenes are used that might be eliminated in favor of the more important action, action that is unimportant in itself, but important in that it connects two essential scenes.

Not Quite.

A writer who conducts a photoplay writers' department in a southern paper gives this advice:

> The importance of the title is not fully appreciated by the novice. How important it is may be gathered from the almost absurd statement of a text-book writer, himself an expert scenario writer and critic on one of our most prominent screen weeklies, that the proper way to write a photoplay is to find a catchy title, then set to work and write a story around it. Yes, it sounds like take a button and sew the coat to it; but such is the state of photoplay literature at present. The main object is to get the spectators into the house and you have to attract their attentions by a good title.

This is not quite what was said. What we did say is that *one* way to get a plot is to get a catchy title and write a play around it. This does sound absurd, but many writers know that it is a good way to go to work now and then, though not always. For example you think of the title "Making Henry Happy." That sounds catchy. All that remains is to find a story to fit it.

Who made Henry happy? How did they make him happy? Why did he need to be helped to happiness? Find the answers and you have your story. Perhaps Henry has had a quarrel with Bess. John, Henry's friend, tries to pour oil on the troubled waters. Perhaps he does, or perhaps he adds a lighted match and makes matters still worse.

Suppose that Henry and Bess have fallen out because Bess thinks that Henry is too tame. Perhaps Jack dresses as a woman, goes to Bess's house and acquaints him with Henry's lurid past. Perhaps this convinces Bess that Henry is the dashing, roistering blade she wants him to be, or perhaps she is more than ever certain that she does not want ever to see him again.

Perhaps the title is to be ironical. Perhaps Henry's happiness is about the last thing that John plans for, the object being to get Henry in worse than ever. This, too, would make a good comedy, or it can be supposed that Henry is unhappy because he is not married and half a dozen friends labor to supply him with a wife with such success that Henry faces five or six breach-of-promise suits. There are lots of ways of making Henry happy and most of them will provide a story.

In the same way "In the Last Trench" might be a war story, a story of a failing business campaign rallied at the last moment or the low ebb in the life of a girl who is suddenly forced to make her own way in the world. Here, too, are countless possibilities.

Writing to a title is not the only proper way of plotting, but it assuredly is one way, and a good one. The author who would keep his product up cannot have too many ways of arriving at an idea for when one plan fails to yield results another may, and with several established schemes there is generally one way that will work when others fail.

Actor Talk.

Every little while some one writes that they know that stories are stolen because a friend of theirs, a prominent photoplayer, has said that all editors steal plots.

This sounds convincing to the outsider, for surely a man who plays in the studio should know all about it, but as a matter of fact most actors know as little about play writing and the editorial department as the rankest outsider. Many of them do not even know how to write in proper form and they have no point of contact with the script end, but they wish to appear important and well informed and since the author seems to be of the opinion that stories are stolen they confirm his fears and are believed. Their testimony is worthless.

Suspense.

A. Van Buren Powell, in the October Writers' Monthly, offers an excellent description of suspense in an article on gaining interest. He writes:

> If you just simply give a dog a bone he crouches and eats it. That's all. But suppose you held it too high for him to reach, and when he barked, teased him a little, made him jump and struggle, wag his tail, plead, and finally, hooking his front paws around your wrist, drag your hand down and get the bone. He would have been more interested, wouldn't he? And he'd *appreciate* that bone, too.

The advice is equally good for characters and spectators. Make the spectators beg because the hero has to beg, for in the well written story the suspense that comes to the hero and heroine is shared by the men and women interested in the outcome of the story. This is only a bit of a most interesting article, one that it will pay you to read.

"We" and "You."

From the number of correspondents who write that "We have just done this," or that "We have just done that," it would seem that many think the plural to be the proper form. It is not. Kings and editors alone use the plural; kings because they imagine they are the whole works and editors because it is considered egotistical to use "I" instead of "we" or "this writer." In a personal letter it is not only out of place but suggests a lack of familiarity with conventions.

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IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended until the excellence of such article has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 114.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor.

> *How many lenses are there in the objective? Explain fully. Suppose you got them mixed while cleaning, how would you tell "which is which" and which surface to place toward the screen? How and how often ought your lenses to be cleaned?*

Roll of Honor on Question No. 108.

The Roll of Honor on question 108 consists of Joseph H. M. Smith, Fort Worth, Tex.; M. W. Larmour, Waco, Tex.; W. C. Crawford, Brooklyn; M. Nosti, Tampa, Fla.; C. A. Dann, Toronto, Can.; A. H. Cuff, Gravenhurst, Can.; A. D. Hotaling, Orlando, Fla.; Wilson Hays, Barton, Md.; H. Gordon, Tampa, Fla., and F. V. Poyser, Brandon, Manitoba.

The reply of M. W. Larmour has been selected for publication.

Reply to Question No. 108.

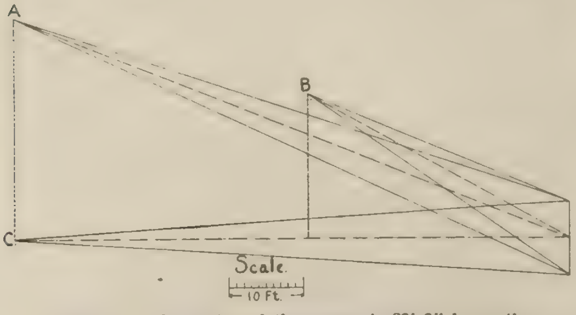
By M. W. Larmour, Waco, Texas.

The Question:

Suppose you have a very steep pitch in projection, what could you do to secure sharp focus both at the top and bottom of the picture? Can a picture be made sharp all over under these conditions?

The Answer:

> The best results can be attained where a steep pitch in projection is encountered by stopping down the projection lens, tilting the aperture plate forward by loosening the bottom screws and slipping a thin piece of tin under the bottom part of the plate, and tipping the top of the screen back.
>
> By also remedying the keystone effect the above treatment will improve a picture a great deal, provided the picture is carefully focussed; but a steep pitch cannot, under any conditions, be made to give a picture as perfect as where the machine sets squarely in front of the screen.
>
> The inclosed diagram, drawn to scale, illustrates the great difference in distance the rays of light from the aperture have to travel to reach the screen where the pitch is excessive.



> In condition A the center of the screen is 29′ 9″ lower than the center of the aperture. Center of aperture to center of screen is 80 feet. Center of aperture to top of screen is 78′ 8″. Center of aperture to bottom of screen is 82 ft.
>
> In condition B the center of the screen is 19′ 5″ lower than the center of the aperture. Center of aperture to center of screen is 40 ft. Center of aperture to top of screen is 37′ 9″. Center of aperture to bottom of screen is 42′ 7″. This shows why a picture cannot be correctly focussed where the pitch is abnormal. Take condition B, for instance, the rays have to travel 4′ 10″ farther to reach the bottom of the picture than they do to reach the top, and when the top of the picture is exactly in focus the bottom will be 4′ 10″ off. The only thing to do would be to focus the center of the picture, which would leave both the top and bottom parts approximately 2 ft. 5 ins. out of focus.
>
> If managers would, before planning their theaters, draw a diagram, to scale similar to the inclosed, of their proposed pitch, they could readily see what difficulties will be caused by sticking their operating room any place where it will be out of the way, rather than placing it as squarely in front of the screen as possible.

What Brother Larmour says about managers and architects exercising a little common sense in planning theaters is absolutely correct, as has been already pointed out many, many times by this department.

Not Practice, But Study.

George McBath, Tampa, Florida, sends in answer to Question 107, and says:

> Local 321 has signed up the Kinodrome Theater here, which has been employing non-union men, and the New Strand has also blossomed forth with two of our men, so you see our flag is flying high. I join Brother Nosti and thousands of other operators in recommending the Handbook and the Hawkins works, as the latest and best books published on projection and electrics. This is my first attempt at answering the questions, and naturally there will be mistakes, but "Practice makes perfect."

No, Brother McBath, you haven't got it quite right this time. In a thing of this kind it is not practice but study that makes perfect, and study is fortunately a thing which cannot be denied to any of us, though apparently some of the good friends think it ought to be.

I am, indeed, glad to know that Local 321 is getting along so nicely. And now let me give a little word of caution, in excuse for which let me say I was for many years actively identified with the labor movement. One of the greatest dangers which confronts a union, the membership of which is made up of men who have not had a wide experience in labor affairs, lies in the tendency to get "chesty" as soon as some success is accomplished. I don't mean that you boys will do anything of that kind, but, nevertheless, you may, hence this advice. *Many an organization has been wrecked by success,* meaning by this that as soon as they won two or three small scraps they got a mistaken notion that they were invincible, and, forthwith, proceeded to try to turn the earth over. Old labor organizations like, for instance, the locomotive engineers, the bricklayers, and plumbers do not make that mistake. Probably you won't either, but just the same to you and other comparatively young organizations I would say, don't get excited over success, but just keep pegging along, getting a little here and a little there where you can, and, above all things, *never get into a fight as long as you can attain your end without it.* Many a man has shaken his fist under another man's nose and had the everlasting tar licked out of him, whereas had he used a little soft soap instead of his fist he would have won his point without trouble. My compliments to Local 321. May her troubles be few and her joys many. P. S.—Please don't jump to the conclusion that I don't believe in fighting at all. I most emphatically do believe in it, but ONLY as a VERY LAST RESORT, after soft words and all other methods have failed; also, I believe that if a fight is forced on a union, then the only method to pursue is to *use every legitimate weapon and fight to win.* But remember that neither dum dum bullets or stink balls are regarded as "legitimate weapons."

A Success.

Local Union 321, Tampa, Florida, gave a banquet and ball recently, which proved to be a decided success. Affairs of this kind, where the men are brought together in social intercourse, do a great deal of good. The affair lasted until almost daylight, and when at the finish the tired ones settled themselves on the roost, and closed their eyes for what remained of a night's sleep, the happy faces wore the "smile that won't come off."

The editor was honored with an invitation, and a correspondent in describing the affair says: "And believe me, there was only one thing missing, and that was you." Well, I would have enjoyed being there, but, as I told you before, it is a long, long ways to Tippertampa.

Instruction Book.

The Precision Machine Company has gotten out an illustrated and excellent instruction book for the Simplex. This book will be sent out with all new purchases; also it may be had by addressing the Precision Machine Company. It is a thirty-two-page pamphlet, well bound and of convenient size for operating room use.

Articles Beneficial.

F. Haley, Bristow, Oklahoma, says:

> The articles in the department have been very beneficial to me as an operator, but I am seeking more light, both literally and figuratively. My picture, at its sharpest focus, is very dim most of the time, and the major portion of the trouble lies in a very fluctuating current, due to fault at power house. When it is most even there is a regular pulsation, which is quite distinctly visible on the screen. The operating room equipment is the best we can get. There is a Wagner converter, a new Power's Six A, motor driven, and we have meniscus-bi-convex condensers. In October 16th issue appeared Table No. 1 giving proper distances to place the lenses, but it was not carried far enough for my machine. My throw is 94 feet. The objective lens is a 7 inch E. F., with a 5⅛ back focus. Across the face of the lens the diameter is 1 7-16 inches. The condensing lenses are set with the 7 inch concave convex at the back and the 9 inch bi-convex lens in front. These lenses are placed as closely together as I can get them, but are, nevertheless, ⅜ inch apart, and the arc is 4½ inches behind the back condensing lens. One other trouble is that the picture seems to dance up and down on the screen. I have toiled with the idler of the intermittent until I think it is as nearly as right as possible. The machinery has only been in operation about six weeks, so there should be no worn places. I clean the sprockets with tooth brush and gasoline after each show, and wash the whole machine with gasoline occasionally, following the Handbook instructions as closely as possible. Does the fluctuating voltage constitute my whole trouble? I am supposed to get 30 to 60 amperes, with a voltage of 70. Am using ⅝ inch cored Bio carbons above and ½ inch solid below. Why should the polarity change while the arc is running? Sometimes it switches half a dozen times while we are projecting one reel, and the arc has never yet been without a flame. Do you think it would be best for my manager to install his own power plant for the arc? Am much interested in the light ray experiments.

Well, always provided the voltage fluctuates as much as you say, you will have a hard job getting good results, unless you do install a power plant. But I cannot advise very intelligently without knowing what you are paying per K. W. Do you mean to say that the power plant is supplying 70 volt current? That is very unusual. I think you will find it is 110, and that it is the secondary or D. C. circuit that is giving the 70 volts. If your D.C. current pulsates it is evidence that your converter is "racing," and if the polarity switches while the arc is in operation there is something radically wrong somewhere, and you should immediately take the matter up with the manufacturer of the converter. The most likely thing is that one of the connections has been wrongly made.

As to the picture dancing up and down, why you will have to describe the condition more clearly. If your sprockets are clean, and the movement is regular, four times every revolution of the machine crank, then there is something wrong with your intermittent, or its shaft. If, on the other hand, the movement is irregular it may be due to slack tension, or fault in the film itself. Describe the effect more in detail and I can probably do something for you.

Your objective lens is not large enough in diameter. It should be not less than 2 inches, and *your arc is* ALTOGETHER *too far from the lens.* I would advise you to order either a Preddy or Elbert condenser mount, get an objective lens with an aperture not less than 2 and preferably 2½ inches in diameter (though I think you will have to have the Power Company send you a special front plate) and until you do you will continue to have light loss, and lots of it, too. When you get a lens of that size you can then match up according to the table referred to, and you will, I think, be surprised at the increased illumination of your picture. The table will, however, bring your arc up to between 3 and 3½ inches from the lens, and I fear unless you have an Elbert or Preddy mount you will break a good many lenses.

As to the carbons flaming, why try ¾ cored above and ⅝ inch solid below, or you might also try ⅝ cored below, using whichever you like better. The arc will be steadier with the cored, but there will be added arc gas at the wrong place and it will somewhat diminish the efficiency of the light. The flaming is probably due to carbons working above capacity.

The Table Did It.

Charles A. Dentelbeck, Toronto, Canada, writes:

> Well, brother, I have set tight, and have been experimenting with your experiments. Now I will loosen up a little. In October 30th issue, Friend E. W. Nichols, Pasadena, Cal., set forth his flicker troubles. I had the same difficulty, but instead of a rotary converter I have two motor generator sets; instead of two Simplex, have two Power's Six A machines, and instead of two Keno 2½-inch lenses, I have two Gundlach No. 2, or half size. Am using 50 amperes, generated at 75 volts, projecting a 17-foot, 4-inch picture 112 feet on a plaster screen. Made all kinds of shutters, but did not get proper results. In talking to the manager of an optical company here I told him the story of my difficulties, and he showed me a letter from the Gundlach lens people saying the Nicholas Power Company made a special shutter for the Gundlach half size lens. I wrote the Power Company, and the enclosed letter is the result—no charge for the special, only return my old shutter. Well, the new shutter gave better results, but still I had travel ghost and was not satisfied, and that was where you came in. I got out the light ray tables, October 16th issue. The dope for a 2½-inch diameter lens at 4 7/16 back focus was, according to the table, two 6½-inch condensers 14 inches from the aperture, the condensing lenses ⅞ inch apart. My crater is now 3 inches from the back condenser with a Preddy condenser mount, and, Brother Richardson, the result is that I will now put my picture up against anything I have ever seen. Cannot find the slightest discoloration in any part of it, which means that the illumination is perfectly even. Am operating in the only 10, 15 and 25 cent straight picture house in the city, except the Strand, and, believe me, I have to deliver the goods because my manager knows his business. Brother C. A. Dann of this city is in our local now. He joined a month ago and we find him to be a very nice gentleman. Incidentally, we have had a good, thorough house cleaning in our local, so good luck to you, Brother Richardson.

Comment, I think, is scarcely necessary. Up to date every report I have had from those who have tried the tables have been favorable, *except in cases where the equipment could not be made to meet the conditions.* It is now up to machine manufacturers to so change their equipment that the apex of the front condenser can be gotten 24 inches away from the film, and it is very much up to lens manufacturers to increase the diameter of their objectives. Good luck to the local. Maybe next summer I may find time to visit our Canadian brothers. I certainly would like to.

Diameter Too Small.

R. E. Wicker, Pinehurst, North Carolina, says:

> Am running a Power's Six A with an objective lens having a 1⅝ inch aperture. Distance from back plane of objective to aperture plate 3¾ inches. What condenser combination should I have? The tables published in the World did not cover this combination. Am projecting an 11 x 13 picture at 90 feet, using 110 volt current through a compensarc. At this writing have a 7½ condenser combination and get a fairly good light, but wish, if possible, to improve.

If you will remove your lens and place a sheet of white paper approximately where its back combination now is, noting the size of the light beam at that point, I think you will see what is wrong. The diameter of your lens is altogther too small. You should have one with not less than a 2 inch opening. Until you get a lens of larger diameter I cannot suggest any improvement. That table is, I think, *right;* and if the equipment is not right, *that is the fault of the equipment.* You can't make equipment that is totally wrong fit very well, no matter what you do. Get a lens of larger diameter is my advice, though you may have trouble following it. We will only get lenses of proper diameter when enough of you put up a *strenuous* kick and refuse to accept lens makers' word that their lenses are of proper diameter when they are **NOT.**

He Objects.

P. O. Gandrean, operator Casino theater, Burlington, Vermont, writes thusly with regard to the criticism of his projection, published October 30th:

> I have been employed at the same theater since, February 24, 1909, and am still on the job. My critic came in, I think, about 1911 and I gave him instructions on the projectors for something like two years. He very well knows that if our projection is poor we have the crowd, and are still doing business at the old stand. I have the old departments bound in volumes since 1909 (when it was the "Trouble Department"), and as for wages, why I am getting mine. If my friend, the critic, is a live wire he must be on short circuit. The other theater is a vaudeville house with 1,400 seating capacity, with pictures between the acts only—not really a picture house at all. I am awake at least a part of the time, since I read the World just as soon as it comes in, and keep them, too.

Brother Gandrean, after a careful examination of your letter and an examination of the facts you cite, while I may be in error, I believe you have just simply become a little careless. I don't think there is any doubt about your knowledge, but remember this: knowledge is of small value if we get careless and fail to apply it, and the fact that you are doing a good business in spite of faults in projection is no proof that the faults ought to be there. I am glad to see that you did not get angry and that you answered your critic like a man. A jolt of this kind often does us good. I get careless myself sometimes, and then some one lands a bump hard enough to rattle my teeth and I wake up from my doze and—mentally thank the bumper for having performed a genuine service.

Helped Him Very Much.

George Hoffstatter, St. Paul, Minneapolis, encloses forty cents for first and second set of questions and says:

> As soon as the new Handbook is out I want one. Am a regular reader of the World, and particularly of the projection department, which has helped me very much in my work. Am anchored to a Simplex machine sixty-six hours a week. Have been about six months at the machine and would like to have some of your visitors pass an opinion on my work. I would be curious to know how it would sound in print.

Well, if you served an apprenticeship and have studied, so that you have both the theory and the practice, and are careful to apply your knowledge, there is no reason in the world why it would not sound well. When I had been running a locomotive for six months I considered myself a pretty good engineer, and looking back now I can see I was too, though I was a very much better one a few years later.

Comment on Question No. 93.

John Solar, Watertown, New York, says:

> Noting your request for comment on third part of the answer to question 93, August 28th issue, why Friend Smith's diagram does not show the true action of rays passing through a condenser. Taking ray A, for example, which is a straight line, it is impossible to pass light through a lens, or condenser without refraction. (Not true, Brother Solar. If a ray is passed directly through the center of a lens it is not refracted. Brother Smith, however, shows ray A as a straight line, which is wrong. Under the conditions shown ray A would be refracted.—Ed). Brother Griffiths says: "I do not think that imperfections in a conderser, other than those which cause color to be projected to the spot on the aperture, would injure the definition of the picture on the screen. The direct result of imperfectly placed condensers would be a comparatively poor image of the crater at the aperture, and, incidentally an injury to the illumination on the screen, but not necessarily poor definition or focus at the screen." In my opinion, Friend Griffiths is right.
>
> I have made a diagram of a condenser ¼ inch out of square with the principal axis of the combination, and drawn the rays to the index of refraction for crown glass. In observing the figures, we see that the rays of the lower half of the lens are focused nearer the lens than are those of the upper half; also that spherical aberration is nearly corrected in the lower half. This seems strange, but if the laws of refraction are correct, then it must be true. However, in this case, the condition applies only to a small part of the lens. If we start at the extreme lower half of the condenser and swing around in an arc of 90 degrees in either direction, we arrive at a horizontal line through the plane of the condenser. In swinging through this arc, the rays gradually change direction until we arrive at the horizontal line, at which point the direction of the light is the same as if the lens were set square. It is evident from this that light passing through the lens near the horizontal line across the center of the condenser will only be slightly affected, and that in passing through near a perpendicular line through the center it will focus closer to the condenser in the lower half than in the upper half. The result is that in any position we may place the condenser combination with relation to the objective we have unequal angles from the aperture to back of objective. In other words, the diverging beam will be at a greater angle on one side than on the other, consequently there will be loss of illumination.

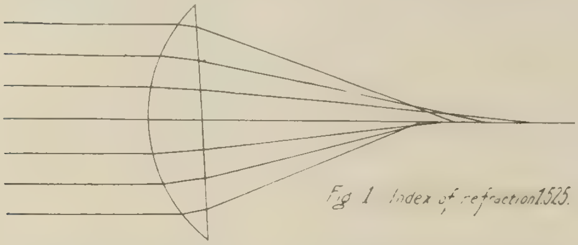


Fig 1 Index of refraction 1.525.

I do not see there would necessarily be a loss in illumination, Brother Solar. That there would be uneven illumination I grant you, but providing the objective receives the entire light cone there could, I think, be no loss. As to the rays focusing more closely to the lens in the lower half, why, that is but natural, since the angle is made greater by tilting the lens in the direction you have it. If it were tilted the other way the same thing would be true in reverse. I see no reason, however, why spherical aberration should be reduced. As a matter of fact I think it would be greater. However, don't let this fact escape your observation, viz., in tilting the lens you have not in the least altered the angle on the convex side, nor would you alter it if you tilted it still more. The only alteration is on the plano side, where it seems to me the action ought to be precisely the opposite to what you have it, since the upper half presents a greater angle and the lower a less angle than it would were the lens set perpendicular, always assuming that your lines are drawn precisely as per the index of refraction. These things, however, I think, are rather highly technical. Still, they serve a good purpose. It is well to know not only what happens if our condensing lenses are out of square with each other or if the front plane of the front lens be out of square with the aperture of the machine, and we cannot arrive at a complete understanding of such matters unless we also know the why and wherefore of the effect. Understand that I am *not* disputing your claims, but merely setting the matter forth as it *looks* it me.

My Comment.

W. C. Evans, Sherman, Texas, whose letter head contains a neat cut of a motiograph projector, and the statement, "Motion Picture Operator since 1906. Member Local 280, I. A. T. S. E." sends in some film faults and says:

> Here are a few of many of the bad patches I am compelled to cut out in order to be able to run my program. We are on circuit, receiving service from one of the Dallas, Texas, leading theaters, therefore I don't know whose fault it is, but let us have your comment, anyhow. Am also sending you a few broken carbon tips. Am using 220 D. C. and about 20 or 25 amperes at the arc with ⅝ cored carbon above and ½ inch solid below. Every time I strike an arc I lose my crater, and using another make of carbon, under the same conditions, they do not break off at all. What is your idea of the reason for this?
>
> In closing I wish you many happy hours, and send best regards to yourself and our department.

Why, as to the film faults, you should have sent the name of the theater from which you receive the service, and I would have promptly taken the matter up with same, and had the fault traced. The only comment I can make is that *circuit service is almost invariably bad service*, and it is a thing that ought not to be allowed at all. It is brought about through the combined cupidity of the theater manager and exchange. Film in bad condition is dangerous, both to the eyesight of the public, and from the fire hazard standpoint, and *circuit film is almost always in bad condition* before it gets back to the exchange, therefore it seems to me that it would not be at all outside the province of our public employes (officials) to prohibit films being used on circuit, obliging them to be sent back to the exchange for repairs from each theater.

As to the craters breaking off, why it is hard to name the cause. The Henrion (it was a long time ago, but I think that is the way it is spelled) used to do the same thing. They give a very white light, and aside from that single fault were excellent; but I stopped using them on account of that one thing. It is a mighty serious thing to have your crater break off right in its center. I would sugest that you stop using the offending carbons, and notify the importer of your reason for abandoning their use.

Must be Twenty-One Years Old.

Denver, Colorado, has an ordinance which went into effect September 1st, which provides that no license will be granted to an operator under the age of twenty-one. It is estimated that about one-third the Denver operators are under the age limit thus set up, and the question is raised as to whether these minors will or will not be affected. They have been operating, some of them, for a considerable time, but the ordinance apparently fails to take that circumstance into account.

It has long been the opinion of this department that the best interests of the industry, as a whole, would properly be served by refusing to license very young men as moving picture operators. However, we believe that most certainly those men who are, and have been working for some time as operators ought by all means to be exempt from the operation of the ordinance. The city of Denver cannot very well say that it was right, proper and safe to allow them to run a moving picture machine for an extended period, and now say it is not right, proper and safe to license them, particularly in view of the fact that they are now at least somewhat older than when they were permitted to work. This is a hard question, I know. It must be conceded that in this day and age young men are being forced out into the world to earn their own living at tender years, but motion picture operating at its best (and that is the only way we can consider it) calls for a great deal of painstaking care, good judgment and knowledge in several directions—more, I believe, than we can fairly assume very young men to be in possession of.

If a two years' apprenticeship was required, as it ought to be required, a young man cauld start at nineteen and receive his license when he was twenty-one. However, a two years' apprenticeship presumes a high class workman, and I am afraid such an apprenticeship will never be brought about until such time as the managers themselves have come into a more thorough understanding of the responsibility they owe to the public, and the industry as a whole. It may perhaps be contended that whereas there should be a minimum age limit, still 21 is too high. Well, who shall say where the limit ought to be fixed? I think but few disinterested persons would contend that it ought to be as low as 16 or even 17. I doubt if any large number would contend for 18 or even 19, but perhaps 21 does seem a little stiff. I would like to hear from operators and managers on this point, but operators writing on this point should give their ages.

Jack Knife Set.

B. H. Yeo, Montague, Prince Edwards Island, says:

> Am using two rheostats in multiple on 125-cycle current. During the first part of show the light is fair, but toward the last there is a dividing line on the curtain. Set carbons as for D. C., but could not get a brilliant light. Am running on jack knife set. The carbons seem to burn the right shape, but the cone burns ¼ inch up in carbon, which spoils the crater. Can you help me out in the problem?

The only way I can help you out is to advise you to set your carbons as per Fig. 101, page 211 of the Handbook, or as per Fig. 99, page 210, but I don't even advise the Fig. 99 set. The jack knife set gives you a higher c.p. per ampere, *but* it cannot be depended upon for even illumination. I would suggest that it will pay you better to get a good, low voltage transformer (economizer, inductor, compensarc, etc.) rather than to take alternating current through rheostats, and that you then use 60 amperes with the D. C. carbon set.

State Examination.

A. D. Hotaling, Orlando, Florida, says:

> I have been a reader of the world, and a student of the department for four years, though this is my first "offense." The department is certainly a great help to operators who take pride in producing results on the screen. On January 1, 1916, there is to be a state examination for all moving picture operators in Florida. I am sure it will be a great help to all who have applied themselves to the study of their profession.

Yes, provided, always, that the examination is a real one, as let us hope it will in this case be. Glad to know you approve our more or less humble efforts. Will try to continue to deserve your approval in future. Come again when the spirit moves.

Champion Small-Town.

C. Plambeck, Dorchester, Ia., says:

> I enjoy reading the World very much, particularly the projection department. Have your Handbook and have improved projection in my theater from or through pointers or information taken from both the book and department. And now I am in trouble. Have a Power's Six machine with a Power's Six or "Perfect" arc lamp, using 5/8 inch cored carbons above and ½-inch solid below—Electra carbons. I have trouble in keeping a white spot; the circle soon dies down, or diminishes in size, or the spot becomes oval in shape. Have to keep feeding the carbons all the time. Might say I feed them together every three or four minutes anyway. If I do not the spot becomes dim or small in size. Get my current from a 60-volt D. C. plant located in the building which can develop 50 amperes at 80 volts if necessary. Can you give me a clue as to what is wrong? I see you even print items with regard to picture theaters being run in small towns. Have you on record a smaller one than this, which supports a permanent moving picture theater? The population of Dorchester is about 125. I run two shows a week—occasionally three. General Film service, and expect to run features once or twice a month, beginning with this month. Seating capacity 160.

Really, old man, I had to laugh when I read your statement that you had to "feed the carbons every three or four minutes." My dear sir when I was operating I venture the assertion that I fed my carbons oftener than once every sixty seconds. You cannot get good, even illumination and allow the length of your arc to vary much. From what you say I think your main trouble is that you don't feed the carbons often enough. *You should stay right there by the machine and feed your carbons often and just a little at the time.* It is also quite possible that the voltage varies considerably. In fact I presume that in all human probability voltage fluctuation constitutes a part of your trouble. In order to get continuously good light you must have steady voltage. In a part of your letter you speak of "cutting in and cutting out 15 ohms resistance." Why, if you cut in 15 ohms resistance you would have to have 300 volts pressure in order to get 20 amperes. You evidently have made the mistake of supposing that each contact on your rheostat represents a certain number of ohms, whereas each contact actually represents one or more coils or grids, which would offer a fraction of an ohm resistance. No, I do not know of any town of less than 125 population supporting a theater. I guess you are in a class all by your lonesome in that particular respect.

"Daylight" Screen.

Nat I. Brown, director of sales of the Minusa Cine Products Company, St. Louis, Mo., says:

> Just finished very careful reading of the projection department of Nov. 6 issue. Notice the article on "Daylight" screens, and to show you how strong we are "for" your statements, we enclose herewith one of our catalogs showing our method of advertising "Daylight" screens. There have been more than 15,000 of these catalogs put in circulation among our dealers throughout the United States and Canada. We also have carried similar mention in a number of other advertising booklets. We wish to congratulate you on the stand you have taken on this matter, and to assure you that it meets with our hearty approval.

Now, the editor does not wish to get into a scrap with the screen manufacturers. He simply objects to the use of the term "daylight" in connection with screens, in view of the fact that, when it comes right down to rock bottom, there is, as previously pointed out, no such thing on the market. The term is simply misleading. Somebody started to advertise daylight screens, and at that stage of the game the advertiser was probably honest; he really thought he had that kind of article, but we understand better now, and know there is no such thing as a practical daylight screen, meaning by "practical" a screen which can be used for theatrical performances. We, therefore, object to the use of the misleading word, and are much pleased that the Minusa Company has, in their catalogue, taken the same stand. We trust other screen manufacturers will fall in line.

From Grand Rapids.

John Vander Mate, Grand Rapids, Mich., writes:

> A word from Grand Rapids to let you know we are still on the map. I am a member of Local 291, I. A. T. S. E., and proud of it. We are 100 per cent. organized, and I believe we may say that projection is good in all the houses, even in the suburbs; however, it is, of course, always subject to improvement. I am the owner of the Handbook and the Hawkins Electrical Guide; also a reader of the department, into which this is my first attempt to break. Hope I am welcome. The new Strand theater, of which I am chief operator, opened Sept. 18, 1915, and has the most modern operating room I have ever worked in, or for that matter have ever seen. It has hot and cold water and everything to make the operator comfortable. In closing I wish you success in every way. Am looking for the new edition of the Handbook.

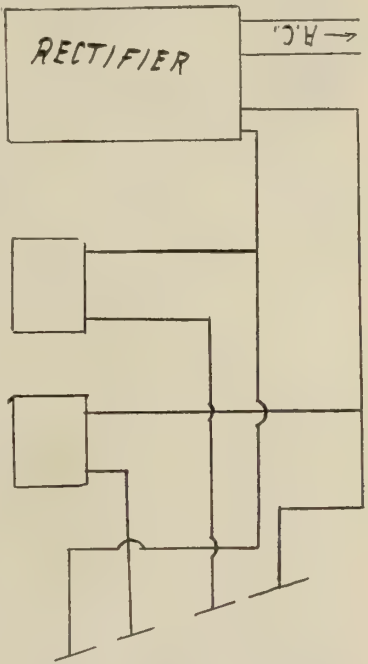
Well, you won't have to look so very much longer I think. We hope to have it out before Christmas, but——! Anyway I have now turned in all the manuscript and am reading proofs to beat the band—*some* job. That is the kind of report I like to get from a town. My compliments to the members of 291. Let the good work go on. Certainly you are welcome. The latch-string is always on the outside for our friends—and enemies, too, for that matter.

Has His Burglar Tools.

San Francisco, California writes:

> Have just received my set of burglar's tools, and am going to try to break into the department. Have been a reader of the World for the last five years and have been working in this city since 1908. Find enclosed wiring of my stereopticon. Am using 18 amperes at each lamp (ammeter test), and have cut out all but one grid of each rheostat (Powers). Have been using the lamps for the past eight months, and they work fine.

I see no reason in the world why you should not use a rectifier on two lamps wired the way you have it, because, in effect, you simply connect each lamp to the D. C. side of the rectifier, with one grid of resistance in series therewith, thus, to all intents and purposes splitting the rectifier D. C. output into two separate circuits. The wiring is shown in the drawing. I am glad to hear from San Francisco. I have been deeply disappointed in the attitude of the local there. I had believed it to be composed of high-class, broad gauge men. Well, I'm afraid that view is subject to some modification, though I am very reluctant to accept that conclusion. At any rate I do know positively that at least a considerable proportion of the membership are not traveling via the narrow gauge track.



Lens Diameters.

The recent experiments have brought out the fact that objective lens diameter is an exceedingly important thing, and one to which entirely too little consideration has been given in the past. In the light of present knowledge it is not too much to say that *insuffcent objective lens diameter is costing the exhibitors of America hundreds of thousands of dollars annually in wasted light, which means in other words, wasted power.*

It is not so easy, however, to suggest the best remedy for this condition of affairs. The nearest thing I could see to a solution at the time the light ray experiments were printed, was that the diameter of the lens be one-half its E. F. up to 5 inches E. F. and 2½ inches for all lenses above 5 inches. This, however, it seems to me, while a possible solution, still is likely to breed confusion. In considering this matter, while it might add somewhat to the cost, and while it is possibly for manufacturing reasons impractical, still if it can be done, a really good solution would be to *make all motion picture objective lenses with a 2½ inch opening and supply them with an Iris or other diaphragms, by means of which the operator could stop the lens diameter down to fit local conditions.*

This would have the advantage that it would allow machine manufacturers to provide for a standard lens mount. I would welcome discussion on this point. It is one of very great importance in which both managers and operators are vitally interested.

It is exceedingly difficult to get lens manufacturers to make any improvement of any kind whatsoever, but if we can decide on what is needed I believe we can get it, therefore let us get our heads together, and between us all I think we can come to the right conclusion, and in the end secure what is needed.

Information Wanted.

Claremore, Oklahoma, issues a requisition for the following information:

> I have two spots at the aperture and, as a result, a ghost on the screen. My condensers are 6½ and 7½, taking current through a Fort Wayne Compensarc-Simplex lamp. Have tried to eliminate the double spot and ghost by moving the condensers back and forth, using lenses of different focal length, but it did no good.

In the first place, Claremont, by all means use at least 40, and preferably 60 amperes. Use two 5/8 inch cored carbons, and set them the same as you would for D. C. (See page 209 of the Handbook); then try giving your lamp a greater angle. This combination should straighten you. The double spot is probably largely due to your lamp not having sufficient angle. You are getting light from both the upper and lower crater, and it is exceedingly difficult to superimpose the two crater images thus formed exactly over, or upon each other. As to your lenses, I would recommend that you match your optical system in accordance with Table No. 1, Oct. 16 issue.

Motion Picture Photography*

Conducted by **CARL LOUIS GREGORY**

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

More Static Trouble.

J. F. Reed, Mgr. Connecticut Film Mfg. Co., New Haven, Conn., writes:

> The article in your issue of October 9th headed "Elimination of Static," was read with much interest by the writer, as our camera men use brass handles, but are still troubled with static and I would like to ask George W. Lawrence, through your department, if he uses a metal tripod.
>
> I always understood that the reason for using a metal handle was to ground the electricity which was generated by a camera while in motion. Our experience has been that we have more static when we use a brass handle than when we were using a wooden handle and pictures were being taken absolutely under the same conditions.
>
> Our camera men are using Prestwich cameras, and most of our work is done out of doors.
>
> I am enclosing herewith a piece of negative which shows the particular form of static which we get on our films while using a brass handle, also a piece of negative which shows the static we get when using a wooden handle; both pieces of negative were exposed by the same camera.
>
> Can any one offer any explaination of the different results obtained by Mr. Lawrence, and ourselves?

Static is without doubt, one of the worst and hardest things that a cameraman has to buck up against. I am going to confess right at the start that I do not know how to avoid it absolutely, although I have tried many of the remedies that have been suggested for its elimination.

The man who can discover or invent a sure-fire method for avoiding static can win a fortune and the undying gratitude of a host of cameramen and manufacturers.

Of course we all know that static is caused by high tension electrical discharges generated by the friction of the moving film against itself or some substance with which it comes in contact. Cold and dryness seem to be favorable conditions for the production of these discharges; for that reason many camera men have devised various means of heating and moistening the air inside their cameras. Some place a sponge cup with a wet sponge inside the camera and various chemicals, like glycerine, alcohol, ether, acetone, tetra-ethyl chloride, amyl acetate, etc., have been recommended for lessening the vapor tension inside the camera. Some cover the pressure plate with felt or other fabric which they keep moistened with water or various chemicals, but while some of these devices have proven useful to a certain extent, none of them have proven specific.

A pad which engages the perforated edges of the film and kept lubricated with three-in-one oil is used with considerable success by one studio.

They claim that the small amount of oil absorbed by the edges of the film is not enough to interfere with the development of the image and that the lubrication of the film reduces the friction which causes static.

In many cases static markings have been made on the film in one way or another before it is placed in the camera. I have seen static in positive film, which is not nearly so sensitive to electrical discharges as negative stock, so bad that it could not be used. Both negative and positive stock are liable to show static markings caused in rewinding or in perforating and, with positive, in printing. It is a very good plan when static troubles are encountered to take off pieces of different rolls, before each operation which might possibly cause static, being sure to mark each piece and the roll from which it comes for easy identification and then develop all the pieces together on the same rack without exposing to the light. In this way the cause can generally be located and, by raising the temperature and humidity in the room where the trouble occurs or taking more time and care in rewinding according to the source of trouble, eliminate it.

Many different ways of heating the camera have been devised. Hot bricks, soapstone foot warmers, hot water bottles, Japanese pocket stoves, alcohol heaters, etc., have been used inside and outside the camera and in the camera case. Resistance coils connected with storage batteries, small battery lamps in light, tight metal cases, hot water coils heated from outside the camera with alcohol, oil, gasoline and prestolite tanks have been used. Padded felt and wooden cases have been made to envelop cameras with only the lens and handle and view finder visible so that the camera might be operated while still wrapped in its snug overcoat.

Some have maintained that static is caused by uneven temperature; that is, that it did not matter how cold or dry it was, that if the camera were of an even temperature in every part that there would be no static. An operator at Saranac Lake in the coldest part of the winter claimed to have gotten away from old static by always leaving his camera and loaded retorts for the next day in an unheated outhouse so that they were thoroughly chilled when he went to work the next day.

Others place their film rolled as loosely as possible in some sort of a humidor to get it moist before using when they have static trouble.

Numerous ways of dissipating the electricity have been tried, such as the metal handle recommended by Brother Lawrence for allowing it to escape to the earth, via the body. Metal tripods, grounding wires and chains from the camera or tripod head to a metal stake stuck in the grounds, static machine collectors, such as metal brushes, amalgam pads, tinseled retort mouths, etc., have all been tried without marked success.

All of the foregoing is by no means indicative that precautions should not be taken to avoid static, on the contrary, every possible reasonable precaution should be taken. Keeping the interior of the camera warm and of a certain degree of humidity will undoubtedly reduce static to a minimum and by using X back or so-called non-static stock, static can be reduced to a very small percentage.

Mr. Reed sends two samples—one taken with a wooden handle and one taken with a brass handle. The one taken with the wooden handle has markings of an irregular character, such as might be caused by cinching or tightening a roll or by rewinding rapidly, still there seems to be a recurrent pattern as near as I can make out from the short strip of four pictures. The one taken with the brass handle is plainly recurrent in every frame, showing that the discharge or spark takes place on the film somewhere in the gate between the loops.

You can therefore probably remedy this form of static by changing your gate fittings. Remove all the cloth fittings and replace with polished metal.

Lens Flare.

A Middle West cameraman is having trouble with his lens.

> I would like to have you advise me through the columns of your well-known publication, in regard to a peculiar flare or haze in motion picture negatives taken with my 50 mm. Carl Zeiss original lens, used on my Williamson Camera. The lens is mounted in the regular Williamson rack and pinion mounting and sets back at least 2½ inches from front of mount, which should give ample sun shade. Please find enclosed piece of negative containing this peculiar defect which should give you a better idea of the trouble. There is nothing in the focusing tube behind the exposure window to cause reflection that I am able to discover, in fact, the proposition has got me guessing. In taking pictures of any object where there is a strong light above them there seems to be a light streak in the dark edge of the building or any other like object.
>
> I seem to be unable to get the usual amount of depth of focus in my pictures of late; always keep the lens as clean as possible and even when stopped down to the lowest stop with lens racked in as far as possible and lens barrel back as far as it will go in the jacket, I find that in some cases the picture seems to be out of focus on the objects about 100 yards from the camera. My idea of this is the atmospheric conditions present, cause this out of focus effect, but would like to have your reliable suggestions and advise me on this matter.

He sends a sample of film which shows a very bad halation from the high lights of the picture. As his lens is protected from extraneous light by the hood and a Carl Zeiss Tessar—is generally very free from halation of this kind it is evident that there is something on the lens glass which is causing this diffusion. The most likely explanation is that several little drops of oil have been thrown upon the back of the lens by the camera movement and being nearly transparent and invisible have not been noticed. If this is not the cause look for checking or discoloration of the Canada balsam with which the lens cells are cemented together. I think, without doubt, the trouble lies in some almost invisible foreign substance like grease or oil somewhere on the lens glasses.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

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Edna May to Act for Vitagraph

Former Comic Opera Favorite to Work in One Picture for Benefit of Red Cross.

EDNA MAY, former comic opera favorite of two continents, the wife of a wealthy New Yorker, and one of the most beautiful women in the world, is to appear in motion pictures. She has made a contract with the Vitagraph Company calling for her appearance in a single feature film, for which, according to the statement of the company, she is to receive $100,000.

Financial gain was not the motive that lured Miss May from the privacy of her married life. The entire amount will be turned over to the Red Cross and other worthy charities in which she is interested. Well remembered and loved as "The Belle of New York," at the Casino theater, New York, several years ago, Miss May, since her marriage in June, 1907, has been out of the limelight's glare.

It was due to the efforts of Albert E. Smith, treasurer of the Vitagraph, that she agreed to pose in motion pictures. Both he and Commodore J. Stuart Blackton had met Miss May socially, and her rare type of beauty woke them to an immediate realization of the possibilities of using her in scenes for their company They.pleaded along charitable lines, and won out thereby.

Edna May.

"Now that I have promised to appear in the picture," said Miss May yesterday, at her Fifth avenue residence, "I am anxious to begin. Of course, the Vitagraph Company has already photographed me in some tests, and Mr. Smith assures me that I come up to his most optimistic expectations. I want to feel that the results will be well worth while, especially since I am to act in but one picture."

Mr. Smith is equally enthusiastic over the test film that has been taken and is certain the Edna May film will be a photoplay classic. The subject in which she is to appear has not yet been announced.

Few actresses reached the heights of popularity, both in America and abroad, that Miss May attained as Violet Gray in the comic opera, "The Belle of New York." Following "The Belle of New York," she starred in "The Casino Girl," "An American Beauty," "The School Girl," "The Catch of the Season" and other operatic successes both here and in London. In January, 1907, Miss May created the title role in a new comic opera, "Nellie Neil," at the Aldwych theater, London, and won new honors.

Miss May was born in Syracuse, N. Y., and at the age of seven appeared in a production of "Pinafore" in that city. Her first appearance in New York was as Clairette in that operetta, "Santa Maria," then showing at Hammerstein's. She played in Hoyt's "A Contented Woman" for a season and was then selected by Lederer for "The Belle of New York."

KLEINE FINISHES MAX MARCIN'S STORY.

"The Law of Blood," Max Marcin's story, written as a starring vehicle for Miss Alma Hanlon, was given its finishing touches at the Kleine studios last week. Scenario authorities claim "The Law of Blood" an extremely able dramatic offering, charged with many situations of great power. In it Miss Hanlon has been given numerous opportunities and has risen to the occasion splendidly. She will be seen in three distinct roles in "The Law of Blood"—a youthful mother, a child of fourteen and a young woman of twenty-two, parts which her own youth permits her to portray convincingly.

Arthur Hoops, who won many plaudits as the result of his work in "The Danger Signal," is co-star with Miss Hanlon in "The Law of Blood." The subject is scheduled for release through the Kleine-Edison Feature Service.

Roland E. Blaisdell Marries

Treasurer and Part Owner of the Queen City Film Corporation of Buffalo Takes a Wife, Gertrude J. Stokes, of Hamburg, N. Y.

THE Moving Picture World has received an announcement in the mail that reads like this: "Mr. and Mrs. A. H. Stokes announce the marriage of their daughter, Gertrude J., to Mr. Roland E. Blaisdell on Wednesday, November the twenty-fourth, nineteen hundred and fifteen, Hamburg."

Mr. Blaisdell is well known in film circles in both New York City and Buffalo. He is a member of the New York Screen Club and has recently gone into the Queen City Film Corporation as partner in the business and treasurer. He is a well liked young man and a son of George Blaisdell of the Moving Picture World staff. We all extend to Roland and his bride the best wishes and much happiness.

Mr. and Mrs. Blaisdell spent their honeymoon in New York City.

METRO BOOSTERS EAT AGAIN.

The Metro Boosters' Club released another weekly food feature at Healy's gustable projecting room Tuesday night, November 23, in which thirty-five of the liveliest members of the Metro family appeared. The principal interior set used was the Jungle Room, where a practical grill was operated by emotional chefs and waiters, who dispensed real beefsteak and other things. Richard A. Rowland and Joseph Engel were the directors of the gripping feature production, which teemed with action, and ran for five hours straight, without a cold screen.

Mr. Engel furnished the copy of the spoken inserts and captions, introducing the principals as they appeared. With a shout of "Lights!" from Mr. Engel, B. A. Rolfe flashed his ump-teenth carat diamond ring, and the battery of cameras started to click. If any criticism could be made at all, the story of the food feature did not contain suspense. But what it lacked in suspense it more than offset with continuity and thrilling moments. Every member of the all star Metro cast was provided with an adequate role and met the occasion with the proper tempo.

"THE BIRTH OF A NATION" AT THE LIBERTY.

Even with extra morning matinees, "The Birth of a Nation" was unable to take care of the belated patrons anxious to see D. W. Griffith's great spectacle at the Liberty theater the past week. Owing to this unusual demand and the piling up of thousands of mail orders from out-of-town patrons, the engagement of this record-breaking attraction has been extended for a limited period. The run will be maintained at the Liberty with matinees daily, the same as heretofore. The management had hoped to terminate the run on Saturday, but when it was found that the house was practically sold out for every performance the latter half of the week and numerous patrons were unable to make reservations, hurried arrangements were made with Messrs. Klaw & Erlanger to remain in the Liberty theater for an indefinite period.

CALL FOR BALTIMORE MEETING.

The Exhibitors' League of Maryland will on November 30 hold their first big meeting of the fall season at the Hotel Raleigh in Baltimore. Our National President, Fred J. Herrington, will address this meeting, and we have invited all the exchange and accessory men together with the exhibitors from all over the State of Maryland. A liberal luncheon will be served, and it is also arranged for several good entertaining vaudeville acts.

The object of this meeting might be termed a general "Get-Together Meeting" in which both the exhibitors and exchange men will discuss in general the conditions existing throughout the entire State.

J. HOWARD BENNETT,
Vice-Pres. M. P. E. L. of A.

MUTUAL TOOK ARMY-NAVY GAME.

Exclusive motion pictures of the great Army-Navy annual gridiron contest, played at the Polo Grounds, N. Y., on Saturday, November 27, taken under the auspices of the Mutual Film Corporation, will be released to the public December 9 in the regular Mutual program.

Chicago News Letter

By JAS. S. McQUADE.

Graft Charges in Chicago

Latest Troubles of "The Birth of a Nation" Involved in an Alleged Offer to Dispose of the Minor Embargo for $6,000.

THE Chicago City Hall has been fairly sizzling during the past week over the charge that a demand for $6,000 was made by a "fixer" on the managers of "The Birth of a Nation," for which in return the city officials, who were opposing in the courts the Epoch Producing Corporation's efforts to secure permission to show the pictures to minors, would be called off.

George Bowles, Chicago manager of "The Birth of a Nation," at the Colonial, was first approached in the office of the theater and declined to pay the money, though the "fixer" stated that if the money was not paid the show would probably be closed. Manager Bowles then notified J. J. McCarthy, general manager of the Epoch Producing Corporation in New York City, who came on to sift the matter. Mr. McCarthy and Mr. Bowles had a meeting with the same "fixer" at the Hotel Sherman, where the demand was renewed and again refused.

Mr. McCarthy has declared the "fixer" stated that "no money need be paid until the job was done," and Mr. Bowles has given out that the "fixer" was willing to arrange it so that the amount could be paid in installments, if there was any objection to having the lump sum appear in one item on the books at the Colonial office. Mr. Bowles has also stated that the "fixer" who approached him was not a city official, and that he has no proof that the "fixer" had the power to do what he said he could do.

Messrs. McCarthy and Bowles have made a careful record of every conversation with the "fixer" on the subject, and have sworn to their accuracy before a notary public and have also the depositions of witnesses.

The preceding paragraphs touch on only one attempted holdup. The sequel reveals what appears to be a plot to force the Epoch Producing Corporation to sell the state rights of "The Birth of a Nation" for the states of Illinois, Indiana and Iowa at a ridiculously low figure. A representative of the group in charge of this scheme, it is said, informed Messrs. McCarthy and Bowles to this effect: "You can't do business in Chicago, but we can, and will, take the Chicago rights off your hands." The representative continued details regarding his offer, and when he was given a flat refusal by the Epoch Producing Corporation's managers made the threat: "Well, you fellows can't get by in Chicago. We could fix up things with the administration, but you can't. You'd better sell out or they will close your doors."

The representative of this alleged group or syndicate informed Messrs. McCarthy and Bowles that its members included a prominent state politician, a purchasing agent of a large Chicago company and a business man well known in Chicago theatrical circles. It later developed that the names of Governor Dunne, George H. Baird, purchasing agent of the Pullman Company, and A. M. Gollos, president of the Photoplay Releasing Company, were mentioned in the rumors that spread over the city.

On being advised of the rumor, Governor Dunne replied emphatically: "I have had not one single thing to do with it, directly or indirectly. I never heard of the plan. It never was put up to me or hinted at to me. I do not know Mr. Baird, that I now recall, or the other gentlemen you name."

George H. Baird, being asked what he had to do with the proposition, said:

"Sometime ago, in the summer it was, Mr. Gollos came to me with a business proposition regarding the film. He said he would suggest that we buy the state rights in Illinois and nearby states, saying he thought he could get this for about $40,000. His idea was that if we couldn't get this we could get it on a percentage basis through the company of which he is head. He wanted particularly, he told me, to get the booking privileges.

"I did not have the money to put into the scheme, and told him so. That was the end of the matter so far as I was concerned. I regarded it as a good business venture, because the film was attracting large houses.

"Nothing was said about meeting trouble in the courts. In fact, I had read about the injunction matter and, seeing that the show ran right along, assumed, of course, the troubles had ended. Mr. Gollos, so far as I know, had nothing to do with any attempt to satisfy any courts; at least, no such suggestion ever was made to me."

In connection with Mr. Baird's statement Lou M. Houseman, well known as sporting editor of the old Inter-Ocean, also in theatrical and business circles in this city, and also at one time associated with A. M. Gollos in the "Sarah Bernhardt at Home" films, stated:

"Mr. Baird is correct. He knew nothing of the deal from other than a perfectly legitimate angle. He thought that the rights for the picture were for sale as to certain states.

"He did not know that Manager McCarthy of the Epoch company had told George Bowles and me he would rather take the reels into the middle of a ten-acre lot and touch a match to them than to sell them to Gollos under the pressure which Gollos claimed to be able to exert."

Replying to the rumor connecting him with the attempted state rights deal, A. M. Gollos said that he knew nothing about the plan and never spoke to anyone in Chicago about it, the latter part of his statement conflicting with that made by Mr. Baird.

In answer to the Houseman statement Mr. Gollos replied:

"Within three days after "The Birth of a Nation" had its inception at the Illinois theater I was approached by Lou Houseman and told that I could 'purchase the state rights for $75,000.' This was the first intimation I had had that the film was for sale and the first time that I had heard any price named. I was well aware that the picture would be a money-maker, but both I and my partner, whose name I do not care to disclose at this time, felt that the price mentioned was too high.

"A short time afterward I met J. J. McCarthy, the New York manager for the Epoch Film Company, at the Illinois theater, and he said that the film could be had for $75,000. I still paid little attention to the matter, but following a conference with my partner we decided to make a bid for the picture, and set the figure that we were willing to pay at $60,000. Of this amount, $45,000 was to be for the Illinois rights, including the city of Chicago, after the picture completed its run at the Colonial theater. The balance of $15,000 was our offer for the rights in the state of Iowa."

Mr. Gollos afterwards went to New York twice to try and arrange with H. E. Aitken, president of the Epoch Producing Corporation, for the purchase of the rights to Illinois and Iowa, but failed, Mr. Aitken asserting that he had nothing to sell.

J. J. McCarthy in an interview given in New York City said concerning the Houseman and Gollos controversy:

"I have made half a dozen trips to Chicago during the last six months and I have talked with a number of men regarding letting the rights for "The Birth of a Nation" film.

"I believe Mr. Houseman and myself talked over the matter. However, I do not remember the details of our conversation. As I stated, so many discussions were under way that I cannot recall all of them.

"I do not remember the specific $40,000 mentioned. I do not believe they are the figures entering into my conversation with Mr. Houseman. I cannot remember the dates of my conversations with Mr. Houseman, nor can I remember any further details offhand.

"I do not believe the name of A. M. Gollos entered into the conversation. I do not know Mr. Gollos, nor have I heard of him as far as I can remember before today."

The last paragraph flatly contradicts the Houseman statement regarding Mr. McCarthy's reference to Mr. Gollos. The latter has prepared a suit against Mr. Houseman for the recovery of money alleged to have been lost by him through his connection with Houseman in the Sarah Bernhardt films.

State's Attorney Hoyne has announced that he is ready to go ahead with an investigation, as soon as evidence is given him of any attempted holdup or graft in this matter.

Richard S. Folsom, who was the Corporation Counsel who directed the city's contest against the showing of "The Birth of a Nation" states that he does not know either Mr. McCarthy or Mr. Bowles, and that no one has ever come to see him, either in their behalf or to ask for a halting of the suits. "At no time did any 'fixer' come to me, and if my name or that of anyone in my office was used it was without my knowledge. The case is still in the courts and is being fought just as bitterly as in the start."

Manager Bowles has directed attention to the excessive requests for free tickets to "The Birth of a Nation" by politicians and City Hall officials.

"We must have given away to politicians and their friends more than $20,000 worth of tickets," says Mr. Bowles. "Major Funkhouser is the only one in the City Hall asking for seats who paid for them. I still have scores of letters in my files which show how we had to take care of city officials."

"The Girl and the Game" Serial.

Samuel S. Hutchinson, president of the American Film Manufacturing Company, arrived in the city Saturday, November 20, making a short stay at Salt Lake City on the way.

He announced that the new serial, "The Girl and the Game," in which Helen Holmes will be featured, will shortly be launched by the Signal Film Corporation and released through the Mutual Film Corporation. James P. McGowan has been appointed director, and the production will be made in Los Angeles. Frank Hamilton Spearman is the author of the story. He is well known as a writer of railroad stories, and as "The Girl and the Game" will abound in thrilling scenes on the rail Mr. Spearman is particularly fitted to invest them with a realism and atmosphere that will appeal to the spectator, be he trained railroad man or ordinary citizen.

Mr. Spearman will write his story of the serial for newspaper publicity, after being present during the production of the various scenes and incidents. By this means the newspaper story and the story told in the pictures will harmonize, thus preventing confusion in the minds of those who read the written story and afterwards view the pictures.

The plan adopted in the production of "The Diamond from the Sky" will be followed in the matter of the number of reels in each release, and in the use of the word "Chapter" instead of "Part" for each release. There will be fifteen chapters in the serial and each chapter will contain two reels.

The first release will be made on Monday, December 27, and the first chapter of the written story will appear in the Chicago Herald, the Chicago Evening Journal and the Chicago Evening Post in due time for Chicago patrons to familiarize themselves with the characters and the opening events.

Mr. Hutchinson left for New York Tuesday evening, November 23, and on his return will remain in Chicago for the Christmas and New Year holidays.

Big Success of the Theatrical Hospital Benefit Association's Ball.

The Theatrical Hospital Benefit Association's ball at the Second Regiment Armory, Saturday night, November 20, developed pretty much into a moving picture affair, inasmuch as the chief attractions of the evening were Francis X. Bushman and Beverly Bayne, of the Metro program.

One of the leading spirits of the ball was Alfred Hamburger, head of the Alfred Hamburger Enterprises, and the chief attractions were furnished by Arthur H. Spiegel, M. H. Spiegel and S. J. Spiegel, of the Equitable Motion Picture Corporation, who also put up a beautiful silver loving cup for the best dancers of the evening, which, by the way, went to Mr. Barber King and Miss Mildred Brown. Frank Powell, director of the Equitable, presented the cup.

Mr. Spiegel also was responsible for issuing a publication which appeared about midnight, giving a complete report of the ball. The name of this publication was the "Equitable World" and it gave full information about the ball, its reasons, effect and success. The publication made a big hit when it appeared.

The only real spirited bidding on the doll which was auctioned for charity was between M. J. Spiegel of the Equitable Motion Picture Corporation and Mr. Bushman, the former bidding it in at $130.

The Equitable and World Film booth was one of the centers of attraction, because of the fact that registrations were accepted for entrance into the contest, by means of which the World Film Corporation will select several girls from various parts of the country to appear in moving pictures, and to become stars if they have sufficient ability.

Chicago Film Brevities.

Walter W. Evans, Jr., traveling representative of the Precision Machine Company (Simplex), came into the city Saturday, November 20, after a long trip through the Middle West and as far south as Oklahoma City. Mr. Evans visited, in order, during this trip, Pittsburgh, Columbus, Cleveland, Cincinnati, St. Louis, Oklahoma City, Colorado Springs, Denver, Omaha and Kansas City. He reported that conditions in the supply line were very good, and especially so in Pittsburgh, Kansas City, St. Louis and Denver. The exhibitors in these cities also were showing to fine business. In Kansas City and Denver, exhibitors were using features chiefly. The exhibitors in the latter city have finally broken away from the five-cent admission, which is now charged for matinees, ten cents being the charge at night, for programs of from five to six reels. Mr. Evans informed me that Oklahoma City is booming just now, not only in moving picture circles, but in all-around business. McCall and Robertson, of Cushing, Okla., are building a new picture theater in Oklahoma City at a cost of $80,000. This will be the largest house on the chain of moving picture theaters owned by these gentlemen. They expect to have the new house ready for opening about the middle of February. Mr. Robertson is president of the Farmers' Bank at Cushing and is well known throughout the state as an able financier and business man. The admission prices in the state of Oklahoma in moving picture theaters, generally, is ten cents. Mr. Evans will make Chicago his business headquarters after January 1, 1916, and will travel from it as a center.

* * *

Frank L. Hough, manager of the Kleine Optical Company, Chicago, visited St. Louis Friday, November 19. He was invited to the Rothapfel banquet given that evening at Lipp's restaurant. A large and enthusiastic gathering of exhibitors, exchangemen and film representatives was present.

* * *

Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, this city, has given me the pleasant news that at the termination of the company's fiscal year just ended a special forty per cent. cash dividend was declared. This was in addition to the one per cent. dividend which was declared regularly every month throughout the year. The figures require no comment, and hearty congratulations are extended the able general manager of this growing concern.

* * *

Harold P. Brown, director of the Northwest Weekly Service, Minneapolis, writes me that the recent accident at the Wisconsin-Minnesota football game at Madison, Wis., happened squarely before the lens of Cameraman Fred C. Place, who had the good fortune at the time to be grinding on a line plunge of Pudge Wyman of the Gopher team. Fully fifteen hundred people were banked up in a cheering mass on the bleachers when Wyman hurled himself into the midst of the clashing grid warriors. At the tensest moment the background of human faces suddenly broke at the left, with a V-shaped opening against the sky. The V widened. The right arm quickly stretched out and settled down, leveling the mass of humanity to the ground, while the left arm crumpled back for a short distance. William A. Lochren, president of the Weekly, was near the cameraman at the time of the accident and has written the titles so that the spectator is given the full dramatic effect of the scene. Cameraman Place was so close to the bleachers that he found it necessary to panorama in order to follow the progress of the sinking bleachers.

* * *

Chicago has been all agog for several weeks past over the escapades of old Captain George Wellington Streeter, a squatter for many years past on new made ground near Lake Michigan, which was formerly a tract of shifting sand. Captain Streeter claims that, owing to his squatter rights, his property is outside the jurisdiction of Chicago and of the state of Illinois and that he is answerable only to the federal authorities for his action. When Chicago saloons were recently ordered closed on Sundays, Captain Streeter ignored the order, and persisted in dealing out intoxicating beverages to the hundreds that gathered at the Streeterville home. One Sunday, recently, the Chicago police made an exciting raid on the Streeter premises, and the Captain and his wife and other trusties tried to hold them up with shotguns, rifles and other weapons, the result being that the Captain and his force were badly man-handled. Moving pictures of the raid were taken by a cameraman of the

Hearst-Selig News Pictorial, and appear in No. 93 of that series.

* * *

I. Van Ronkle, manager of the Chicago office of the V-L-S-E, Inc., tells me that his office force and he himself had a very pleasant surprise one day last week. Everyone in the office, from the janitor up to the manager, received a check made out in his or her own name from the New York main office of the company. These checks totaled $1,500 and represented the employees' share of the profits made by the company for the thirteen weeks past. The lowest check was for $30 and the amount ranged well up in the hundreds, as the position of the recipient grew more important. Mr. Van Ronkle states that he never saw a more delighted crowd in his life, and that everyone in the office immediately deposited his or her check in a bank. Needless to state, everyone in the office has been made more enthusiastic in their duties, and that no one is permitted to say a word against V-L-S-E in their presence.

* * *

Highland Park, a small suburb of Chicago, not within the city limits, has decided on having an "inexpensive" censor of moving pictures. An ordinance has been drawn up providing for a censorship board, with one member, and submitted to the commissioners. The cause of this censorship fuss was a petition from the Ossili Club, filed by Mrs. W. J. Fyffe. This lady acknowledges that she never goes to see moving pictures but that she had heard that some objectionable pictures had been shown. She also acknowledged that she did not know what the objectionable pictures were. This incident clearly shows how "intelligent" the craze for censorship of pictures is in some localities.

* * *

"The Battle Cry of Peace," after a successful run of six weeks, was withdrawn from the Olympic Saturday night, November 27. It will be succeeded by "The Warring Millions," a German war propaganda subject, made by the American Correspondent Film Company. Real battles and real war scenes are shown in these pictures, it is announced.

* * *

The New Strand theater, this city, has installed a $20,000 pipe organ. This addition to the instrumental force of the Strand's symphony orchestra will contribute strongly to the musical accompaniment of the pictures. The management announces that "filmharmonic" concerts will henceforth be given at this house. H. B. Pearce, the organist of the Strand Company at Orchestra Hall during the recent summer season, will fill the same position at the New Strand. Mr. Pearce is a talented interpreter of moving pictures with organ music, and his appointment at the New Strand will be hailed with pleasure by its numerous patrons.

* * *

"Damaged Goods" broke all records at the La Salle theater last week; but it has been decided to withdraw it after Saturday night, November 27. It will be succeeded by a program of Fox features. The first will be "The Galley Slave," in which Theda Bara is featured.

* * *

The Tribune's staff in the editorial and composing rooms played star parts in "The Power of Publicity," several days last week. This film subject was chosen as winner in a recent prize newspaper contest, and is being produced by Essanay.

* * *

The Rev. Dr. W. T. McElveen, pastor of the First Congregational Church, Evanston, Ill., was unable to show his moving picture program on Sunday evening, November 21, as intended. When asked to explain, the Rev. gentleman replied, "We simply were not ready." It has transpired that the real cause was due to the fact that the moving pictures on the program had not been inspected by the Evanston censor board, and the law requires that all films shown in Evanston must be inspected by the board. The Rev. gentleman evidently prided himself on the fact that his judgment was above both the law and the censors.

* * *

Miss Maud Gale, who plays the piano accompaniment to the pictures in the Gayety theater, South Chicago, prevented a panic in that house one night last week, when smoke from a basement ash barrel in the theater filled the auditorium. Following the rule in such cases, Miss Gale played the "Star Spangled Banner," while the manager calmly cautioned the spectators to leave in order. No one was hurt.

* * *

Sirignano's Banda Roma, well known in the principal cities of the country as a talented musical organization, has been engaged by Alfred Hamburger to interpret the pictures at his Ziegfeld theater. The patrons of the Ziegfeld have complimented the management on this new acquisition.

* * *

Essanay's fine six-reel production of "The Raven" was the big screen attraction at Alfred Hamburger's Ziegfeld theater this week. The initial presentation was given Saturday afternoon, November 27.

* * *

On Monday, November 29, the management of the Studebaker was again taken over by Jones, Linick & Schaefer. Triangle programs will be offered, though much shorter than under the former regime. The price, as has already been announced, will be 15 cents for matinees and 25 cents for evenings.

* * *

The Chicago November Grand Jury will take up the series of outrages perpetrated for some time past in moving picture theaters, by means of "stink" bombs, in its investigation of labor troubles in the city. This phase of the inquisition will involve the Chicago Moving Picture Machine Operators, Local No. 110, I. A. T. S. E. Indictments for malicious mischief will be laid in cases where there is sufficient evidence.

* * *

Thomas Persons, superintendent of the Selig Zoo, Los Angeles, was in the city a few days last week, conferring with President William N. Selig, of the Selig Polyscope Company, on business matters. Mr. Parsons, when seen, spoke enthusiastically of the photoplays now in course of production at the Selig studios on the Coast. "I have been in the film business for many years," said Mr. Persons, "but I want to say that certain films now in course of production at our western studios are among the best I have ever seen, in point of story, acting and photography.

* * *

My friend, J. A. Maddox, manager of the Majestic theater, Columbus, O., has just forwarded a copy of the "Majestic Monthly," which is issued by the Majestic management. This monthly is really a booklet of twenty-four pages, and Mr. Maddox states that it is read by 75,000 people in central Ohio. The reading matter is varied, and, in addition to valuable information about photoplays and players, has many news items that are valuable to the trade. There are also articles by some producers, and a query page devoted to correspondence. The typographical appearance is enhanced by neat half-tone illustrations.

JAMES P. COGAN, PREMIER SCENARIO EDITOR.

James P. Cogan, who is now associated with the Premier program in the capacity of scenario editor, has had a vast experience in the motion picture business. Starting as an exhibitor and exchange man many years ago, he found that his previous newspaper and magazine experience particularly fitted him for scenario work. He therefore took up this class of work with the Biograph Company, working with Griffith and Sennett. For three years he did the editorial work at the Edison studio, and later with both the Reliance and Majestic companies at their studios in West Twenty-first street.

Few men are better equipped for the exacting work of scenario editing than James P. Cogan. His early experiences as a newspaper man, his intimate knowledge of the motion picture industry and his broad outlook on life particularly fit him for this class of work.

The policy of the Premier program will be to produce one five-reel feature weekly, each picture being adapted from some famous play or novel. To this class of work Cogan brings an eye for the dramatic—a knowledge of what the exhibitors require—and that indefinable touch of human nature which makes an artist of a craftsman.

MALCOLM DUNCAN WITH GEORGE KLEINE.

Malcolm Duncan, Harrison Grey Fiske's versatile leading man, is a welcome addition to the list of stage and film stars now engaged at the Kleine studios. Mr. Duncan was engaged last week to play the leading juvenile role in "Wild Oats," a feature now in process of filming. Duncan has been given an exceptionally competent support, in the persons of Alma Hanlon, Ruby Hoffman, Frank Belcher, William Anker and Herbert Hayes. Aside from his long and successful stage experience, Mr. Duncan has frequently been seen in film, notably in George Kleine's "The Money Master" and "The Spendthrift" with Irene Fenwick.

popular music store in New York City. They publish their own songs.

* * *

G. A. Metcalfe, the supply dealer of San Francisco, made us a pleasant call this week. Mr. Metcalfe is opening a branch office here at 728 South Olive street, where he will have a complete line of machines and supplies.

* * *

Other callers this week at the World office were R. W. Horn, traveling representative for the Nicholas Power Company, and W. E. VanDuyne of the Pacific Amusement Company. Mr. Horn who makes his headquarters in San Francisco, stated that he finds business exceedingly good and a gratifying demand for the new Powers model.

* * *

Ding-Dingelie-Ding rang the telephone. "Yes?" "This is the Isis theater. You are invited to a funeral." "Who is dead?" "A palm. The deceased is to be buried at 2 o'clock this afternoon. Have you seen the procession?" We had. Two pallbearers in black shrouds solemnly carrying a potted palm with the inscription "to be buried at 2 o'clock at the Isis theater." The populace gasped and gasped in sheer wonderment. The funeral of a palm was a clever and timely advertising stunt by James C. Quinn, proprietor of the Isis theater, and a brother of Damaged-Goods-Superba-Quinn.

Palms are a touchy topic in Los Angeles. Tax payers had to pay last spring for $30,000 worth of potted palms to decorate the streets, and this week the city council decided that potted palms were a nuisance and menace to health and ordered the whole decorative business to be removed, permanently and forever from the city streets, and hence the row.

* * *

Word comes from the Pallas studio that production will be started this week on a film adaptation of Maurice Maeterlincks "Monna Vanna," featuring Constance Collier, the noted English actress. Miss Collier, as will be remembered, appeared to great advantage in "The Tongues of Men," a recent Morosco feature.

* * *

May Allison had quite a nasty fall last week while working in one of the scenes of "The Other Side of the Door," now being produced at the American studios. She was supposed to jump from a window, a fall of five feet, but missed her reckoning and dropped ten feet further. She was so shaken up that she had to be carried home and was confined to bed for several days. Fortunately no bones were broken so the popular player was soon back to work again none the worse for her mishap. Her next part will be in "Lilla of the Sulu Seas."

* * *

Vivian Rich will soon appear in a photoplay written for and around her and very nearly named after her for it is entitled "Viviana." Miss Rich just returned from Arizona where she was much feted.

* * *

Arthur Shirley, the Australian actor, is playing the part of John Vassar, the leading role in Thomas E. Dixon's big photoplay production, "The Fall of a Nation." All the week past Shirley has been on horseback leading his troops of two thousand "soldiers," who were tented and fed by the company. George Sargent is directing this picture.

* * *

Director R. S. Sturgeon came down from the mountains of Bear Valley this week long enough to order provisions, give instructions at the studio, cut and assemble two reels of "God's Country and the Woman," his current production for the V-L-S-E. program, now being made in the hills, see it run, say hello to the World man, and visit his wife and the young family. No he is not very busy, but all his time is taken. He went his way with promises of a fine wild duck for Thanksgiving, that is if he could shoot one. Anyway we hope he trees some of the animals.

* * *

Herbert Rawlinson, featured player for Mr. Laemmle's Broadway features, had a birthday and as a result of the event he is sporting all kinds of fine things. One article we noticed soon after the famous man's natal day was a bark on his young and spirited car, and we were wondering who presented him with a cut-out for the muffler.

* * *

H. D. Naugle, manager of the local V-L-S-E. exchange, returned this week from a trip down into the depths of Arizona booking the Big Four features. He said they were welcome to talk war but that it did not seem to hurt our business here any. Mr. Naugle returned with a suitcase loaded to the rails with cactus candy, which he distributed to a few of his personal friends. He described the growing industry and told how they saw down cactus trees and make delicious candy out of them. And believe me, it's good, too.

* * *

James Horne is the latest victim of the "gas fever." Forgotten is the white horse on which the Kalem producer directed the "Grand Hotel" series and "Stingaree" pictures. One bright morning this week he greatly astonished his Glendale company by arriving at the studio in a great big new eight-cylinder car.

James Horne in His New Car.

Mr. Horne has just completed the ninth episode of "Stingaree" and is now revising a scenario for a new production.

* * *

Every time that we visit the Biograph studio we run in with some old friend we knew a couple of years ago who had gone East with that company last season. This year many of the same faces are there, but then there are many new ones.

Charles Bennett who was with the Vitagraph, and who played many fine character parts, is again under California skies, only he has changed over from the Biograph to citizenship, and is awaiting another engagement, which he is loath to announce for a few days.

Oscar M. Larson who formerly did much of the work for Al Hale when he was making comedies for Kalem, is now assistant to J. Farrell Macdonald, one of the directors now working here. Larson is a busy man and a hustler and deserves the progress that has been afforded him. He can act too, b'gosh!

Editor Albert Glassmire also wrung our hand and whispered that he had plotted up a play and sold it in the East. That's good news also. He calls it "The Devil's Workshop," and it must be a hot place at that. Mr. Glassmire is as busy as ever reading the scripts and writing a few in between the busier moments.

Gene Lewis, the husky writer of scenarios, was also on deck and came down to the last meeting of the Photoplayers club.

Travers Vale was busily directing Louise Vale in a big picture with Rose Ruben and a promising young woman, Helen Brady, in the cast. The other persons about the large plant were busy too.

We met the genial Lee Daugherty, manager of the Western branch, who was talking busily to some visitors when we arrived. I said that I had intended meeting the train when they arrived and he smilingly replied, "Oh, that's what the matter was. I thought something was wrong when we arrived here; now I know, I missed that smile of yours."

* * *

Manager Parsons of the new Triangle exchange is as busy as a soldier in Europe who is on the firing line with a rifle that has a jammed barrel. The new program is going so well that he is signing them up every day. One man who had listened to the Triangle talk for some time without a murmur of anything promising, laughed at the big idea, but after the first week's run at Clune's auditorium he snook up to the office and put his name to a contract for a year. We withhold his name.

* * *

The Junior Mr. Tally and the Mary Pickford Cabinet Display.

Tally's theater, as usual, is being crowded to the curbs with lovers of the film drama. Mr. Tally ran "Madame Butterfly" last week, and the demand for tickets was so strong that the picture was held over for a split week. The remainder of this week "Bella Donna" is being run.

Reserved seats for the entire house are now being sold exclusively here, and the management is well satisfied with the plan, as many people would not wait for seats, but desire to go in immediately. Hereafter the theater will be run just as the large legitimate houses are operated. Mary Pickford in this offering drew the second largest week since she appeared in one some months ago.

As an advertising feature Mr. Tally drew a unique little display from the paper. The picture of Mary in the Japanese garden was cut out and pasted on cardboard. An artist painted in trees, etc., and on a large sheet, placed about six inches behind the cut-out, he painted a scene, with the snow-capped Fujiyama in the distance. This sheet is transparent, and at night looks most realistic. The drawing power of the device was shown by the large number of passersby who stopped to gaze into the cabinet.

In presenting this feature from the Paramount program, Mr. Tully has gone himself one better by putting "atmosphere" into the house, for from the time one steps into the lobby until he is seated, one is transported to Japan.

* * *

J. A. Barry, a former newspaper man of the West, and who is connected with the publicity department for Griffith in New York, is a visitor to Long Beach, his former home. Incidentally this publicity man says that the film industry in Los Angeles is more of a magnet to Easterners than either of the West Coast expositions, and that is probably very true.

* * *

Miss Ethel Weber, who is the third person in the triangle of heavy thinkers who produce big features for the Universal under the Smalley banner, has purchased a Class A looking motor car, a roadster finished in black and white, and it must be a powerful brute the way it barks. Miss Weber helps her sister, Lois Weber, and Phillips Smalley, put on their pictures.

* * *

For some time Alan Hale has been seen on the screen as a leading star but now he is to be more than starred in coming Lasky releases. Mr. Lasky signed Mr. Hale this week and the big husky star leaves the old Biograph for the Paramount producers. As yet no definite plans have been laid but it is certain that Mr. Hale will be seen in some of the best that will be made by the big company.

* * *

Al W. Filson is playing the part of his life in a Selig picture which is fast nearing completion. It is the character Biff Schulte, the policeman who camps on the dangerous trail of Chick Hewes, the crook, played by Harry Mestayer. The story is called "The Dragnet," and is a film version of Willard Mack's successful play called "Kick In." The story is being produced by Frank Beale. The part is just the one for Al W. Filson, who will be remembered from vaudeville days with Lee Errol, when he did a skit written by George M. Cohan especially for the couple called "A Tip on the Derby."

* * *

While at Bear Valley, this trip, the Vitagraphers had a lot of fun. Bill Duncan, when asked by Sturgeon if he could paddle a canoe, replied that he certainly could. At the test it is sad to relate, Duncan did everything but paddle. He is powerful, and power is not as essential in propelling a canoe as skill. However, now he can go like the wind, but he carries the name of "Paddling Nelson," in lieu of "Battling Nelson."

* * *

The weather has been ideal ever since the first rain and everyone is shooting lots of film. The only difference is a slightly lowered mercury.

* * *

Since the Selig forces have been consolidated at the zoo studio and the Edendale plant moved over, the place is a busy one. Bob Daly is engaged in producing a three-reel drama featuring Fritzi Brunette. It is called "The False Alarm." Mr. Daly, who is one of the best known directors on the coast, has just finished a five-reel feature for the big program called "Unto Those Who Sin," and it also features Miss Brunette.

* * *

Director General Henry McRea of the Big U forces held a pre-view of the five-reel feature photoplay "Undine," the water picture made by Henry Otto out in the Pacific Coast islands, with Miss Ida Schnall featured. The picture was projected at the Woodley theater on Monday evening at 11, with many press and picture people present. It was voted a success.

* * *

That those who make the pictures are deeply interested was proved here this week when Lasky's "Chorus Lady" was given its first run at Ocean Park, in the Rosemary theater. This was the first time the complete film had been projected, not even the players had seen it. We attended, as guests of the Raymond Brothers and Mayor Sams, of the theater, and noticed many picture makers present. Little Miss Marjorie Daw, who played the part of the slip of a country miss who comes to the city to visit her big sister, Cleo Ridgley, was wonderful in the part. Several other players traveled all the way to the beach to see the first projection of the film.

* * *

Miss Doris Schroeder, who for the past two years or more has been with the Western Vitagraph, went away on a vacation. She chose Bear Valley, a secluded sort of spot way up in the hills, and when she arrived at the mountain retreat, far from the maddening crowd, where she would not see a player with makeup, or smell raw film, or hear the bang of a typewriter, what was her surprise to hear "Action! action! a-c-t—come on there, get some pep into that scene. Show some life! What's the matter with yuh?" bawled out by a Lasky director or some other director who was "on location" in the hills getting scenes for a big picture. Farther on up the river the poor scenario writer came upon the band of Vitagraphers who were filming "God's Country and the Woman." California is full of picture people.

* * *

So far Captain Cupid controls the situation here with the Balboa army of lovers in the lead by several couples. This week the seventh pair in four months have trotted up to the altar and come away linked for life. This time the youngsters were open and above board, planning the wedding and letting everyone in on the secret. Previously, they disappeared and were gone several days then we heard from some city nearby that a knot had been tied with two players of film fame. The persons who got our best wishes this week are Richard Johnson, a character man, and Lulu Bower, a young actress.

* * *

While visiting the Laemmle plant last week we held converse with the big chief, Henry McRae, and while he was relating some of his exciting experiences with different heads of departments, he thought of something and told us of a fine new horse that he had just received. The young and spirited animal is a "peach," and it is so proud and spirited that he has named it Peacocke. The genial head of the Coast Universal studios is a boy when it comes to a good horse, and he delights in riding the animal while inspecting the hilly portion of the great plant here.

* * *

A message from Las Vegas, New Mexico, we presume it is somewhere down below the rim of the desert, says that the Selig players were honored guests of the manager of the Browne theater one night this week. They were entertained with a feast in the ice cream parlor, a row of seats in the playhouse, and afterwards a barbecue luncheon. Among the present ones we noticed the names of Tom Mix, Victoria Forde, George Martin, E. A. O'Brien, Pat Chrisman, and others. 'Rah for the moving pictures!

Oh, for the life of an exchangeman if he sells V-L-S-E. features. This week tis said H. D. Naugle, manager, and all his assistants who have been employed for thirteen weeks or more, received a slice of the dividends of the firm, just as if they had been making little Fords and got a part of the profits. The dividend totalled $1,007.88. Not half bad!

* * *

Pomona, a lively little city about 40 miles east of here, is considering purchasing a moving picture machine to install in its hall for visual education of its many students. Some members of the board thought that it would be wiser to buy playground equipment, but the majority are in favor of using pictures to educate in physiology, history, geography and other subjects.

* * *

The El Paso chamber of commerce is staging a large production in the Texas city which will be used for advertising purposes. Several prominent persons are in the cast for the play, the nature of which has not been disclosed, but there are many outdoor scenes to be made in and around El Paso. L. J. Burrad is the director.

* * *

The Kolb & Dill Company went to San Diego this week to take scenes around the Exposition.

* * *

The Pals, a newly formed club of local stage and screen stars, held a merry dinner party at the Cafe Bristol last Saturday night with Nellie V. Nichols as the guest of honor.

* * *

"The Stope," a moving picture theater and dance hall, was opened in Lowell, Ariz., on November 13th.

* * *

The Summer Avenue theater at Avalon, Catalina islands, will be reopened in a short time. Extensive improvements have been made and a balcony added at the rear.

* * *

Santa Barbara Motion Picture Co. of Santa Barbara is moving from the old quarters at Chapala & Sola streets to the corner of Islay and Anaoapa streets. Dr. Boosoko is the president and manager of the concern.

* * *

A brick theater and office building is being erected by John Cassau in Anaheim, Cal., at a cost of $40,000.

* * *

A. Hurley, manager of the New Theater in Tucumcari, N. M., will open another moving picture show in this town.

* * *

The Emert theater is the name of a new house in Calexico, Cal., to open under the management of Mr. Emert.

Australian Notes

By Our Own Correspondent.

Sydney, Australia, October 23, 1915.

VERY little seems to be known in America about pictures in Australia; yet I think that Australians are as great picture fans as there are in the States. Sydney has a population of 700,000, and over 75 picture houses. Of these about 20 are in the city proper and are continuous shows. The remainder seat from 750 to 2,000, change the program twice a week (except the first-class houses) and charge 3d., 6d. and 1s. (5 cents, 10 cents and 25 cents) admission. The first-class houses (about 8 in number) show first-class features, running for a week. They charge for admission from 6d. to 2s. 6d. (10 cents to 60 cents). We get a good variety of American features here. Pictures shown lately have included: "A Builder of Bridges" (Frohman-World), "Lola" (World), "The Unafraid" (Lasky), "The Dancing Girl" (Famous) and "Woman and Wine" (World). The latter, shown in the Crystal Palace, the largest house in Sydney, drew record audiences, no less than 50,000 seeing the picture in the week (six days).

Sunday pictures have not arrived here yet, but if some enterprising manager should start them the practice would become general.

Australian Films, Ltd., are advertising "Hypocrites." It has been passed by the censor here, and Mr. Black, chief secretary, said it was the best photoplay he had ever seen. The same company recently produced "The Loyal Rebel," in five reels, a story taken from Australian history. The cast included several stage stars and was directed by Alfred Rolfe, son-in-law of the famous Australian producer, Alfred Dampier, who directed many famous pictures, nearly all of which were released by the Sawyer Company in America about eighteen months back. Messrs. J. C. Williamson, Ltd., the most prominent theatrical managers in Australia, have produced "Within the Law" and several other stage successes with Miss Muriel Starr, no doubt well known to Americans. These have not been released yet, so I will have more to say regarding them at a later date. Clement Mason's Cine Co. got an injunction against Australasian Films the other day to prevent them (Australasian Films) showing Essanay-Chaplin comedies. Before the injunction, the Chaplin comedies were shown at as many as 15 out of the 20 theaters in Sydney proper.

Pictures to be shown include "The Marked Woman" (World), "Carpet from Bagdad" (Selig) and "The Eagles' Nest" (Lubin).

TOM S. IMRIE.

Flickers

New York had last week as a visitor, Julian Johnson, editor of the Photoplay Magazine, Chicago.

* * *

Clough & Warren of Adrian, Mich., have placed on the market a new moving picture theater organ, and expect to go into this end of the music manufacturing business on a very large scale.

* * *

E. M. Simon of Adrian, Mich., has installed one of the new Clough & Warren organs in his theater.

* * *

To show the funny side of the exchange business, if there is one, read the following letter that was received by a Chicago exchange manager:

> Kind Sirs:—Your letter of the 13th at hand and contents noted carefully.
>
> I have two days, Saturday and Sunday, that I am going to give some exchange.
>
> I have been running less than 40 day stuff and am not telling an untruth when I say that I show pictures that are from 8 to 15 days old in this town. Do you believe it?
>
> Do you believe it? I pay $1 per reel, paper included.
>
> Do you believe it?
>
> The pictures I show are free from rain, clean, complete and in good condition. Do you believe it?
>
> There are a lot of exchanges after the business these days. Do you believe it? Their offers are fine, goods *new*—and us "little town" fellows have a chance to show our patrons "good goods." Do you believe it?
>
> I know all exchanges will come to it in time and then the climax. Do you believe it?
>
> Several exchanges start well but it don't last long. Of course, they have *good* excuses to offer. I can't show rotten film here as I am too close to KanKaKee and when I show "old has beens" ther I drive my patrons over those nice roads fifteen miles to KanKaKee. *But* when I show that KanKaKee has nothing on us then they stay home and forget KanKaKee.
>
> It's a hard game, and in order to let the little fellow live, *you* fellows *must* give (us) then the goods too.
>
> Respectfully yours,
> (Signed) "Quality first" "Prosperity later."
> "WATCH ME GROW."

* * *

If you should happen in the Hotel Astor about lunch time, hear a loud noise and notice a bald head near it, have no fear. That's Lobel. Arthur J. Lobel. He owns both.

* * *

Dermot Fitz-Gibbon, he of the English accent, is some entertainer. Interpreting parts of the "Tonguere" he keeps the press agents' lunch table in laughter every day.

* * *

Again we dare Jay Cairns to come to New York. Not that we expect him to come, because we certainly would take to the woods if we saw him first, but we would like to see if he really knows the way.

MAC.

FUNERAL OF MRS. BARRY O'NEIL.

The funeral services for Mrs. Barry O'Neil were held Tuesday, November 23d, at 1 o'clock in the Church of the Transfiguration, Twenty-ninth street, near Fifth avenue, Dr. Houghton officiating. The honorary pallbearers were: George D. McIntyre, Peter M. Lang; Gerald Griffin, Jos. W. Smiley, George Spencer and William Norton. Among her many friends and associates of the theater who attended the church services were: Wm. Courtleigh, Shepherd of the Lambs Club; Edward Mackey, Charles Arthur; Henry Lotto, Philip Robson, Wm. Randall, Emil Ankermiller, Hugh D'Arcy, Lyman O. Fiske, Martin Faust, Barclay McCullum, Mr. and Mrs. Edwin Middleton, Lilie Leslie, Mr. and Mrs. Max Schneider, Mrs. Lang, Lillian Spencer, Mrs. Wm. Norton, Lawrence McCloskey, Robert E. Graham, Jr., Mrs. Ellen Lockhart, Mrs. Loughlan, Mrs. Dr. Chandler, Mrs. George Merle, Mrs. Julius Cohan, Miss Josie Bemesch, Mrs. Chas. Weirman, Miss Marie Weirman, Richard McFarland, Mrs. Clark, Mrs. Chauncey Kein and many others.

Many beautiful floral tributes were in evidence. The noted tenor, Mr. Craig Campbell, sang "Lead, Kindly Light," the first hymn that Mr. and Mrs. O'Neil sang together, which appropriately ended the church service. Interment was made in Woodlawn Cemetery.

Reviews of Current Productions

Exclusively by Our Own Staff

"Divorcons"

Biograph's Adaptation of Famous Play Makes Entertaining Four-Part Picture Comedy—A Single Reel Reissue.

Reviewed by Lynde Denig.

VICTORIEN SARDOU'S "Divorcons," one of the most famous of all stage comedies, makes an entertaining picture for an intelligent audience, despite the enforced elimination of the playwright's brilliant lines and necessary alterations in the incidents of the plot. The adaptation holds consistently to the spirit of the original and presents the same lesson in a manner at once humorous and cynical. A story so typically French in thought and substance remains French even when the characters are interpreted by Americans in American settings; and the marital problem with which "Divorcons" treats, it may be added, is quite as pertinent here as abroad.

Scene from "Divorcons" (Biograph).

It will be recalled that in handling the eternal triangle, Sardou eliminated the outwardly jealous husband. He chose, instead, a man who seemed to fall in very readily with his wife's intention of getting a divorce that she might marry her cousin. And the woman, finding freedom so easily attainable, experiences a renewed interest in her husband. They come to a happy understanding at a little dinner party for two in a private dining-room, while the cousin is undergoing several unpleasant experiences.

Scene from "Fate" (Biograph).

The most entertaining scenes in the first reel, showing the progress of the affair between the flirtatious young wife and her amorous cousin, were photographed on a bathing beach. In view of the interest aroused by the players, one may overlook the somewhat slow development of the story, which acquires greater speed in later reels—the reels that bring about the success of the husband's plan to hold his wife, and the complete discomfiture of the cousin. Much of the action is laid in an elaborately staged cabaret restaurant where a gay throng gives a realistic depiction of expensive night life. Dell Henderson as the husband, Dave Morris as the cousin and Gertrude Bambrick as the wife are effective in the three principal roles.

"Fate," a one-reel Griffith production, soon to be reissued by the Biograph Company, is a masterpiece of dramatic suspense culminating in a real thrill. It is a vivid story of rough woodsmen, with early scenes giving careful preparation for the big situation of the picture, that in which a log cabin is blown to pieces by an explosion of powder. The human and dramatic interest centers in the almost miraculous escape of two innocent children and the just punishment of a troublesome ruffian. Mae Marsh, Bobby Harron, Lionel Barrymore and Charles H. Mailes appear in this excellent photoplay.

"The Cave Man"

An A1 Vitagraph Featuring Robert Edeson and Released on the V-L-S-E Program.

Reviewed by W. Stephen Bush.

HERE we have Vitagraph at its very best and I do not know that I could go any higher in the dictionary of laudation. Mr. Edeson has never had a part more thoroughly suited to his splendid personality and his equally splendid acting powers. He is most ably supported by Fay Wallace, whose screen debut in this feature is sensationally successful. Every man and woman in the play is perfect in his or her part. Lillian Burns as Dolly Van Dream showed exceptional abilities as a commedienne. In the selection of the right and convincing types, the producers have lived up to their best record and perhaps surpassed it. Settings and photography are of the highest standard imaginable and if there is the slightest flaw anywhere in this feature it has escaped me altogether. The dozen reviewers present gave it a quick verdict of "Most Excellent," which is a rare thing, indeed.

Scene from "The Cave Man" (Vitagraph).

The plot is interesting and withal highly diverting. In the course of its clever development the foibles and shams of what is called "Society" are held up to ridicule. There is no malice in the ridicule, every thing is perfecty good-natured and that's why it is so genuinely laughable. It is a story that in the first part holds us by its oddity, that amuses us in its gradual rise and then thrills and grips us in its sudden turn and its most satisfying climax. The plot takes its origin in the strange whim of a frivolous and perhaps somewhat cynical society woman, Miss Mischief. She takes it into her head to make a social lion out of a coal heaver. She resorts to a clever artifice, which need not be told in detail here. The coal heaver has never been touched by either the ordinary or the extraordinary refinements of civilization and has, of course, never dreamt of entering society. Miss Mischief, with the aid of two barbers and "a ton of energy" and a gents' furnishing store and a tailorship, makes the quondam coal heaver very presentable. She then introduces him into society with results which the pictures describe far more truly than could any words of mine. In turn he becomes a "sociologist," an art critic, an artist and a social hero. His vision grows broader in the mean time. The ordinary scenario writer would have ended the story here by letting Miss Mischief and the hero fall in love with each other and go to the parson, deftly inserting about one hundred and fifty feet of wedding festivities. Nothing like it happens. The coal heaver, whose ambition has fed on his manhood, perceives that he has been but "a man on a checkerboard" and his wrath against Miss Mischief awakes with a terrible explosion. He realizes that he is capable of achieving big things in this life and he goes forth and, beginning away down at the bottom, he achieves them. At the height of his wealth and his power he again meets Miss Mischief, who now yields herself willingly to the man of superb physical and moral power. To say that this film play essays at fully 100 per cent is stating the plain truth.

"The Alster Case"

A Mystery Story in Five Parts by Essanay, with a Strong Cast Headed by Bryant Washburn, Jno. H. Cossar and Miss Ruth Stonehouse.

Reviewed by James S. McQuade.

"THE ALSTER CASE," directed by J. Charles Haydon, is an absorbing mystery story by Essanay, in five reels, that holds the spectator's attention in eager expectancy until the final scenes unravel it. The complications put moving pictures to a severe test in the effort to make the story clear to the observer and at the same time to cast an air of mystery over that which is to follow, so that the real culprit is not discovered until the end, but the feat is accomplished without any lavish use of subtitles I am glad to state.

In the production of such a story in moving pictures the greatest care must be exercised not only in withholding information, but also in furnishing it when absolutely necessary. The director may be prone, from his own knowledge of the story, to think that he has at certain points given the necessary links in the chain for the spectator's benefit, when in reality he leaves gaps that sorely puzzle the observer and mar the solution. In "The Alster Case" this is avoided by much painstaking thought and careful direction.

The murder of the wealthy old maiden lady, Cornelia Alster, who has adopted two orphan children and brought them up as her nieces, is so hidden in mystery that five people are under the grim suspicion of the law. Trask, the Sherlock Holmes of the story, is seen following up every clew that gives promise of leading to the guilt or innocence of each of the five suspects. He weaves a web around each in turn that points to guilt, but in every case save one the investigation shows innocence. Needless to say that in a story of this type the pictures themselves must narrate it.

Scene from "The Alster Case" (Essanay).

Bryant Washburn assumes the role of George Swan, the young lawyer who was appointed by Cornelia Alster as executor of her estate, on the evening before her murder. His impersonation of the part is marked by his customary art and finish. Trask, the detective, in the person of John H. Cossar, dominates the story, and the entire cast. Beatrice and Linda, the adopted orphans, are cleverly represented by Misses Ruth Stonehouse and Betty Scott.

The Cornelia Alster of Louise Crolius is a strong characterization and brings out well the peculiarities that mark that type. Miss Beatrice Styler, who is cast as Agnes, the maid of the Alster home, impresses one by the bold individuality given that character.

The release date has not been fixed at the time of writing, but it will be some time in December through V-L-S-E, Inc.

"The House of Fear"

Pathe Exchange, Inc., to Release Another of the Ashton-Kirk Series in Five-Reel Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

THE second of John T. McIntyre's "Ashton-Kirk" stories to be filmed under the direction of Aronld Daly and Ashley Miller is scheduled for release on Dec. 3rd, and proves to be an absorbing melodrama, of which its producers may be justly proud.

Arnold Daly as Ashton-Kirk, Investigator, is at home in the part, and is supported by an unusually competent cast, among whom are Jeanne Eagels, Sheldon Lewis and Charles Kraus.

Scene from "The House of Fear" (Pathe).

The House of Fear is the home of one Cramp by name with whom reside his sister and his aunt. The origin of the mystery which seems to hover about the house lies in the fact that some forged currency plates that had been engraved by Cramp's father for an unscrupulous Mexican named Alva, had not been delivered to the said Alva, and at the death of Cramp senior at the hand of an agent of the Mexican's, had been hidden underneath a large stone in the cellar of the Cramp home.

Ashton-Kirk, who is young, studious and imbued with the spirit of adventure, undertakes to solve the mystery of the house, and is successful in doing so. On the night on which Alva and his agents enter the secret tunnel leading to the cellar, confident that nothing can stand in their way to the recovery of the plates, the young "investigator" is on the spot, pistol in hand, and is in a short time master of the situation.

Charles Kraus, as the detestable cripple, Alva, does a fine piece of work. There are others in the cast whose names we would be glad to know, for instance the actress who plays the role of Miss Hohenlo, the aunt of Cramp, and also, it is revealed at the close of the story, the wife of Alva, which, of course, accounts for the strange part played by the woman in the manipulation of events in the house of fear.

The production has been splendidly produced and has action every moment of the film.

"The Broken Law"

William Farnum Is Star in Romantic Melodrama Produced by Oscar Apfel for Fox Program.

Reviewed by Lynde Denig.

"THE BROKEN LAW" will meet the requirements of exhibitors who find Fox productions profitable. It has the dramatic, the sensational and the sex elements that the public has come to expect in the productions of this company, and the story is not more extravagant than one might properly anticipate in a melodrama of the stamp.

William Farnum is a truly heroic hero. In quest of a long lost half-sister he joins a Romany tribe and fights his way into the leadership. A jealous rival falls before his prowess and then, intent on vengeance, persuades a young woman to accuse the handsome leader of causing her downfall. According to the laws of the tribe the accused man is flogged and driven from the camp and a like punishment is meted out to the girl, who later is identified as his missing relative. The real culprit, a titled Englishman, and the villain of the story, is brought to justice at the moment he is about to marry a wealthy girl. A shot through the window brings the ceremony to an abrupt close and the gallant Romany leader opens his arms to receive the fainting bride. There is nothing now to interfere with the continuance of their pleasant romance.

The mortality in "The Broken Law" is rather high; five deaths and all but one due to violence. The aged leader of the Romanies is hurled from a cliff, Esmond's half-sister dies soon after she has been brutally flogged, the villainous duke is shot and the deformed wanderer who aims the bullet promptly ends his own life. The writer of the scenario solved his plot largely by the process of elimination.

Director Oscar Apfel's production is highly picturesque and punctuated with thrilling incidents, such as an automobile crashing through a bridge railing and into a river; the fight between Mr. Farnum and another candidate for the leadership and the struggle of the Romany girl to escape from the clutches of the duke. The cast includes Dorothy Bernard and other able players.

"Life Without Soul"

A Five-Reel Drama, Founded Upon Mary W. Shelley's Famous Old Novel, "Frankenstein"—Produced by the Ocean Film Corporation.

Reviewed by Edward Weitzel.

THE production of the five-reel drama, "Life Without Soul," reflects credit upon the Ocean Film Corporation. Jessie J. Goldberg, who made the scenario, taking for his basis the famous old story of "Frankenstein," by Mary W. Shelley, has dodged the pitfalls that such a subject contains by leaping boldly over them. In other words, he has not attempted to explain the impossible, but has secured free rein to his imagination by having the supernatural events take place only in the brain of his hero. Everyone is familiar with the weird tale of "Frankenstein," of the young scientist who creates a being cast in the human mold, but without a human soul. The history of the monster, how he dominates his maker and becomes a menace to everyone within his reach until he is destroyed, has fascinated thousands of lovers of the grewsome and the unnatural. In adapting the story for the screen, Mr. Goldberg has troubled neither himself nor his future patrons with the psychologic aspect of the theme. If one wishes to read a deeper meaning in the fate of the man who aspires to grasp the power of omnipotence, he must do so without assistance. The author of "Life Without Soul" has been guided by but one purpose—to build a photoplay which appeals to the emotions rather than to the intellect, and is at all times good entertainment by reason of its directness and cohesion of plot and the strangeness and attractiveness of its theme. The picture easily fulfills its mission. Supplemented by the resources and excellent judgment of the director, Joseph W. Smiley, and the equally efficient acting of the cast, the author of "Life Without Soul" has wrought a photoplay of distinct merit. Great diversity of incidents and scenes, of views of deep chasms, wild glades, desert sands and the ocean's wide expanse, are intermingled with glimpses of the young scientist bending over his creation in his laboratory and of tranquil home life.

Scene from "Life Without Soul" (Ocean).

The most valuable member of the cast is Percy Darrell Standing. His embodiment of the man without a soul adequately conveys the author's intent. He is awe-inspiring, but never grotesque, and indicates the gradual unfolding of the creature's senses and understanding, with convincing skill. At times, he actually awakens sympathy for the monster's condition—cut off, as he is, from all human companionship. William W. Cohill, George De Carlton, Jack Hopkins, Lucy Cotton, Pauline Curley, David McCauley and Violet De Biccari are the remaining members of the cast.

Grafton Wiggins Joins Vitagraph.

Grafton Wiggins, brother of Guy Wiggins, well-known landscape painter, has joined the Vitagraph Stock Company.

"Barbara Frietchie"

Picture Based on Whittier Poem and Clyde Fitch Play Is Produced for the Metro Program.

Reviewed by Lynde Denig.

PRODUCED by the Popular Plays and Players and for release by the Metro Corporation, this five-part Civil War drama, starring Mary Miles Minter as Barbara Frietchie, has much to recommend it in the way of a story, settings and acting. The director was successful in catching the atmosphere of a southern town in war time; the action in the picture is never allowed to drop and it all furthers the selling of a dramatic story and a pleasing romance that is brought to an unconventional close. The author of the scenario deserves credit for his daring in permitting death to remove his hero and heroine, his only concession to the usual demand for a happy ending being a double exposure scene showing the union of the spirits of the deceased lovers.

With this climax and with the stirring scenes illustrating verses from Whittier's poem, the concluding reel becomes the most memorable of the five, although there is much in the preceding parts to arouse interest and arrest the attention. Miss Minter is an irresistibly sweet Barbara Frietchie. We meet her on her eighteenth birthday when she is the center of a gay party given in her honor. Soon Captain Trumbull, a young Union officer, is brought into the action and the love affair, around which the plot is built, is immediately introduced. The story, save in occasional details, is not essentially different from other Civil War plays. Barbara's brother, a Confederate officer who returns home when the town is in the possession of the Northern troops, figures prominently, as does a young Southerner who goes insane when Barbara rejects his love. Characters such as these and the incidents arising out of their conflicting purposes are not unusual, but they are made distinctly interesting as presented here.

Scene from "Barbara Frietchie" (Metro).

There is a genuine thrill in the final scenes showing Mrs. Thomas Whiffen, as Barbara, defiantly waving the flag she loves as the Confederate soldiers tramp through the street. Then comes the shot that mortally wounds the granddaughter of the venerable woman and finally the pathetic picture of the young lovers united in death. Guy Coombs gives an impressive portrayal of Captain Trumbull. This is a production that invites the best sort of musical accompaniment.

"Armstrong's Wife"

A Finely Finished Lasky Picture in Which Edna Goodrich Makes Her Screen Debut.

Reviewed by W. Stephen Bush.

EDNA GOODRICH makes her first appearance on the screen in this strong and stirring play. While her newness to the task is unmistakable her attractive personality and her unquestioned dramatic power amply suffice for the task the play imposed upon her. Two very fine film stars support her: James Cruze and Thomas Meighan. Both Meighan and Cruze had parts which were eminently suitable for them and both acted with evident enthusiasm and complete success.

Cruze, acting the part of a smooth, suave but utterly unscrupulous scoundrel, disputes the possession of May with Meighan, a childhood friend of May who is passionately in love with her, but who lacks the glittering surface qualities of Cruze. Miss Goodrich gains in confidence and power as the play progresses. Settings and photography are excellent and there is the indefinable touch and tinge of beauty which is so characteristic of Lasky plays.

The development of the plot is strong and quite logical in the beginning, but begins to wobble toward the end, though the climax is very fine indeed. The gambler played by Cruze is likewise a bigamist. When he becomes a fugitive from justice, having killed his partner in a quarrel, he discovers May in the Canadian woods, where he has found refuge from the pursuing police. Both May and her true lover know that the gambler is a bigamist and that he has no legal or moral rights which they are bound to respect. Indeed, they have but to notify the police to get rid of him at once and for good. In spite of this the bigamy is never mentioned by May, though she gets into several tight corners, from which she could have freed herself in an instant if she had reproached the gambler with his deception. Under the circumstances one begins to wonder why the bigamy of the gambler was shown at all. With this quaification the play skillfully sustains the interest in the story to the very end.

"The Warning"

A Genuine Film Masterpiece of Uncommon Dramatic Power, Featuring Henry Kolker, and to Be Released on the Equitable Program.

Reviewed by W. Stephen Bush.

IF THE word "wonderful" had not been abused to so woeful an extent, I would unhesitatingly speak of this production as truly wonderful. Exhibitors have been so constantly deluged with a daily flood of superlatives that they have most reasonably become suspicious of all terms of high praise. Confessing this handicap, I must also confess my inability to speak of this picture in other terms that those of the highest praise.

Scene from "The Warning" (Equitable).

First of all, I was impressed with what may be described as the dramatic dignity of the production. Class and power accompany every inch of the film. One chord there is in the dramatic and emotional register which will always wake its vibrating echo in the human heart—the relentlessness of Fate. If ever the screen illustrated the old principle that "consequences are unpitying" it is done in this play.

It is true that there is a most happy and gratifying ending, but it comes most unexpectedly and we are just about ready to shed a tear of sorrowing sympathy for the man who fell over the edge of the precipice when we discover to our intense relief that he stopped just short of the fatal step and that, having had a most fearful warning, he parts company with the terrible destroyer of souls and renews his allegiance to the fireside.

"The Warning" shows with unsurpassed art and under the form of a powerful drama the gradual disintegration of a man who has been conquered by strong drink. Though good-hearted and jovial and a lovable husband and father, he cannot resist the subtle and insidious poison of sweetened and flavored alcohol, most commonly known as whiskey. He has a responsible position, a charming wife, a good sister, a bright and lovable little boy; everything, in short, which ought to make for contentment and useful activity. The evil spirit in the luring guise of liquor tempts him constantly. Then comes the warning. Warnings in dreams have an element of mystery and weirdness. Under very clever dramatic handling and with the help of splendid acting this warning of the weak-willed drinker is visualized in the most startling and wonderfully convincing way. When he discovers that he has been troubled with a vision of his probable fate and with an effort rouses himself to shake off the memory of the things he has beheld the audience is most deeply affected, for they, too, find it difficult to believe that they have witnessed a dream—everything had been so real and so realistic. I dare say there is not one man or woman in the audience who does not believe that the unfortunate weakling had really joined the children of perdition.

The power of the theme lies in its absolute simplicity. The simpler the story the wider are the circles it moves, the more direct is the appeal and the more profound and lasting must be the effect. A simple theme handled with the highest artistic and dramatic skill acquires a momentum that strikes into the very depths of the human heart. "The Warning" is fully entitled to be thus described.

There is much of supreme film art in this production. The local color is so true and so well chosen that it amounts to one of the real points of merit. There is some allegory as part of the dream and the director has imparted or sought to impart a Dantesque touch to it. There is much allegory which comes as an occasional interlude in the progress of the play and that part is splendid. The other part which continues the punishment of the drunkard after death while quite justifiable as part of a dream appears to be not quite as felicitous.

The play is bound to make innumerable friends for the motion picture in circles where ignorance and prejudice prevail today. High as this merit is, I do not count it the chief merit of the play. The chief merit is its extraordinary value as an entertainment. The dramatic and artistic appeal of the play is irresistible everywhere.

Too much praise cannot be given to the actors and actresses. Henry Kolker gave a superb impersonation of the man who stood on the brink of the abyss. The part of the wife was taken in splendid fashion by Lilly Leslie. Master Frank Longacre made a charming and real boy. The other parts were all in capable hands, but none was better than the Camille of Mayme Kelso.

"The Taking of Stingaree"

Rumor and Excitement in Kalem Two-Reel Offering—Serial of Australian Bandit Holding Up Well.

Reviewed by Hanford C. Judson.

STINGAREE is captured in this installment, "The Taking of Stingaree," of the serial; but he escapes and there is good amusement in it, so that it makes a very enjoyable picture. The interesting character, after the bandit himself, is the police inspector, Cairns, played by Thomas Lingham. One may notice that this is the same player who took another character in the former installment; but that won't matter at all, for it is—or he makes us feel it so—a different Thomas Lingham altogether, and an absolutely different character that he pictures. His chance to play different characters around this same theme is more brilliant than that of even the leads, for, whatever their abilities are, they have the same idiosyncrasies to hold to and must perforce (play as convincingly as they can) make the same kind of impression in each succeeding installment, whereas the character man can register his versatility anew with every two-reel part. Let us not unintentionally imply that it is not a big thing for the leads to maintain a consistent and convincing impression throughout a long serial; for it is. True Boardman, as Stingaree, and Marin Sais, as the girl who can sing, must be praised each time; but we have the pleasure of praising Lingham freshly each time. James W. Horme, the director, will, we believe, call attention to the good quality of his work in this serial more than ever before, well known as he is and able as he is recognized to be.

Scene from "The Taking of Stingaree" (Kalem).

The fun rises mainly from the jealousy between two police inspectors who both want to be the one to make the capture of the bandit. Stingaree overcomes a youthful member of the force and takes his uniform. In this he fools and has amusing fun with one of the inspectors. While he is tying this one to a tree, the other, Cairns, creeps up and has Stingaree covered. It looks bad for the bandit; but the inspectors get to a hot discussion over the coming reward and it gives the bandit another chance, of which, you may be sure, he makes good use. It is sure to be a popular offering.

Triangle Program

Excellent Productions on View This Week at the Knickerbocker Theater, New York.

Reviewed by Louis Reeves Harrison.

"CROSS CURRENTS," a five-reel Fine Arts feature by Mary H. Connor, directed by Francis Grandon, under the supervision of D. W. Griffith, is admirably typed and handled. Very much to the pleasure of those who have seen Helen Ware in roles not entirely suited to her, roles not giving scope to her powers as a motion-picture performer, one is provided which displays her natural endowment of physical strength to advantage, while not detracting from talent as an actress. The story carries her from the stilted posturing of the drawing room to the free expression of her intelligence in an extremely difficult performance. The cast is strong throughout, Courtenay Foote distinguishing himself, and the scenic effects are well chosen.

Scene from "Cross Currents" (Triangle-Fine Arts).

"Crooked to the End," a two-reel Keystone, is a scream. The constant intermingling of the perilous with the ludicrous, the really perilous in many cases, is bound to make some excitable members of any mixed audience hysterical. There seems to be no falling off in the quality of these releases—to the contrary, they are improving. "Crooked to the End" is so crowded with exciting incidents that one can only marvel at the tremendous amount of ingenuity and hard work compressed into so small a space, reversing conditions in the average five-reel feature. A sure winner.

"Between Men" exploits William S. Hart and his theory that the man of great physical strength and strong native impulses is bound to count, if not to win, in a clash with the forces of ultra refinement, especially when those forces spell moral decadence. Perhaps Mr. Hart is right—he certainly gets a sympathetic hearing. "Between Men" is a story of gratitude, admirably told, as a rule, though slightly anticlimaxed, where it should have had a snappy ending. The cast of men is magnificent. J. Barney Sherry and House Peters fully share honors with Mr. Hart. The stock exchange scenes are probably the largest of the kind ever shown on the screen, and the whole play is generally successful.

Scene from "Between Men" (Triangle-Kay-Bee).

"The Gray Mask"

Shubert-World Film Melodrama Is Characterized by Fast Action—Edwin Arden in Leading Role.

Reviewed by Lynde Denig.

THE melodramatic story in this five-part picture was taken from a scenario by Charles Wadsworth Camp and directed by Frank H. Crane with Edwin Arden and Barbara Tennant in the leading roles. The scenes move at a rapid pace and introduce a number of exciting incidents, arising out of the efforts of the leader of a band of crooks to gain possession of the formula for a deadly explosive, concocted by an aged inventor, who determines that it shall be the exclusive property of his own government. One gathers from the first reel that a country supplied with this terrible explosive would be amply prepared for war. It is made the excuse for all manner of crime, also for astute detective work on the part of Mr. Arden.

The plot is ingenious rather than convincing, for the author did not waste much time on motivation. Having a wealth of incident to deal with, he presented melodramatic scenes in rapid succession, allowing an audience little opportunity to question the likelihood of what is happening on the screen. The one aim of the picture seems to be to startle and to thrill, and in that it achieves its purpose.

There is a murder early in the action—the murder of the detective engaged to marry the heroine of the tale—and it remains for Jim Grath (Mr. Arden) to track the murderers of his brother officer, as well as to keep the explosive from falling into unfriendly hands. In both of these missions he is materially aided by Nora, who stops at nothing to avenge the death of her lover. She becomes a member of the gang and having won the confidence of the chief is permitted to attend the most secret conferences. The climax of the story finds Jim Grath, disguised in a gray mask, impersonating a trusted member of the band and with the girl's assistance he thwarts the schemes of the conspirators.

Mr. Arden makes the most of a part that does not permit of much characterization, Miss Tennant is satisfactory as the heroine and in other respects the picture is well cast. One of the most thrilling scenes shows an automobile falling into the river between a ferryboat and the slip.

Scene from "The Gray Mask" (World Film).

"A Trip to the Argentine"

The Roy Chandler South American Pictures Give Valuable Insight Into Life in the Argentine.

Reviewed by Margaret I. MacDonald.

ACCORDING to Roy Chandler's South American series, affairs of every-day life progress much the same as they do on the sister continent; at least in the region of the Argentine.

Several thousand feet of film cover the trip from New York to Argentina. It ends at that point of particularly beautiful significance where the Argentine meets Chile, a spot marked by a monument known as the Christ of the Andes, and which was erected in memory of the treaty of eternal peace established between these two countries years ago.

These pictures, which made their New York debut at Carnegie Hall on Wednesday evening, November 24, were accompanied by a travel talk by Spring Byington Chandler, in which she told many amusing incidents which occurred during the trip to the Argentine. The first stop at Barbados, B. W. I., gives an interesting glimpse of this quaint spot in the West Indies. Then we hurry on to Bahia, Brazil; then to Rio de Janeiro and its wonderfully beautiful bay and surroundings, including a splendid view of Sugar Loaf Mountain, seen from the harbor. Hundreds of feet of film have been used in illustrating the beauties of the south American metropolis, Buenos Aires, showing its principal streets, parks, hotels, its shopping district, its banks, which includes a branch of our National City Bank, established in 1914, and illustrative of one of the most important links in the commercial relations between the Argentine and the United States.

Very little that is interesting in this wealthy republic has been omitted in the Chandler pictures. The agricultural possibilities of Argentina have been exploited to the full. And we are specially impressed with the splendid specimens of cattle thrown on the screen. We see also the Argentine cowboy or Gaucho as he is called, in all his glory, engaged in occupations varying from breaking bucking bronchos to the gentler forms of recreation such as dancing the native dances with the pretty maids of Argentine.

There is also given a splendid insight into the Quebracho industry, tons of the bark of which is shipped to the United States to be used for tanning purposes, etc. Nor is the navy of the Argentine forgotten, for we are treated to more than one view of the gigantic dreadnought "Rivadavia" with her crew of hearty marines.

Among other interesting items of the series are views of the Falls of Iguazu, possibly the largest in the world, with a drop of 210 feet. These scenes are a revelation to those ignorant of the immensity of these marvelously beautiful waterfalls. Then there are the granite quarries of San Pacho, the Argentine oil fields at Comodore Rivadavia, the ancient Jesuit ruins of Misiones, the Trans Andine railway passing through the Andes Mountains toward Chile, and Mount Aconcagua of the magnificent elevation of 23,000 feet, and then at last the beautiful emblem of Peace already spoken of.

The remarkable educational value of the Chandler South American series cannot be overestimated. They are of a clear quality of photography, and their footage encompasses only things worth while.

"The Prince and the Pauper"

Marguerite Clark in Dual Role Finely Portrays the Twain Characters in Lavish Production of Famous Players.

Reviewed by George Blaisdell.

IN THAT marvelously interesting three-volume biography of Mark Twain written by Albert Bigelow Paine considerable space is given to telling how the great writer confided to Daniel Frohman the vitalizing before the footlights of his "The Prince and the Pauper." The writer does not recall the date, but is strongly of the impression it was in the eighties.

Scene from "The Prince and the Pauper" (Famous Players).

It is singularly fitting that the initial frame of an unusually artistic production should set forth that "Daniel Frohman presents Marguerite Clark in 'The Prince and the Pauper.'" Probably the only regret of Mr. Frohman in connection with the screen presentation is that the famous author could not have seen it.

This Famous Players picture was made under the direction of Edwin S. Porter and Hugh Ford. It is saying much to suggest that it is as good as their previous best; from the production side perhaps it is their greatest. From all angles "The Prince and the Pauper" ranks high. The staging is superb; the acting, even on the part of those portraying the humblest characters, is of the best; the photography is likewise. The story, in spite of the handicap imposed on a director by the use of the dual role, is not only interesting but contains strong moments, situations that stand out from the depth of human interest contained in them. The triumph of the Famous Players is all the more notable when it is borne in mind that there is not a lover in the whole five parts.

Marguerite Clark finely balances the characters of the prince and the pauper, the one accustomed to all the care and homage that could be lavished on a child, the other, Tom Canty, reared in extreme poverty. The pauper in the garb of the prince is the pauper in manners; the prince in the clutches of the outlaws is still the prince in spirit and in act.

William Barrows, as the Earl of Hertford, the head of the Court, is deserving of the highest praise. William Sorelle, the swashbuckling defender of the prince in trouble, might have stepped out of the book. It is interesting to note that Mr. Sorelle was a member of the Edison cast in "The Prince and the Pauper" when that company put out the subject in a single reel in 1909. William Frederick as the burly father of Tom made a convincing brute.

There is not space sufficient to elaborate the situations that stand out, nor yet the many examples of unusual staging, but reference must be made to the coronation scene in Westminster Abbey. The entrance of the swashbuckler at the command of the rightful prince formed a combination of drama and background that is out of the ordinary.

"The Primrose Path"

Five-Reel Broadway Universal Feature, by Bayard Veiller, with Gladys Hanson and Hal Forde in Leads.

Reviewed by Robert C. McElravy.

IT REQUIRES strong and dignified treatment to adequately portray a situation in which a wife gives herself to an admirer whom she detests in order to save the life of her husband. There must also have preceded this momentous decision a succession of events making it seem the only way out of her difficulty. Fortunately for this production, written by Bayard Veiller, the issue is properly led up to and the wife, portrayed by Gladys Hanson, carries the scene convincingly. It is the soul torture of the wife and her visible, heroic suffering that form the strong features of this number.

Scene from "The Primrose Path" (Broadway Universal).

The first two reels bring before the observer a familiar enough situation, in which a country girl falls in love with an artist, the latter portrayed by Hal Forde. The father objects and the girl elopes with the artist. The chief novelty in this opening portion is in the artist's picture, which he calls an allegory of life. The girl poses for him as Purity, standing at the juncture of the hill of Endeavor and the Primrose Path.

They go to Paris and after a long struggle with poverty and failure, the husband becomes very ill. The landlord is threatening to dispossess them and the wife turns to the art dealer, who had previously tempted her. All of the latter part of the story is worked up with strong interest. The husband learns of his wife's sacrifice and forgives her.

"A Yellow Streak"

Lionel Barrymore Is Featured in Strong Drama Produced by Columbia Corporation for Metro Program.

Reviewed by Lynde Denig.

IT IS easy to enthuse over this picture. One might not go far wrong in naming it as the most forceful production offered by the Metro Corporation in recent months. Will Nigh, who fills the double role of author and director, may have made a slip here and there; but any minor defects that exist are easily forgotten in view of the dramatic quality of the story and the strength of the acting. During his long experience in photoplays Lionel Barrymore has given many telling performances, but it is some time since he has had a more effective role than that of "Barry" Dale, introduced as an "atom" on Wall Street and later met in the Jekyll-Hyde character of a man who is an outlaw and a minister by turns.

"A Yellow Streak" is melodramatic and at the same time plausible. The author managed to make each point in his plot appear as a probable consequence of preceding events and he did not have to force things to bring about the big situations in the picture. Mr. Barrymore is quite at his best when all of the characters are moved to the West and the former stock broker, robbed of wife and fortune, starts life again on a strangely new basis. As the minister he is a weak-minded, good-natured soul; as the outlaw he is the terror of the country.

Love interest in the picture is introduced with the first meeting of Barry and Mary Austin, another atom of city life. She is on the point of suicide when her impulse is altered by a chance encounter with the equally miserable man. Chance again brings them together in the West and the romance is developed in an unconventional way, for which audiences should be thankful. The final reel is marked by the swiftest sort of melodramatic action, culminating in a realistic fight between Mr. Barrymore and William Davidson, playing the part of the girl's unscrupulous tormentor. Irene Howley gives an earnest, sympathetic performance as the girl, and actors in other roles are up to the high standard of the production. In the matters of settings, lighting and photography the picture excels.

Scene from "A Yellow Streak" (Columbia-Metro).

"As the Twig is Bent"

A Stirring Three-Reel Photoplay of Army Life in the Philippines—Released by the Lubin Company.

Reviewed by Edward Weitzel.

THE opening scenes of "As the Twig Is Bent," a three-reel Lubin drama, written by Julian Louis Lamothe, take place when the hero is seven years of age. He and his twin brother are the children of unhappily mated parents, the mother a society loving woman, and the father a victim of dissipation and profligacy. The couple separate, the father taking one boy and the mother the other. When they arrive at manhood, George Booth enters the army, as an officer; Herbert, his brother, enlists as a private, after stealing from his father. Both young men are sent to the Philippines. Herbert deserts and becomes the companion of a native girl, his craving for liquor making him utterly reckless. In the meantime, George has incurred the enmity of his colonel by coming between him and the woman he loves. Discovering the marvelous likeness between the brothers, Colonel Vail gets George out of the way, then takes Miss Thomas to the hut where Herbert, sodden with liquor, is being fondled by the native girl. Miss Thomas is made to believe that the man in the hut is George. She breaks her engagement and is betrothed to the colonel. The situations employed by the author to bring his story to a satisfactory ending are ingenious, diversified and replete with action. The scenes that are supposed to take place in the Philippines are cleverly counterfeited, and there is a kaleidoscopic change of events, and a steady pressure in the gauge that marks the interest. Producer Wilbert Melville has handled his subject as though the task was a congenial one, and the military details in the picture have been well looked after.

Scene from "As the Twig Is Bent" (Lubin).

The twin brothers are played by L. C. Shumway, as a dual role. He makes each of the men a distinct individuality, and acts the strong scenes given to both, with sure art and telling effect. Velma Whitman's portrayal of the Filipino girl is an uncommonly good bit of characterization, and Helen Eddy realizes to the full the heroine, Grace Thomas. Jack Holt, Melvin Mayo, Louis FitzRoy and Eleanor Blevins are also in line for a favorable report.

"The Buzzard's Shadow"

Five-Reel Masterpiece of American Military Life and Adventure.

Reviewed by Louis Reeves Harrison.

A WELL-CONSTRUCTED story, leading up to a strong crisis, "The Buzzard's Shadow" is distinctly a motion-picture play, most of the scenes being painted in the open by that generous artist the sun, scenes of large perspective impossible on the stage from an effective point of view. The adventures of a United States Scout and Special Messenger, Sergeant Barnes, carry the main line of interest, an intrepid character admirably impersonated by Harold Lockwood.

Barnes makes two deadly enemies through his assertive contempt for whatever is ignoble in human nature. One of these is a renegade half-breed, who is roughly handled by the Sergeant for maltreating a horse. The other is Doctor Deschamps of the army, whom Barnes treats in a high-handed manner, demanding his resignation on discovering that the physician is attempting an intrigue with the Colonel's wife. Deschamps is the more dangerous as an enemy. He pretends to comply with the demands of Barnes at a moment when the latter is to be sent upon an important errand to another post across the desert.

Scene from "The Buzzard's Shadow" (American).

The physician poisons the sugar with which Barnes sustains his horse on long rides, and the half-breed follows the scout to rob him of water. Barnes loses his horse, staggers alone on foot and is driven insane by thirst and haunting buzzards. He is given up for dead by a relief party, but he has been rescued, and he recovers his mental balance. He is on his way back to the post when he is brought into a highly dramatic encounter with the men who attempted to put him out of the way. The military scenes are of particular interest at this moment.

Under the direction of Joseph De Grasse, Digby Bell has just completed his work in the production of Ida May Park's filmization of George Ade's play, "Father and the Boys." The story is told in five reels with Lon Chaney, Colin Chase, Harry Ham, Louise Carbasse, Mae Gaston, Yona Landowska supporting Mr. Bell. It will be released as a Broadway Universal Feature on December 20.

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Henry King of Balboa is alternately beating a drum and jangling the tamborine these days. He is producing a feature film which has a salvation army background. His cast includes Margaret Nichols, Lillian West and Victory Bateman.

"Life's Pitfalls"

Edward E. Kidder's Three-Reel Photodrama, Produced by the Edison Co., Has Well Drawn Characters and a Firmly Woven Plot.

Reviewed by Edward Weitzel.

DOMESTIC happiness and the sanctity of the home are treated of in this three-reel photoplay, by Edward E. Kidder, and the subject, as handled by the dramatist, is prolific of intense situations. Mr. Kidder, whose experience as a writer of successful works for the spoken stage has been a wide one, shows that he possesses many of the qualities necessary to scenario writing. His method of construction bears a marked resemblance to the well-made melodrama of his own period of greatest production—a class of plays that rewarded virtue and punished vice with "even handed justice," but made no pretence to any other mission than to interest and entertain. "Life's Pitfalls" fulfils the same office. It tells the story of a man, rich in the love of a good woman and blessed with health and fortune, who allows himself to become entangled in a clandestine affair with his wife's maid. The girl is beautiful, passionate and madly in love with her employer. She does not hesitate to attempt the life of her employer's wife, and matters are brought to a tragic climax. This varient of "the eternal triangle" is admirably set forth in the three reels devoted to the photoplay in question, Miriam Nesbitt playing the mistress, Harold Meltzer the master, and Sally Crute the maid. The selections are all judicious. The minor members of the cast and the production in general deserve the same meed of praise.

Scene from "Life's Pitfalls" (Edison).

Rupert Julian is at work at Universal City, Cal., on the production of a one reel drama by Anthony Caldeway entitled, "The Sword on the Shield." Julian and Elsie Jane Wilson have the leading roles.

Mutual Activities

Many Productions Scheduled at the Various Studios Contributing to the $8,000,000 Program.

UNDER way at the studios of the Mutual Film corporation are some of the most varied and extraordinary photoplays ever produced. They are scheduled for release in the near future in the Mutual's new $8,000,000 program. Word comes from the studios of the American Film company, Inc., which releases five weekly, one tri-weekly and masterpictures through the Mutual, that two companies of players are at present out on picture-taking tours, and that the remaining companies are busily engaged with pictures of more than usual interest.

Director Donald Macdonald and his company are on Santa Cruz Island this week taking scenes for a picture entitled "Across the Sunset Sea" which is to be filled with some of the most magnificent background ever reproduced in motion picture film.

This "Clipper" star feature will be an innovation in the Mutual or any other program, since its story of sea life will include settings never obtained before of these islands, off the beaten track followed by Californian sightseers, and rarely visited by others than the inhabitants.

Director William Bertram has left with his company of "Mustang" players for San Pedro, Cal., to take exteriors for the sixth picture of the "Buck Parvin in the Movies" series, "Water Stuff," in which Arthur Acord, the American star, is making a popular hit. Director Bertram's company has just completed the fifth picture of the series, "Author! Author," which includes some of the finest night effects ever filmed.

The two Gaumont companies at the company's winter studio in Jacksonville, Fla., are at work in the support of Miss Stella Hammerstein, the daughter of the operatic impresario, Oscar Hammerstein, and Malcolm Williams, the Broadway star.

Richard Garrick is directing Mr. Williams in a special feature which has not yet been named. In support of the popular actor, who appeared last season in "The Phanton Rival," are Charles W. Travis, Albert Macklin, Lucille Taft, Helen Marten, James Levering, Harold Winston and Allan Robinson.

For Miss Hammerstein's support, Director William F. Haddock has chosen Flavia Arcaro, Kathleen Butler, Henry Pemberton, Leonard Kraske, John Reinhard, James Levering, Sydney Mason and James Davis. The play in which they are working is entitled "The Ace of Death," and is a strong melodramatic subject written by O. A. Belson.

The Gaumont Casino Comedy company at the studios at Flushing is in the midst of the production of four single reel funny pictures featuring Cissy Fitzgerald. This week, "Cissy's Prescription" is being filmed, under the direction of Edwin Middleton. Miss Fitzgerald is being supported by Budd Ross, Charles Craig and Thim Mares. Next week they will commence the production of "Cissy's Valentine" and "Curing Cissy." The other two pictures of the series are already finished.

Word comes from the David Horsley studios in Santa Barbara that two thrilling pictures including the Bostock animals are under way and that one has just been completed, to be released December 16.

"The Arab's Vengeance," a drama in two reels written by Miss Theodosia Harris, author of "The Martyrs of the Alamo" and other successful photoplays and now of the Horsley scenario staff. The setting of this story is in Arabia, and includes many wonderful desert scenes. Miss Margaret Gibson plays the lead. She is supported by Roy Watson, John Oaker, Fred Morrisey, B. Singh (an Arabian actor) and the Bostock animals, directed by Capt. Jack Bonavita. This is the first picture produced under the direction of Ulysses Davis, the new Horsley director.

Mr. Davis is at present at work on his second picture, "The Winning of Jess," scheduled for release December 23, including most of the same people in the cast who were in the former picture.

William J. Dauman, the other new director who has just been added to the Horsley forces, is at present directing his first picture. This will be in two reels, and will also include the Bostock animals. It is entitled "The Terror of the Fold," and is filled with thrills from start to finish.

One of the most remarkable pictures under construction is the Thanhouser feature, "Silas Marner," in which Frederick Warde, the Shakespearian actor, is being introduced to the pictures under the direction of his son, Ernest Warde, a regular member of Mr. Thanhouser's producing staff. A second personage of unusual interest is also playing in this picture. This is the charming and beautiful Mlle. Valkyrien (The Baroness De Witz) who has just completed a Than-o-Play picture, "The Valkyrie."

George Foster Platt has gone up into Connecticut with a company headed by Florence LaBadie, the pretty Thanhouser star, to take the exteriors of the Thanhouser Mutual Masterpicture, "The Five Faults of Flo," which will be released later. Harris Gordon is playing opposite Miss LaBadie in this picture which pictures the five faults of a beautiful girl—one in each reel, being pride, envy, fickleness, extravagance and jealousy.

Director Eugene Nolan is producing another forthcoming Mutual Thanhouser release in the drama, "In the Name of the Law," in which Gladys Hulette, Morris Foster and John Lendberg are being featured. There are several comedies under way at the Thanhouser studios, Arthur Cunningham, Barbara Gilroy, Ethel Jewett and Carey L. Hastings are appearing in one picture, at present being produced by Arthur Ellery. The title of it is "Reforming Rubbering Rosie." Claude Cooper is playing the lead in a second comedy, "Hilda's Husky Mother." He is supported by Louise Emerald Bates and Frances Kayes. This comedy will be released late in December.

At the studios in Los Angeles, the Signal company is engaged in the production of the thrilling new serial, "The Girl and the Game."

Miss Helen Holmes, the "railroad girl," lead in "The Girl and the Game," new Mutual photoplay in chapters, is being put through experiences sufficient to terrify the ordinary girl. These, coupled with real railroad "color," splendid direction and photography are making of the Signal production the most realistic series of its kind ever produced.

The first release will appear December 13.

"Mice and Men" Company Returns.

Marguerite Clark and the supporting cast sent to Savannah, Ga., by the Famous Players to film "Mice and Men" for the Paramount Program, have returned to New York, after spending three weeks in the South.

"Mice and Men," which was written by Madeline Lucetto Ryley, was first produced at the Royal Academy, Manchester, in 1901. As a result of its great success it was again staged in London at the Lyric. Its production in England is associated with the distinguished names of Sir Johnston and Lady Forbes-Robertson, who starred in the play on the other side. In 1903 "Mice and Men" made its first appearance in the United States at the Garrick theater when Annie Russell starred in the piece supported by her own company, the playing proving to be one of the season's greatest hits. The scene of the story is laid in the South.

The subject was produced under the direction of J. Searle Dawley, and among those who comprised the cast in support of Miss Clark were Clarence Handyside, Charles Waldron and others of theatrical importance.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

AN AMBASSADOR FROM THE DEAD (Lubin), Nov. 22.—Paul Powell, the writer and producer of this one-reel drama, has gone to a new shop for his material. His theme has the merit of novelty and he has fashioned it into a worth while photoplay. Melvin Mayo, L. C. Shumway, Velma Whitman and George Routh meet every requirement.

HEARST-SELIG NEWS PICTORIAL, NO. 93, 1915 (Selig), Nov. 22.—The start of the Liberty Bell from San Francisco on its homeward journey leads the list. The other items include: Sunday closing riots, Chicago; football game at Deaf and Dumb school, Washington; burning opium pipes and drugs, San Francisco; Russian official war films; Yale-Princeton football game, New Haven; monster searchlight, Los Angeles; big fire, Cambridge, Mass.; man drops ninety feet, Haverhill, Mass.; tornado, Great Bend, Kans.

LOVE AND LAW (Vitagraph), Nov. 22.—William Duncan is the author and also the leading actor in this one-reel comedy, which has its full share of funny situations. Mr. Duncan plays his role cleverly. George Stanley and Ann Drew also do good work.

OH, DOCTOR (Kalem), Nov. 23.—The supply of burlesque comedy in this one-reel picture is copious and of admirable quality. Bud Duncan, Charles Inslee, Harry Griffith, Ethel Teare, Margaret Rand and a leaky water pipe are the cause of the hilarity.

LIMBERGER'S VICTORY (Lubin), Nov. 23.—A burlesque on the once popular war drama is treated in the most irresponsibly comic manner during the progress of this one-reel farce. Edwin McKim, the author and producer, is ably seconded by the efforts of D. L. Don, George Egan, Alice Mann and John I. Delson.

ANIMATED CARTOON DRAWINGS OF GREATER NEW YORK (Essanay), Nov. 24.—The novelty, skill and interest in the subject should make this animated cartoon a popular success. The whole thing is surprisingly well done. Scenes in the Canadian Rockies are on the same reel.

SONNY JIM AND THE FAMILY PARTY (Vitagraph), Nov. 24.—This is a Thanksgiving day story and Sonny's adventures in search of his holiday turkey are very amusing. Tefft Johnson has filled the reel with familiar touches of human nature, and the climax will be relished nearly as well as Sonny does his dinner. Bobby Connelly is as cute as ever as the small hero.

THE MAN FROM TOWN (Biograph), Nov. 25.—Alan Hale and Isabel Rea have the leading parts in this one-reel drama. The story does not sound any great dramatic depths, but has considerable action, and virtue triumphs over vice in the most approved fashion. It is well acted and produced.

FLORENCE TURNER IMPERSONATES FILM FAVORITES (MinA), Nov. 25.—A thoroughly delightful bit of Miss Turner's mimicry at its best. It is a gem of an offering to brighten a program, but will appeal only to those who have seen some pictures, enough to know the difference in the brands. It is reviewed at more length on page 1505 issue of Nov. 20, 1915.

GHOSTS AND FLYPAPER (Vitagraph), Nov. 25.—A rattling good one-reel comedy, written by Louis B. Rose, the flypaper episode of this picture would start a mummy to chuckling. Anne Schaefer, Marguerite Reed, George Kunkel, Albert Vosburgh and Otto Lederer give a spirited performance of the picture. Produced by Ulysses Davis.

BRONCHO BILLY'S LOVE AFFAIR (Essanay), Nov. 26.—The contrasting scenes of life in the rough and in polite society are a prominent factor in the success of this one-reel drama. The story is a deft piece of work, and G. M. Anderson fits snugly into the part of the hero. Ruth Saville, the new leading woman of the company, is a valuable acquisition.

A SOCIETY SCHEMER (No. 5 of "The Ventures of Marguerite"—Kalem), Nov. 26.—In this number of the Marguerite series, the young lady is pursued by a fortune hunter, a valuable necklace having considerable to do with keeping up the interest. The story was written by A. Van Buren Powell and produced by John E. Mackin. Miss Courtot and her gowns are as attractive as ever.

MEG O' THE CLIFFS (Lubin), Nov. 26.—The amount of good old-fashioned melodrama in this one-reel photoplay will delight lovers of the theatric. Maude Thomas' tale is an excellent one of its class and has been effectively produced by Melvin Mayo. Violet McMillan is pleasing as the unkempt heroine, and L. C. Shumway, Melvin Mayo, J. B. Brice, Vivian Caples, Jay Morley and Adelaide Bronti complete a competent cast.

PRESSING BUSINESS Vim), Nov. 26.—A generous supply of knockabout comedy will be found in this one-reel farce. The producer has kept everyone moving to quick time, and each individual member of the cast seems to enjoy his work.

ALL FOR THE LOVE OF A GIRL (Vitagraph), Nov. 26.—L. Case Russell, the author of this one-reel comedy, has invented a new and laughable phase of the Woman Suffrage question, and furnished Mr. and Mrs. Sidney Drew with neatly fitting parts. Mr. Drew's sure-fire comedy methods are bound to result in explosions of laughter all through the reel.

ROSES OF MEMORY (Edison), Nov. 27.—An appealing little romance is told in this one-reel drama, written by Edward S. Kern. The incidents are well chosen and put together in a workmanlike manner. Edward Earle, Bessie Learn, Augustus Phillips and T. Tamaoto leave nothing to be desired in the playing.

THE DYNAMITE TRAIN (Episode No. 55 of the "Hazards of Helen" Railroad Series—Kalem), Nov. 27.—There are a number of extra-special "thrillers" in this installment of the "Hazards," the saving of a man by Helen while riding on the pilot of a locomotive being among the best. E. W. Matlack's scenario is a vigorous one, and Helen Gibson and her support bring out all the points.

BLAMING THE DUCK OR DUCKING THE BLAME (Lubin), Nov. 27.—Straight comedy is the keynote of this one-reel offering, in which Billie Reeves plays the leading role. The comic situations are decidedly laughable, and Earle Metcalf shows excellent judgment in his production of the reel. Mr. Reeves, Carrie Reynolds, Jessie Terry and the rest of the cast do justice to their task.

TWO DAUGHTER'S OF EVE (Biograph), Nov. 26.—Another D. W. Griffith reissue, played by Henry Walthall, Claire McDowell, Lillian Gish, Elmer Booth, Walter Miller, Gertrude Bambrick, Antonio Moreno and Madge Kirby. The story is a contrasting one of domestic life and the stage, told in Director Griffith's swift and illuminating method.

General Film Company Specials.

THE MODEL'S ADVENTURE (Kalem), Nov. 22.—Art student life in the Latin Quarter of Paris is treated interestingly in this three-reel photoplay. The love interest centers in an American sculptor and his model. The plot moves along with commendable speed, and the atmosphere of the studio is maintained with skill. Paul Gilmore is excellent as the sculptor, and Philo McCollough, Alma Reuben and Ethel Fleming complete a well-chosen quartet.

A THING OR TWO IN MOVIES (Chronicles of Bloom Center, No. 4—Selig), Nov. 22.—A very amusing burlesque on the taking of motion pictures is the subject of this installment of the Maibelle Heikes Justice and Wm. Lord Wright serial. The many odd types of character in Bloom Center, Constable Plum, Chubby Green, Postmaster Pash, Selina Tubbs, and the rest, are as funny as ever, and director Marshall Neilan has given them plenty of laughable business.

THE PAPERED DOOR (Essanay), No. 23.—The situation in this two-reel photoplay which gives the offering its title is adroitly led up to by the author, Mary Roberts Rinehart. The story and characters are filled with human nature and dramatic appeal. Ruth Stonehouse is pathetic as a neglected wife, and Edmund F. Cobb, Thurlow Brewer and Peggy Sweeney are equally proficient in their respective roles.

AN ENEMY OF MANKIND (Kalem), Nov. 24.—In the first two-part episode in the series of "Stingaree" stories, written by E. W. Hornung and produced by the Kalem Company, exhibitors will find an interesting drama very well acted by True Boardman, William Brunton, Marin Sais and others in a well-balanced cast.

THE REPROACH OF ANNESLEY (Biograph), Nov. 24.—An adaptation of a novel by Maxwell Gray, released by the Biograph Company in three reels. The story is finely produced and reasonably interesting in the development of the situation arising out of the love of three men for one woman. Jack Drumier, Franklin Ritchie, Louise Vale and Herbert Barrington are in the cast.

THE MEDDLESOME DARLING (Lubin), Nov. 24.—Shannon Fife has given an entirely new turn to a plot that starts out on the old track. "The Meddlesome Darling" is not a happy title, but Mr. Shannon's two-reel drama has life, interest and is carefully constructed. His treatment of an elderly woman, played by Marie Sterling, makes her almost the central figure of the picture. The remainder of the capable cast is composed of Francis Joyner, Lilie Leslie, Kempton Greene, Rosetta Brice and William Cohill.

AS THE TWIG IS BENT (Lubin), Nov. 25.—A rview of this picture is printed in this same issue.

THE RING OF THE BORGIAS (Edison), Nov. 26.—A four-reel melodrama of modern life, interesting in plot, and well acted. A review of the picture was printed in the issue of November 27, on page 1674.

SAINTS AND SINNERS (Vitagraph), Nov. 23.—The material for a strong, closely woven photodrama has been supplied by Ouida Bergere, in this three-reel picture. The situations are highly dramatic and demand earnest and intelligent work at the hands of the company. Maurice Costello, Leah Baird, Adele De Garde, Paul Doucet, Garry McGarry, Van Dyke Brooke and Betty Young are equal to the task assigned them. Mr. Brooke's production of the picture is excellent.

THE EDGE OF THINGS (Essanay), Nov. 27.—In the character of Betty Marsh, the heroine of this three-reel drama of modern life, Edna

Mayo has one of those sympathetic roles which she plays so convincingly. The plot has many fine dramatic moments, and Miss Mayo's embodiment of a young girl fighting the battle of life unaided, is human and sincere. Bryant Washburn's share in the picture is in line with his past record—thoroughly honest and satisfying.

A "MODEL" WIFE (Vitagraph), Nov. 27.—This two-reel photoplay is classed as a comedy-drama. It was written by E. Lawrence Gibson, and runs more to comedy than to tense situations. However, it is bright and amusing, and affords Lilian Walker an outlet for the display of her dimples, high spirits and command of her art. Antonio Moreno, Louise Beaudet, L. Rogers Lytton, Lillian Burns and Helen Pillsbury are also in the cast.

Fox Film Corporation.

THE BROKEN LAW Nov. 22.—Oscar Apfel produced this sensational and generally interesting five-part melodrama with William Farnum in the role of a young literary man who becomes the leader of a Romany tribe. The picture contains a number of stirring incidents and is adequately acted by Mr. Farnum and those in his support, including Dorothy Bernard.

Metro Pictures Corporation.

BARBARA FRIETCHIE (Popular Plays and Players), Nov. 29.—Mary Miles Minter makes a beautiful Barbara Frietchie in a stirring picture based on Whittier's poem and the play by Clyde Fitch. The director was successful in suggesting the atmosphere of a southern town in war time. Guy Coombs, Wallace Scott, Mrs. Thomas W. Whiffen and Fraunie Fraunholz are prominent in a well-chosen cast.

A YELLOW STREAK (Columbus), Dec. 6.—Lionel Barrymore is seen at his best in this strong five-part drama produced by the Columbia Corporation for the Metro program. As author and director, William Nigh must be credited with one of the best pictures offered by Metro in some time. The story is convincing and the character portrayals are excellent, with Irene Howley and others giving Mr. Barrymore adequate support.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 47 (Mutual), Nov. 19.—A variety of well-photographed events makes this an interesting number. The subjects include a test of a new sea-sled; a parade of decorated automobiles at Sterling, Ill.; practice with big guns; deaf and dumb students playing football, and an assortment of scenes taken near the battle front in Europe.

THE WIDOW WINS (Casino), Nov. 28.—A bright farce based on the efforts of a press agent to get sensational publicity for his star, presented with considerable humor by Cissy Fitzgerald. The story is cleverly developed and makes more than ordinarily good entertainment. Miss Fitzgerald is just the actress for a role of this description.

CHARLIE'S TWIN SISTER (Novelty), Nov. 29.—In this comedy Charlie tries to get even with Harry, his college chum, for leaving him to foot it from town to his home burdened by a heavy suit case. Charlie finding his sister out dresses in one of her evening gowns, and interviews a gentleman burglar who attempts an invasion of the house. Harry comes on the scene also, and some amusing times ensue.

SEEING AMERICA FIRST, No. 12, "Lake Mohonk, N. Y." (Gaumont), Nov. 30.—This number of the series gives some interesting views of Mohonk Lake and vicinity. As is usual with "See America First" films, it is well photographed and instructive. On the same reel with the Harry Palmer cartoon, "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Nov. 30.—In this number Pa McGinis gets an opportunity to make himself famous as a lecturer on affairs at the battle front. Some cats in the back yards of neighboring buildings add color to the scene by attempting to furnish sound effects.

BETTY BURTON, M. D. (Novelty), Dec. 1.—A western-comedy in which a young woman doctor, upon coming to the western town, is besieged with cowboy patients, all of whom pretend to have some ailment. The climax comes when one of the boys really becomes ill, and at first disinclined to believe him, she at last cares for him, and the result is a match of permanent duration.

CHECKING CHARLIE'S CHILD (Falstaff), Dec. 2.—In this comedy the mother of the child goes to a bridge party and leaves the youngster with its father. Charlie's employer takes objection to his time in the office being spent taking care of his child. The child is, therefore taken to a department store by the porter and checked at the nursery. A mixup of babies occurs later because the porter loses the check.

A SHOTGUN ROMANCE (Cub), Dec. 3.—George Ovey manages to get a few laughs out of conventional slapstick situations. He is capably supported by players who make the most of not very inspiring opportunities. A fair offering.

A TANGLE IN HEARTS (Casino), Dec. 5.—Rather an amusing comedy in which the affairs of Cupid go far astray of their mark. The comedy will be found amusing, although the plot is slight.

THE HOUSE PARTY AT CARSON MANOR (Thanhouser), Dec. 5.—This is a weird sort of a story that is, however, none the less interesting on this account. The cousin of a wealthy young man with the aid of an East Indian chemist tries to do away with him so that she can gain possession of his money, which is scheduled to come to her by right of inheritance at his death. A rose tree sprayed with a deadly poison causes her own death as well as that of the gardener of her cousin's home, while the intended victim remains uninjured.

MINNIE, THE MEAN MANICURIST (Falstaff), Dec. 6.—Rather an amusing comedy in which Minnie takes a position as manicurist in a barber shop, and vents her spite in various disagreeable ways. The ordinary audience will find considerable food for laughter in this picture.

PRETENSES (Beauty), Dec. 7.—An amusing comedy in which a guard in a bank and the daughter of an engineer of a steam roller meet and leave in each other's minds rather elevated impressions of each other's social importance. These impressions are cleverly presented in the picture through double exposure scenes. A good deal of amusement will be found in this picture.

CLARENCE CHEATS AT CROQUET (Falstaff), Dec. 9.—This is an ordinary sort of comedy in which two rival lovers have differences, and the one wins out because of his honesty; or rather Clarence gets in wrong because he cheats at croquet. There is considerable amusement to be got out of the comedy.

NOBODY'S HOME (Beauty), Dec. 11.—In this amusing one-reel comedy a young couple elope, and rent a beautiful home for a day, just to make believe that the young man is very rich. The parents of the contracting parties meet in a very unusual manner, both desiring to buy the identical house that has been rented by the young couple. The affair ends in the home being bought for the young people.

Mutual Film Corporation Specials.

LITTLE CAPTAIN OF THE SCOUTS (Thanhouser), Nov. 9—A two-reel number with a slight plot. The girl's little brother has a liking for toy soldiers. He is mischievous, but she hopes to make a gentleman of him. He joins the Boy Scouts. Later a young cadet arrives from West Point, who brings home the little brother when he becomes lost. Of course the West Point man wins the girl's heart. The number has some interesting action, but the plot could have been much stronger.

FATHER AND SON (Reliance), Nov. 10.—A three-reel production bearing on the labor question. The story is rather overdrawn according to its development in film, and the characterizations are not consistent. For instance, we can hardly conceive of a man of the cruel nature of the father and proprietor of the box factory changing his ideas to such an extent, and on such quick notice, as to disguise himself and go among his employes in order to discover real conditions and the thoughts of these people in connection with himself.

LESSONS IN LOVE (Rialto), Dec. 1.—The cast of this three-reel production include Lucille Taft, Hal Forde, James Levering, Helen Marten and others. The story of this picture hardly called for three reels of film in which to tell it, and the production is not quite up to the standard of other Rialto productions we have seen.

STANLEY AND THE VOO DOO WORSHIPPERS (Centaur), Dec. 2.—A two-part picture with Mona Darkfeather, Capt. Jack Bonavita and others usually in the cast of Centaur animal pictures. The atmosphere of the production is very well maintained, and the story as it progresses is fairly interesting, although we must admit that the oftener the animal actors make their appearance the more pleasing the picture is. The elephant, the lions, the tiger, leopards, etc., that the Horsley menagerie affords are not without their charms.

HIS VOCATION (Thanhouser), Dec. 7.—An interesting two-part drama in which a young woman and a man with whom she has fallen in love at a summer hotel finds out afterward the cause of his sudden withdrawal from her society. It happens that he is a clown in a circus, and concludes that she would never marry a man of his vocation. One day, however, when the circus is visiting her home town, her little sister who is very ill, cries to be allowed to go to the circus. A clown from the circus consents to come to the house to do funny tricks for the child's amusement, and turns out to be the young man of the summer hotel. The friendship is cemented, and afterward a wedding ceremony is performed.

THE BUZZARD'S SHADOW (Mutual Masterpicture—American—No. 50), Dec. 9.—A very effective five-reel feature with Harold Lockwood, May Allison, Harry Von Meter, William Stowell and other competent players in the cast. The story tells of the villainy of a surgeon stationed at a U. S. Army post at the edge of the great American desert. His victim is a young scout who is sent on a special mission over the desert. He pours poison over the sugar which the young scout carries with him to feed to his horse. A special review of this picture will be found on another page of this issue.

Paramount Pictures Corporation.

CHIMMIE FADDEN OUT WEST (Lasky), Nov. 22.—A laughable subject featuring Victor Moore. This picture, like its predecessor, is filled with humorous situations and is bound to please. A review of this feature can be found on page 1680 in last week's issue.

Pathe Exchange, Inc., Specials.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, No. 9, "Detective Blackie" (Pathe), Nov. 29.—The ninth episode is entitled "Detective Blackie." In this episode the confidence men relieve the town of Spangerville, and incidentally one Henry Closby of the dishonest financial clique, of $60,000, on behalf of the Ward girls, whose father suffered losses at the hands of said clique. The episode is a good one, containing many amusing situations.

NEAL OF THE NAVY, NO. 14, "The White Gods" (Panama Films), Dec. 2.—The last but one of this series shows us the life of the chief characters of the play among the cannibals on the desert island upon which they have all been cast through the machinations of the villain Hernandez. It is intensely interesting and leads easily toward the climax of the next episode.

THE HOUSE OF FEAR (Gold Rooster Play), Dec. 3.—A five-reel adaptation of one of the John T. McIntyre stories in which Ashton-Kirk, Investigator, appears. Arnold Daly is the star, supported by Jeanne

Eagels, Charles Kraus, Sheldon Lewis and others equally competent. A full review of this splendidly staged melo-drama appears on another page of this issue.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 194 (Universal), Nov. 24.—An entertaining collection of views, picturing the Liberty Bell in transit, Dr. Haiselden, a 71-mile gale in New York City, war scenes and others.

A SAPHEAD'S REVENGE (L-KO), Dec. 5.—An eccentric comedy number, featuring Peggy Pearce, Ray Griffith and others. The girl goes to a dance with one admirer and the other puts soft soap on the floor. The fun is of a rough, knockabout sort and the number proves fairly amusing.

THEIR QUIET HONEYMOON (Nestor), Dec. 6.—A good comedy number by Al. E. Christie, featuring Eddie Lyons, Lee Moran, Betty Compson and Jane Waller. The situation of the two young married couples at the some hotel is very amusing. Polite farce comedy of an appealing sort.

SLIM, FAT OR MEDIUM (Imp), Dec. 7.—A "rube" comedy number, by Roy Clements, featuring Victor Potel and Lillian Hamilton. The girl is wooed by numerous suitors and some funny small business is pictured. A pleasing number of this particular type.

THE AWAKENING OF PATSEY (Victory), Dec. 8.—No. 2 of the "Little Stories from Real Life," by Jacques Jaccard. Peggy Conrady, A. D. Blake and Raymond Russell, play the leads. A good story of theatrical life from behind the scenes. Interesting and well handled throughout.

THE FROLIC OF THE MARIONETTES (Powers), Dec. 9.—A half-reel number, picturing Prof. Charlarte's performing manikins, a familiar vaudeville act. The stage settings are elaborate for this-type of act and it is quite pleasing.

A Ditmars educational subject will be released on same reel, to be entitled "Nature's Monstrosities."

KEEPING IT DARK (Nestor), Dec. 10.—A good comedy number by Gertrude Hynes, with Stella Adams, Harry Rottenberry, Billie Rhodes and Ray Gallagher in the cast. The newly-married couple say nothing of their children, but employ them secretly as servants. This handles familiar subject matter in a new and enjoyable way.

Universal Film Mfg. Company, Specials.

THE PHANTOM FORTUNE (Gold Seal), Nov. 30.—A three-reel offering, by L. V. Jefferson, featuring Hobart Henley, Louella Maxam and others. The gilded son is a young man whose parents have sacrificed everything to let him have his way. He almost stuns them by marrying a moving picture actress, but all turns out well in the end. The plot has numerous stock elements and doesn't get up much real feeling. At the same time the cast is agreeable, the scenes are interesting and it makes, on the whole, quite good entertainment.

THE WHITE SCAR (Broadway Universal Feature), Dec. 6.—This five-part subject, starring Hobart Bosworth, has strong dramatic quality, is well acted and finely photographed. It is staged in picturesque backgrounds. It was review at length in the issue of November 27.

THE ROAD TO PARADISE (Universal Special Feature), Dec. 6.—This two-reel number is the last episode in the new series of Terence O'Rourke adventures. J. Warren Kerrigan, Harold Holland, Lois Wilson, Harry Carter, and Maude George appear. In this Terence is suddenly called by Beatrix to save her from an unwelcome marriage alliance with Duke Victor. The number is well-constructed and full of interest. A duel with swords makes a good feature. A good number.

IDOLS OF CLAY (Gold Seal), Dec. 7.—A three-reel number, written and produced by Robert Leonard, who also plays the leading role. He is assisted by Ella Hall, who does some delightful work, first as the little girl who idolizes her man of clay and later as the mature woman whose love remains true after his release from prison, where he had been sent for another's crime. The story is one that gets a strong hold on the sympathies and is much better than the average offering. The close is effective.

SIN ON THE SABBATH (L-KO), Dec. 8.—A two-reel low comedy number, featuring Billy Ritchie, Louise Orth, Gene Rogers, Reggie Morris and Alice Howell. Billy appears first as an unfortunate flirt and later as clerk in a drug store. His job is to dispense booze to men customers in the back room. The situation around which the story is built is familiar to the average small town resident and has a humorous side. There is some funny business in this, particularly in the closing scenes, where the back room is suddenly converted into a place of worship. When the women appear the men are reading Scripture lessons and singing hymns.

THE LITTLE LADY ACROSS THE WAY (Imp), Dec. 10.—A sparkling comedy number in two reels, by May B. Havey, in which smiling Matt Moore and Jane Gail make a reappearance on the screen after a considerable absence. Matt's experience with his first sweetheart renders him something of a woman hater. His unconventional neighbor breaks up his peevishness and makes his world brighter. The number is unusually pleasing, though the one-piece bathing suit is out of place in polite comedy

THE LION'S WARD (Bison), Dec. 11.—A three-reel number, by James Dayton, featuring George Williams, Betty Schade, Paul Bourgeous and Countess Martina. The story is located in the African jungle and is much like numerous predecessors. The plot is not particularly strong and merely serves to display lions, leopards and other beasts in their native haunts. The story is a little slow compared with previous offerings of the kind, though the settings are very good throughout.

V-L-S-E, Inc., Specials.

THE NATION'S PERIL (Lubin), Nov. 22.—Another well-defined plea for prepardeness, this five-reel drama contains a number of realistic battle scenes and is acted by a thoroughly capable cast. The scenes are laid around Newport.

Edison Busy with Kleine-Edison Features.

The Bronx Studios of the Edison Company resound to the hum of clicking Cooper-Hewitts, the husky voices of hard-working producers and the hammer of scene crews in the "finishing touch" process now being given the Edison output scheduled for release during the late winter and early spring through the Kleine-Edison Feature Service.

"The Destroying Angel," a five-part drama featuring Mabel Trunnelle and Marc MacDermott, was completed last week and is now being shipped to Kleine-Edison branches. In the opinion of critics neither Mabel Trunnelle or Marc MacDermott has ever done better work than that in "The Destroying Angel." Incidentally, this is the first feature in which these popular players appear together. "The Destroying Angel" is scheduled for release December 8.

Work is progressing rapidly on a number of other Edisons which will feature Viola Dana, Marc MacDermott, Miriam Nesbit and Mabel Trunnelle. "The Catspaw," founded on William Hamilton Osborne's celebrated novel of that name, is almost ready for preliminary screening. The theme of Osborne's "The Catspaw" is too well known to require comment. The leads have been placed in the able hands of Miriam Nesbit and Marc MacDermott.

Viola Dana, that winsome beauty whose extraordinary work in "Children of Eve" added a host of friends to her legions of admirers, is busily engaged in the filming of a five-reel story entitled "The Innocence of Ruth," by William Addison Lathrop. Edward Earle, a newcomer in the Edison ranks, will play opposite Miss Dana. Her talent and originality, coupled with her beauty and enviable popularity, are sure to commend "The Innocence of Ruth" to exhibitors.

One of the recent scenario acquisitions on which Edison producers place great faith is a recently purchased script called "The Crucifixion of Philip Strong." This is an unusually good story for film purposes, possessed of great originality of theme and many striking incidents. It is founded on the well-known novel of that name by Rev. Charles M. Sheldon, author of "In His Steps," "His Brother's Keeper," "Born to Save," etc.

"The Crucifixion of Philip Strong" will feature Mabel Trunnelle and Robert Conness. It is adapted for the screen by Francis M. Neilson.

Muldoon's Farm in Raver Picture.

"The Other Girl," the successful Augustus Thomas stage play which is being filmed by the Raver Film Corporation, has several scenes which are laid in and about a physical culture health resort. In the original stage production Mr. Thomas staged these scenes about the William Muldoon Health Farm at White Plains, N. Y., where many millionaires repair their health.

Mr. Muldoon is considered somewhat of a czar on his farm. His command must be obeyed to the letter and he will not let anything interfere with the daily routine which starts at four in the morning and lasts until eight in the evening. It was therefore with no little difficulty that permission was secured to utilize his property.

Mr. Muldoon had never seen pictures taken before. In fact, he had never seen a motion picture and was somewhat averse to having his system broken into when the players arrived and he learned what they wanted. When his old friend James J. Corbett, who is being starred in this picture, appeared on the scene he readily gave his consent. After he watched the people at work for some time he became deeply interested, so much so that he consented to appear in several of the scenes and invited the players to stay for a week. As all of them were in good health and four o'clock in the morning is earlier than they are accustomed to rising, they decided that they would sooner take pictures in the studio in Staten Island.

Many of the trainers and some of the exclusive paraphernalia to be found only on the Muldoon farm appear in the picture, giving the scenes the atmosphere called for in Mr. Thomas' script.

New M-in-A Posters Are Receiving Praise.

The innovation of semi-cartoonic posters by M-in-A Comedies has proven successful, judging from the large number of complimentary letters which the company has received from exhibitors throughout the country.

Not satisfied with the regular style one-sheet and believing that a comedy film deserved something unique in the line of advertising, M-in-A Comedies hit upon the plan of a semi-cartoonic one-sheet. Every week this one-sheet caricatures some particularly ludicrous scene of the current release.

Although the company finds these posters considerably more expensive and troublesome to make, the result seems to justify the added effort, as it enables the exhibitor to display something new and novel in advertising as well as putting a distinguishing character upon M-in-A Comedies.

Manufacturers' Advance Notes

"THE SILVER LINING" (Flying A).

It is said that "every cloud has a silver lining," and proof of the correctness of the moss-covered saying is artfully set forth in "The Silver Lining," which is a two-reel "Flying A" special to be released November 29 on the Mutual Program. Miss Vivian Rich and Alfred Vosburgh are employed in the leading roles, and Roy Stewart, famed for his film villainy, is cast as the bold, bad man of the piece.

Vivian, in the role of Nell Allen, is a pretty stenographer. As is always the case, for dramatic purposes, the employer winkingly suggests that there is a way in which the young typist can better herself. Tearfully the girl runs to her father, who is at home hovering at death's door. Rather than have his daughter make the supreme sacrifice, the father commits a crime and is cast into prison. Nell obtains employment as a housekeeper. Her father escapes and in secret dwells with her The sheriff arrives and finds the old man dead.

Scene from "The Silver Lining" (American).

Then, from behind the cloud, comes the silver lining. Richard Grant offers his heart and soul and is accepted. "The Silver Lining" throughout is teeming with pathos. Miss Rich gives a most capable interpretation of the role assigned her, as do the others in the cast.

"THE WHITE SCAR" (Broadway Universal).

Hobart Bosworth in the Universal Broadway Feature, "The White Scar," is at his best, while the play, which is of the Canadian Woods, of the great Wild, the Hudson trading posts, Indians, hunters, and trappers, is one in which all Mr. Bosworth's smooth acting ability can be displayed to the best of advantage. The story is a simple story of pure, honest love—and a villain. Love where all the world loves a lover, for the people of the North always look upon a loving couple as the most happy creatures on earth.

Mr. Bosworth is ably supported in "The White Scar" by Jane Novak, Anna Lehr, Frank Newburg, Norval McGregor and Ronald Bradbury. Mr. Bosworth plays Na-Ta-Wan-Gan, a white trader, which is the Indian for "great trapper," as he was known to all his Indian friends.

"The White Scar" will be released early in December.

COWBOYS PRESENT JACCARD WITH GUN.

In the future when Jacques Jaccard has occasion to employ a fire-arm to carry his orders to distant points among the hills he will use a fine, brand new, pearl-handled, blue-steel, thirty-eight Colt on a forty-five frame of Frontier model and he will carry this formidable weapon about with him in a hand-carved holster which will hang from a hand-carved leather cartridge belt. The weapon was given to him as a mark of respect and admiration by the cowboys who worked under his direction in the production of the five-reel feature, "A Knight of the Range," in which Harry Carey is starred.

LOU-TELLEGEN IN "THE UNKNOWN" (Lasky).

Lou-Tellegen, internationally famous as a romantic star of the stage, who for several years was leading man for Mme. Sarah Bernhardt, having appeared with the famous French actress on two of her American tours, will make his second appearance in a Lasky production on the Paramount Program in "The Unknown," the first public showing of which has been set for December 9.

The scenes of "The Unknown" are laid in Algiers and on the great Sahara desert. The Foreign Legion is a military sanctuary, stationed on the edge of the desert, where men who have met with misfortune or disgrace may redeem their past by bravery and honorable service. No questions are asked and no papers are required to explain who or what they are when they make application for membership. A man is taken for what he is and not for what he was. Into this organization comes Lou-Tellegen, in the guise of an English ne'er do well. The captain of the company is called "Devil Destinn."

The romantic features of "The Unknown" are concerned with the adventures of the young Englishman, his love affair with an American girl and trouble with his captain. The production is lavish in detail. George Melford is the director and the cast includes Theodore Roberts, Dorothy Davenport, Hal Clements, Horace B. Carpenter, Tom Forman, Raymond Hatton and other members of the Lasky stock company.

"THE RUN ON PERCY" (Selig).

"The Run on Percy," fifth in "The Chronicles of Bloom Center," is released in two reels on Monday, December 6th. Chubby Green, Johnny West, Selina Tubbs, and all the other Bloom Center characters which have proven so popular will be seen in "The Run on Percy."

Percy Pinkham has invested all his money in the "Bloom Center Bugle" and writes his old uncle asking for a loan. The uncle comes to investigate his nephew's conduct, and finds him playing poker. He writes Percy a note that he must marry some Bloom Center girl within twenty-four hours or he will be disinherited. Johnny West, correspondent for the County Seat newspaper, embodies the uncle's proposition in a newspaper story, and all the girls with matrimonial inclinations make a run on Percy.

Percy asks Margaret Tate to marry him at once. She agrees, but when she sees the newspaper story, she thinks Percy is mercenary and refuses to have anything to do with him.

Scene from "The Run on Percy" (Selig).

Percy avoids the crowd, sneaks home and writes a note to his uncle, saying that in justice to the girl he loves he cannot marry within twenty-four hours. Then he goes to Margaret and tells her that he has sacrificed his ineritance for her. She then realizes that he truly loves her. Percy's uncle then writes a letter to his nephew, stating that his previous letter was only a plot to make Percy realize the seriousness of life and the value of a good wife.

Le Saint Talks on Adaptations

Says the Williamsons' Story of "The Journal of Lord John" Is Admirably Suited to the Screen.

RECENTLY remarked E. J. Le Saint, feature director at the Universal's Pacific Coast studios: "As a rule, I believe there is no other work that picture producers dislike to handle more than the adaptation of novels, however popular those novels may have been in book form. The reason is obvious to picture people, for they realize just how difficult it usually is to picturize the action which is told so simply in the printed words of the story. It sounds very simple when the story is read. It may be full of action and oftentimes the inappropriateness of that action for a screen presentation does not occur to the producer until he makes the attempt.

"In the production of this recent work of C. N. and A. M. Williamson, 'The Journal of Lord John,' however, I must admit that I have run into the exception to the rule. There is present throughout the entire story exactly the type of action that lends itself most readily to film presentation. It is specially strange coming from these authors, for in the rest of their works this particular type of action is far from predominant, which would make it appear that they had studied the requirements of the screen before attempting to write for it—a process, by the way, which might be emulated to good advantage by other prospective scenario writers, whatever literary experience they may have had.

"Throughout its entire length the plot hangs together unusually well. There is action a-plenty without reverting to the melodramatic, and despite its continuity of action the episodes are so arranged as to make it not imperative that the spectator see all of them to appreciate any one of them. I should say, in fact, that the story as a whole is admirably adapted to the use the company intends to make of it—a connected series."

KARR SAYS "HOME" IS FICTION.

Darwin Karr, a leading man for the Essanay company, smiles when he hears that the photoplay actor has a chance at home-life that the touring actor never has an opportunity to enjoy. He says that statement sounds to him like the enchanted lands that were reached by boarding a magic carpet in the tales he used to read when he was a youngster. The reason for his cynicism is made up of a series of circumstances, which if seen in the cards would have told Mr. Karr that he was to travel.

Mr. Karr signed up with Essanay in the east last summer, joining Joseph Byron Totten, Essanay director in Connecticut. Mr. Totten with his eastern company traveled through Maine, Massachusetts, Connecticut, Rhode Island and New York, making photoplays. Then he returned to Essanay's Chicago studio and Mr. Karr was with him. Three days after the leading man's arrival, he went to Tennessee on a picture. Finishing there, his director got orders via telegraph to proceed to Georgia to take some scenes there. On his return to Chicago this time, Mr. Karr was ordered down to Indiana on another picture. A camera vidette that penetrated the wilds of upper Wisconsin on a hunt for exteriors carried Mr. Karr as one of the riders. So when you talk to him of home-life, he smiles and agrees with you and admits that it must be nice.

BILLIE BURKE STUDIES PICTURES.

Miss Billie Burke is devoting a considerable part of her time to studying the obverse side of the picture game to the one she saw while making "Peggy" at the Triangle-Ince studio. She is often to be seen at the Knickerbocker theater looking at the excellent films supervised by Ince, Griffith or Sennet and noting the modes of appreciation and the relative popularity of the respective stars and plays. In fact Miss Burke is rapidly getting the film eye and will soon be an unequalled authority on the public as well as the theatrical side of photographic appreciation.

The extraordinary success this and the last two seasons of generic plays dealing with provincial character types and locales have lent extraordinary interest to Miss Burke's vehicle in filmland entitled "Peggy." Advance reports from the coast say it is as striking a depiction of Scottish character and temperament as was "Peg O' My Heart" for the Irish and middle class English types; "Hobson's Choice" for Lancashire and "Quinneys" for the Yorkshireman. Miss Burke, as is well known, is part Scottish by ancestry. She said the other day at the Knickerbocker that filming "Peggy" was a sheer delight, so beautifully were the scenes adjusted to the Scottish Highlands, and so faithfully had the characteristic Highland atmosphere been preserved.

EXCHANGEMEN WANT RAVER PRODUCT.

For the purpose of negotiating for the territorial rights of the Raver Film corporation productions the following exchangemen called on Harry Raver, president of the company, in the past few days: J. F. Cuberly, general manager, Zenith Feature Film company, Duluth, Minn.; I. H. Kuh, E-I-K Film company, Chicago; N. Palley, manager, United Film service, Detroit, Mich.; William J. Benedict, Kriterion company of Boston, and J. E. Donahue, Union Film and Supply company of Boston.

THEATRICAL HISTORY REPEATS ITSELF.

If you had happened to be in front of Grace Church recently at 6 o'clock in the morning you would have witnessed a scene which, strangely enough, was a replica of one which occurred just thirty years ago. At that time Denman Thompson, searching for a background for posters to be used in the exploitation of "The Old Homestead," was photographed while posing before the old church in his familiar make-up as the venerable rustic character which he made famous the country over. Frank Losee, who is playing the Thompson role in the Famous Players Film Company's adaptation of "The Old Homestead," stood before the same old church in the same attitude assumed by his predecessor, garbed in a duplicate of the costume which Mr. Thompson wore thirty years ago. This time, instead of the still picture, the motion picture camera caught the moving figure, for Mr. Losee, after holding the position for a second, walked quietly away from the church, as though he had just been attending service there.

PREMIER PROGRAM SALES DEPARTMENT.

John W. Heaney has associated himself with the Premier Program in connection with the Sales Department. Mr. Heaney is well known throughout the motion picture industry, with which he has been connected for several years past, having at various times successfully exploited pictures.

"The Japanese Torpedo Boat in a Storm," which excited such favorable comment when shown at the Strand in New York, was among Mr. Heaney's best-known efforts, the picture being owned and marketed by him.

Mr. Heaney's early commercial experience started in the financial district, but for many years past he has confined his attention to motion pictures, in which industry he has been deservedly successful and popular.

NEW ENGLAND BEING SHOWN IN "SEE AMERICA FIRST."

The Mutual Scenic series, "See America First," produced by the Gaumont Co., is now showing scenes in New England. Boston has been released, and the next reel will give interesting animated views of a trip through the Berkshires, including a trip to an immense paper manufacturing establishment. Following this will come pictures of Portland, Me., and the White Mountains. On the same reel with these are animated cartoons by Harry Palmer, giving the adventures of Pa and his family in "Keeping up with the Joneses."

FORTY GOLD KING SCREENS IN ONE ORDER.

S. H. Jones, president of the Gold King Screen Co., of Altus, Okla., recently secured an order for forty Gold King screens from the University of Oklahoma, to be used throughout the state in the various schools for demonstrations in the Agricultural Department. Mr. Jones made a demonstration of his celebrated screen before a committee headed by J. W. Scroogs, the director at Norman, Okla., and Mr. Jones was given the order with no hesitation.

"BIG VOICE GIRL" NOW A UNIVERSALITE.

"The girl with the big voice" is the latest recruit to the pictures. This is Marjorie Lake, who has been heard in vaudeville for the past three years and who has just concluded an engagement on the Orpheum Circuit.

Miss Lake joined the forces of the Universal Film Manufacturing Company at Universial City this week, and has become a member of the Joseph De Grasse Company. Mr. De Grasse cast Miss Lake for a role which fits her most satisfactorily and needless to say, she is extremely happy in her new work.

Miss Lake is blessed with the happiest of dispositions, and she radiates joy to every one about her. Miss Lake's wonderful voice was heard for some five years in musical comedy, and during that period she directed her own company.

UNIVERSAL DUPLICATES MOULIN ROUGE.

Good examples of fidelity to detail are numerous in a recent creation of Leon Kent in his production of F. McGrew Willis's three-reel drama, "Transgression." The story called for Paris atmosphere and its night life. Under the supervision of Mr. Kent a duplicate of the famous Moulin Rouge was made from photographs of the original. Of course, the fact that this director is a native of that city was largely responsible for the exactness of the imitation. Not content with having made a replica to defy detection, he went a step further and after long sessions with the master electrician found a way whereby the front of the building could be lighted just as it is lighted in reality. The necessary scenes before the edifice were made at night and the effect is little short of marvelous.

"The Wanderers," produced by William Wolbert, with Mary Ruby, who will be remembered for her excellent work in "The Lorelli Madonna;" William Duncan, of "The Chalice of Courage" fame; Hazel Buckham and Otto Lederer in the principal characters and "The Return of Eli Judson," directed by Dave Smith, with George Holt in a strong dual character, have been received by the Vitagraph Company at Flatbush from the Western Vitagraph Company at Los Angeles, California, and are listed for early release.

"THE SPY'S RUSE" (Kalem).

A novel invention for use in war that has really been found practicable in preliminary tests by Secretary Daniels' Naval Board of Advisors furnishes the principal element of interest in "The Spy's Ruse," a Kalem production that will be released December 31 as an episode in the "Ventures of Marguerite." The invention is a torpedo deflector, the work of a New York electrical expert. In model form it has been tested and approved so that mechanics are now at work on the construction of the apparatus in its real size for an actual demonstration with a navy Whitehead. The Kalem production shows the model as built and shown to the Advisory Board.

Kalem has enlisted the hearty co-operation of the engineer responsible for the torpedo deflector and it is promised that succeeding episodes of the "Ventures" will show many other products of his ingenuity, which are at present known only in scientific circles.

In "The Spy's Ruse" the deflector is made the object of interest to the representatives of a foreign government. Bob Winters, Marguerite's admirer, is the inventor of the apparatus which will deflect a torpedo in its course and turn it at right angles to the original aim. Bob's assistant becomes a tool of the foreign agents and succeeds in stealing the model on the day planned for a demonstration to the United States officials. Marguerite is thrust into the whirl of events when the thief, pursued by Secret Service men, hides in her auto and secures her help in eluding them by telling her that he is escaping from foreign agents who are endeavoring to steal Bob's invention. How the Secret Service men finally capture their man before the foreign agents can come into possession of the model, and how Marguerite is relieved from an exciting predicament is told in the closing scenes of this Kalem production.

Scene from "The Spy's Ruse" (Kalem).

MR. LASKY SAYS "THE CHEAT" IS GREATEST PLAY

It will come as a surprise to the thousands interested in motion pictures that Jesse L. Lasky, president of the producing firm which bears his name, believes that his company's production of "Carmen" with Geraldine Farrar as the star, has been equaled if not surpassed by a new production entitled "The Cheat," in which Fannie Ward appears as the star. Like "Carmen" it was produced by Cecil B. DeMille, and Mr. Lasky, in a letter to William W. Hodkinson, president of Paramount Pictures Corporation, declares it is the best picture Mr. De Mille has made.

In view of the widespread praise which has come to the Lasky company since the release of "Carmen," with Miss Farrar as the star, it might be assumed that the Lasky company executives would be content with laurels which that notable production has brought to them.

MAYOR MITCHEL AND THE KIDLET CO-STARS.

Mayor Mitchel, city officials and the New York police force will play important roles in a motion picture in two parts which will be released by the Mutual Film Corporation. The picture is entitled "The Baby and the Boss" and deals with the plot of a little girl of six years old to get her favorite policeman promoted. The role of "the baby" is played by Helen Badgley, the Thanhouser "Kiddie."

Bob Ellis is to assume charge of Kalem's "Ventures of Marguerite" company. In addition to directing this series of single reel dramas featuring dainty Marguerite Courtot, Mr. Ellis will enact "heavy" roles.

"THE STAB" (Reliance).

"The Stab," Reliance feature, well illustrates certain advantages which the screen has over the stage. "The Stab" has to do with a crime and the all but conviction of an innocent man for it. George Landon, a business man, allows his wife, Ruth, to visit friends in a city some distance from her home. The wife, being a flighty woman, pretends to be unmarried and in this way attracts the attention of a number of admirers.

A number of exceedingly well-known Reliance players appear in the cast of "The Stab." Irene Hunt plays Ruth, the wife, with a full sense of her flighty values. Mabel Wiles is Alice, who, it is suggested, is eventually to make the bereaved father and his small son happy. Margerie Wilson, who appeared so successfully with Douglas Fairbanks in "Double Trouble," is Pauline. William Hinckley, who is usually cast in matinee idol parts, makes a fine characterization of George Landon, the business-man-husband. George Beranger and Charles Gill are also in "The Stab."

Scene from "The Stab" (Reliance).

Chester Withey, known the country over as the author of the funny photoplays in which Fay Tincher and Ed "Komic" Dillion, gloom killers, appeared, shows his entire mastery and dramatic technique as the author of "The Stab." He uses dramatic values as certainly as he did pure comedy values. His photoplay was produced by Director Fred J. Butler.

"THE BUZZARD'S SHADOW" (American).

The great American desert is the setting of "The Buzzard's Shadow," a five-reel Mutual Masterpicture, produced by American Film Company, and carded for release December 9. "The Buzzard's Shadow" is a spectacular production with Harold Lockwood and May Allison in the leading roles. Hundreds of United States soldiers, regulars from the garrison at San Diego, appear in the picture.

Scene from "The Buzzard's Shadow" (American).

The scenic effects in "The Buzzard's Shadow" are remarkable. No effort was spared by the producers. It is complete and correct in detail and is a thoroughly enjoyable picture. It was directed by Thomas Ricketts. In addition to Lockwood and Miss Allison, William Stowell, Harry Vonmeter, Alice Ann Rooney, Dick Loreno, Betty Harte and the child, Virginia Fordyce, have important roles.

"STAR" EXTRAS WITH CISSY FITZGERALD.

Heads of departments of the Gaumont Company at Flushing showed their versatility recently by appearing in a photoplay with Miss Cissy Fitzgerald. Director Edwin Middleton, at work on "The Widow Wins," a Casino comedy, required some extra men to fill a hotel lobby. As it was only a flash, the amateur actors from the office insisted on having a still taken to prove they were in the play. In the picture, from left to right, are Charles Walsh, an actor; B. H. Bromhead, factory manager (holding newspaper); back of him is C. M. White, assistant to the general manager; Charles Febvre, South American representative; W. G. Jenny, cashier; Harry King Tootle, publicity manager; Miss Fitzgerald, and Charles Craig, an actor.

"Star" Extras with Cissy Fitzgerald.

"CURLY" (Clipper).

"Curly" is a three-reel American Clipper feature and is enacted by an exceptionally competent cast, including Lottie Pickford, William Russell, Charlotte Burton, George Periolat, Eugenie Forde and Lizette Thorne. This is the first of the much-talked-of three-reel Clipper films in which these former stars of "The Diamond From The Sky" appear. It will be released on the Mutual Program Dec. 11th.

Miss Pickford plays the role of Curly, a black-haired girl of the slums and her rendition of the role is delightful. Mr. Russell plays the part of the wealthy young Brewster, who fosters a mission and befriends Curly. The artful villains of the piece are Miss Burton and Mr. Periolat, who enact the roles of the impecunious impostors who live by their wits on society's highest plans. Miss Forde contributes the exceptional character acting for which she is justly famous.

Donald McDonald of the American directing corps was intrusted with the production of "Curly," and the film shows the finished technique of which this young director is master.

Scene from "Curly" (Clipper).

"BLIND JUSTICE" (Essanay).

That the bread we cast upon the waters returns to us and that no good deed is unrewarded is the moral contained in "Blind Justice," a charming little story in three acts with Henry B. Walthall in the leading role.

The story tells of the interests of Elsie Harding, a young girl, who has been influenced by a novel to take up slum work. There she meets a derelict, sees in him the traces of past promises and makes him into a man again, so much of a man that she falls in love with him. Then she learns that he is a writer who has been in the slums for material for a novel.

Mr. Walthall brings to the part of Jack Langdon, the derelict, all the charm of the finished actor. His Langdon is, at first, crude, uncouth, suspicious of the world and its people and seemingly afraid of kindness. His rehabilament to the ranks of decency is gradual but perceptible. At the last, he is a gentleman, smooth, suave and polished. The incidents are convincing, logical and interesting. It is a well constructed photoplay, well directed and well acted.

Scene from "Blind Justice" (Essanay).

"A SHOTGUN ROMANCE" (Cub).

Aside from the comedy attractiveness characteristic of all Cub Comedies, the release of this brand December 3, on the Mutual program under the title of "A Shotgun Romance," holds special interest in that it presents George Ovey's new leading woman, Miss Belle Bennett, for the first time in a David Horsley production.

Miss Bennett is a rapturously beautiful and accomplished actress and aids George Ovey, as Jerry, in unfolding one of the most humorous vehicles ever provided for the funniest man in America. She is the daughter of the well known theatrical manager, Billy Bennett, and has a great deal of theatrical as well as motion picture experience.

The plot deals with the amusing vicissitudes of Jerry and his sweetheart (played by Miss Bennett) and the truly heroic manner in which fatherly wrath is turned to paternal blessing.

In the supporting cast are such well known comedians as George George, Louis FitzRoy, Jefferson Osborne, Janet Sully and others.

Scene from "A Shotgun Romance" (Cub).

"THE SIREN'S SONG" (World).

"The Siren's Song" tells a story of how a young man from a country town comes to New York and is inveigled in an illegitimate banking proposition. The schemers make their escape just in time to elude the duped depositors who make a run on the bank, wrecking it, and causing the arrest of the country lad. He is sentenced to four years' imprisonment, after which he decides to begin life anew in a foreign country.

On board the steamer, he meets the couple that caused his downfall. After a fierce battle he is thrown overboard from an ocean-going steamer (falling 75 feet into the water). After drifting all night, he is rescued by a fishing smack and landed in a small New England village. He secures employment and makes many friends among the inhabitants.

Scene from "The Siren's Song" (World Film).

His enemies, ignorant of his presence in this village, appear to blackmail a rich widow, who is living with her daughter in seclusion in this town.

The hero hears of their presence, and, knowing they mean no good, investigates, and threatens to send them both to prison if they do not leave the village immediately. They realize he has the upper hand and surrender.

There is also a beautiful love story entwined in "The Siren's Song" which gives it a sweet and pathetic touch.

"THE OGRE AND THE GIRL" (Lubin).

In the three-part Lubin release, "The Ogre and the Girl," for Thursday, Dec. 9, Clay M. Greene has written and produced a feature for regular release of a more than notable value.

Taking for his theme a beautiful story of love and sacrifice of the wicked and ugly old man of the hills, the Ogre, and drawing with a marked master hand the characters of the Ogre, the Girl, the Lover and the Discarded One, Mr. Greene has molded a story of stirring and sterling quality and added to it the touches of a master hand at directing.

Scene from "The Ogre and the Girl" (Lubin).

Prominent in the cast are Geraldine O'Brien as the Girl, Kempton Greene as the Lover, C. J. Elmer as the Discarded One and Bernard Siegle as the Ogre.

"STRANGLED HARMONY" (Vim).

"Pokes and Jabbs," in "Strangled Harmony," the Vim release of December 10th, use music as the theme of their comedy. Following their rule that each comedy must have a plot, this release is no exception and, in fact, depends upon its plot for most of its laughs.

The story has to do with Ethel, a young girl, who is passionately fond of music. The rich Mr. Jabbs wooes her. But she will not have him and his money because he has no music in his soul. She gives her love to Pokes, a poor violinist. When he sells his violin, he loses her love and she reconciles herself to Jabbs. She improves her mind by reading novels and teaching her ten children music—much to unmusical hubby's disgust. Pokes yearns for her—but he doesn't know that ofttimes it is better that we do not get what we strive for the most!

Scene from "Strangled Harmony" (Vim).

In this release "Bobbie" Burns and "Walt" Stull appears as Pokes and Jabbs, supported by Ethel Burton and the rest of the Vim funmakers.

"BONDWOMEN" (Kleine).

This Kleine production will rank with the strongest features of the year both in theme and presentation. It tells a story of interest to every home because it deals with a problem that must be solved in every home and solved satisfactorily, too, if harmony is to prevail. It is of equal importance to the husband and wife, and sometimes, as in "Bondwomen," it proves the rock upon which the matrimonial craft is wrecked. The plot in "Bondwomen" is unfolded from such an impartial viewpoint that must satsify, no matter which way our sympathies predominate with regard to this important family issue. Maude Fealy in the titular role, Norma Ellis, wife of Doctor Hugh Ellis, enters wholly into the spirit of "Bondwomen" and produces one of her best pieces of work before the camera. As the scenario was partly rewritten according to her suggestions she is able to interpret its lines and situations not only in a flawless manner, but in a brilliant, heart-gripping way that scores heavily. She is supported by a company of unusual excellence and a splendid, satisfying picture results. "Bondwomen" is scheduled for release through the Kleine-Edison Feature Service, Dec. 15.

Scene from "Bondwomen" (Kleine-Edison).

"THE LOVE OF LOTI SAN" (Selig).

A most meritorious Selig Diamond Special in three reels, "The Love of Loti San," will be released through the General Film service on Thursday, December 2. This strong picture play is the more noteworthy because of the fact that Miss Bessie Eyton, the captivating Selig star, appears for the first time as a Japanese maiden. She is supported by a carefully selected company of players, including Edw. J. Piel, Al W. Filson and others. Many beautiful and interesting scenes from old Japan are introduced during the course of the action.

Scene from "The Love of Loti San" (Selig).

"The Love of Loti San" deals with the love of a Japanese girl for her American husband, a civil engineer. Finally his former "flame" arrives in Japan and he again becomes infatuated as in days of old. Stricken with Oriental plague, the American calls constantly for his old love, but as entering his room means death, the woman hesitates. Then it is that Loti San hands over her baby to the American woman and goes to the bedside of her husband, there to sacrifice her life in caring for him.

Miss Eyton is particularly charming in the role of a Japanese girl, and there is not a dull moment in this Selig production.

"A DEAL IN INDIANS" (Cub Comedy).

An exceptionally large cast, headed by funny George Ovey, and including two newcomers—Belle Bennett and Rena Carroll—together with the regular members of the stock company, furnish in "A Deal in Indians," the Cub Comedy release for November 26, a rollicking farce which is said to be one of the most entertaining of all Cub Comedies turned out so far.

The subject permits of a large number of laughable scenes. Jerry, played by George Ovey, is again in the toils of the law, but by an ingenious scheme succeeds in escaping, only to fall into the hands of a band of Indians, the chief of whom commands that the captive shall die. The Chief's daughter successfully pleads for Jerry's life and obtains her father's consent to marry him upon condition that Jerry adopt the paint and clothes of the tribe. Having no alternative, Jerry is made up as an Indian.

Scene from "A Deal in Indians" (Cub).

A professor of natural history, seeking an Indian to accompany him on his lecture tour, buys Jerry from the chief of the tribe and takes him to his home. But the Princess cannot bear to be away from Jerry and follows him. Arriving at the professor's home she creates such a disturbance with Jerry that the police are called. The officers, recognizing the painted Indian, first straighten out matters and then return Jerry whence he came—to jail.

As a laugh-producer the picture is said to be exceptional and in respect to technicalities it is easily within the high standard of the Cub releases.

"THE RIFT WITHIN THE LUTE" (Lubin).

Anthony P. Kelly's four-part feature, "The Rift Within the Lute," a story of a country girl's trust for the suave man from the city, which under the direction of Joseph Kaufman of the Lubin Company, has been in the making for the past three weeks, has received its finishing touches and the stamp of approval have been placed upon it by the directing force and management of the company.

Director Kaufman and Author Kelly are both to be highly complimented for the excellent production and signal praise is due to dainty little June Daye, the Lubin star, who plays the leading role of Kate Merry, as well as to the newcomers to the Lubin Stock Company, Inez Buck, formerly of "The Misleading Lady" company, and Craufurd Kent, the new Lubin juvenile leading man.

"THE ARAB'S VENGEANCE" (Centaur).

Ulysses Davis, the director, signed recently by David Horsley, has finished staging his first Centaur Feature. It is to be called "The Arab's Vengeance" and is scheduled for relase on the Mutual program December 16.

The story, written by Miss Theodosia Harris, of Mr. Horsley's scenario staff, is laid in Arabia and has to do with an Arab's thirst of revenge for fancied wrongs inflicted. It is an absorbing drama with the added effect of some vivid scenes of the desert country.

Scene from "The Arab's Vengeance" (Centaur).

Margaret Gibson, one of the most beautiful actresses in motion pictures, heads the cast, assisted by Roy Watson, John Oaker, Thomas Morrissey, David Allen, B. Singh and others. A contingent of the Bostock animals also appear in scenes that are spectacular and novel.

MUTUAL WEEKLY TO SHOW PARIS FASHIONS.

And now women are to see the gowns of fashionable Paris just as Paris itself sees them on the boulevard and at the opera. Pell Mitchell, editor of the Mutual Weekly, is happy over the receipt of a cablegram from the Société des Etablissements Gaumont of Paris, announcing the shipment of several hundred feet of hand colored fashion pictures of models furnished by leading Paris dressmakers.

These colored animated pictures are for the fashion section of the Mutual Weekly exclusively. Already this department in the Mutual Weekly is recognized as the standard of latest Fifth avenue models, and the showing of gowns from the French capital carries the Mutual Weekly even a step farther in showing the women of America the latest fashions.

"BLACK FEAR" (Metro).

"Black Fear," which is presented with an all-star cast, which includes Grace Elliston, Edward Brennan and Grace Valentine, is a coming Metro picture now being completed in the Rolfe studios by Director John W. Noble. The story deals with the menace of certain drugs to the young, the chief victim in the play being a small boy.

"The Battle Cry of Peace" rounded out the 100th regular performance in New York at the Vitagraph Theatre, on Wednesday, matinee, October 27th.

"A MAN'S MAKING" (Lubin).

In "A Man's Making," the Lubin five-reel feature which is released through the V-L-S-E, Inc., office on Monday, December 6, Director Jack Pratt, who is also the writer of the play, has conceived a remarkable human interest story which will appeal to young and old alike.

Mr. Pratt has taken for his main theme the fall through youthful folly of a rugged young American at college, where "good times" and prowess on the athletic field are paramount in the mind at the expense of proficiency in studies—and the later rise to success and real manhood through a grim determination and fighting the seemingly hopeless battles of life.

Scene from "A Man's Making" (Lubin-V-L-S-E).

Richard Buhler, the favorite of the speaking stage, whose years as star in stock and later as star of "Quo Vadis?" and "Ben Hur," is seen in his second appearance under the Lubin banner in the role of the son who rises to the heights of success and to the aid of the father who had disowned him to teach him the lesson of life.

Opposite to Mr. Buhler in the leading feminine role is dainty Rosetta Brice, the Lubin star, and in the support of these two favorites are Herbert Fortier, George Clarke, William H. Turner and Nelson Hall.

Features of the picture are the terrific fight between the two one hundred and ninety pounders, Buhler and Hall, which, beginning on the sands of the beach, is carried to the cross trees of the storm tossed fishing schooner at sea. Wall Street, "The little crooked street with a river at one end and a graveyard at the other," as it has been termed by Anthony P. Kelly, who is responsible for the scenario of "A Man's Making," is depicted with its whirl of finance, the stock exchange and curb market, etc. Another feature of the picture is the scenes of the football game played at Franklin Field, Philadelphia, in which "Dick" Buhler played right half on the U. of P. 'Varsity team and in which the entire 'Varsity team of that University appear.

WILL BOOK PREMIER PROGRAM.

Eugene Marcus and Lewis Newman of the Eastern Booking Office, Philadelphia, Pa., while in New York this week were seen at the offices of the Premier Program. The Eastern Booking Offices, Inc., will handle the Premier Program in its territory, and expressed entire satisfaction with the deal just closed.

Eugene Marcus said: "There is an excellent field for the activities of the Premier Program. We exchangemen, who come into direct contact with the exhibitor, fully appreciate his crying need for more moderate feature rentals, provided always that the reduction in price does not mean a let-down in the merit of the picture.

"Today the motion picture business is sharply competitive, and many towns that even last year had only one theater today have two or more. Allowing for the normal increase in theater attendance, which cannot exceed 50 per cent. in the course of one year, the fact still remains that with an even distribution of patronage each theater can only legitimately expect 75 per cent. of the attendance of the previous year when it had the entire field to itself.

"In making the above assertion, I am only dealing in generalities. Some theaters are more ably conducted than others, and the picture itself is, of course, of prime importance. We believe, of course, in Premier pictures, and are backing this belief with actual cash, and in the business world I have been unable to find anything more convincing.

"Many people make the assertion that motion pictures have reached the climax of their ability to interest the public, and, therefore, to produce profits; but I know that such is not the case. The profits may be smaller than heretofore, but a more careful proportioning of income to expense and more just expenditure of the actual cash necessary for the conduct of the business can only mean increased prosperity for the exhibitor and through him the entire industry."

"CAMILLE" (World).

The World Film production of "Camille," in which Clara Kimball Young is playing the title role, is fast nearing completion. As far as they have taken the picture, it gives promise of being the best vehicle Miss Young has yet had. Paul Capellani, who portrayed "Armand" with Mme. Sarah Bernhardt in Paris, is appearing in the same role in the screen version with Miss Young. His brother, Albert Capellani, is the director, and having witnessed the French version of "Camille" has taken advantage of the foreign ideas and is making this a realistic reproduction of Mme. Bernhardt's.

Scene from "Camille" (World Film).

ELECTRIC SELLING MACHINES IN DEMAND.

The Automatic Ticket Selling and Cash Register company reports an ever increasing demand for their electric ticket selling machines, and state that their factory, although running 100 per cent. capacity, is four weeks behind with orders.

Among recent orders is one from Mr. Moe Mark for his beautiful new Strand theater, Lynn, Mass. Mr. Mark's company is now using a total of eighteen automatic ticket sellers, including one at the Strand theater, New York City. This machine handled, during the week beginning October 21, about 150,000 admissions, demonstrating its value as never before.

The Automatic company reports that plans are being made for the enlargement of their factory in St. Louis and the establishment of additional agencies for next year.

JOE LEE WITH THE PREMIER SALES DEPARTMENT.

Joe Lee, whose activities in the motion picture business dates back some years, is now associated with the sales department of the Premier Program. Mr. Lee is a man of vast experience in the requirements of both the exchange man and the exhibitor and is known from coast to coast, having traveled most of this country in the interests of various moving picture concerns.

Mr. Lee has been New York representative for several exchanges located in different parts of the country. At present he is busily engaged in building up and completing exchange organization of the Premier Program, a field where his activities find ample scope.

The Laemmle Film Service, Des Moines, Iowa,

as it now appears under construction. The building occupies one-quarter of a block. There is a miniature moving picture show in it. Electric elevators carry auto trucks up to the second floor where they can load and unload film. There are stock rooms, store rooms, and an office lobby 18 by 55 feet, and all the latest improvements.

STRONG CAST IN "THE UNWRITTEN LAW."

According to reports from the Pacific Coast, the cast supporting Beatriz Michelena in "The Unwritten Law," now being produced by the California Motion Picture Corporation, is an exceptionally strong one. Among the members thereof are three who played prominent roles in "Salomy Jane," the first photoplay in which Miss Michelena appeared. They are Andrew Robson, William Pike and Clarence Arper.

The motion picture public will be impressed by the wide dissimilarity in each case between the parts played by the three in "Salomy Jane" and those they are essaying in the present production. Their success with both goes far toward evidencing the wide range of their histrionic versatility.

William Pike, who is playing opposite Miss Michelena in "The Unwritten Law" and appears in the role of a wealthy young candidate for Governor, was Red Pete the stage robber in "Salomy Jane." Andrew Robson is Larry McCarthy, the political boss, in the present picture, while in the former one he impersonated "Yuba Bill," the hale and philanthropic stage driver. Clarence Arper, who added the comic element to "Salomy Jane" in his characterization of Starbottle, is now Dr. Mahler, a prominent physician.

RICHARD BUHLER IN "FATE."

Daniel Carson Goodman's original five-act play, "Fate," a tense and powerful story of railroad life, is the vehicle selected by the Lubin management for the next appearance of their star, Richard Buhler.

"A Man's Making," the play by Jack Pratt, also directed by him and which was adapted for the screen by Anthony P. Kelly, has been completed and the production of "Fate" will begin at once. Mr. Goodman in writing this new feature has built a character for the lead around Dick Buhler, which will offer that already popular photoplay favorite the opportunity to appear at his best, with the same opportunities for his leading lady Rosetta Brice.

Others of the cast are William H. Turner, Arthur Housman, Francis Joyner and Inez Puck.

The picture will be taken at the Philadelphia studios and at the Lubin Betzwood plant. It is scheduled for release through the V-L-S-E, Inc., offices early in the year.

Director Jack Pratt will be in charge of the making, with "Ever Ready Teefy" as the assistant and Fred Chaston at the camera.

"OVER NIGHT" (World).

James Young is putting the finishing touches to his comedy feature, "Over Night" Mr. Young's specialty is the direction of refined and amusing comedy. His successes in "Little Miss Brown," "Marrying Money" and others are well remembered. Moreover, Mr. Young is an artist and a litterateur in the titling of films. He is always sure by his humor to give you many smiles while you look at the pictures. Some part of the action of this film takes place on a Hudson River steamboat and you will have some very realistic views on board. Then there is the great suffrage parade, now part of history, having regard to the fact that New York turned down this subject on Election Day, 1915. Vivian Martin is at her best, and is most winsome in this picture.

AN OVERWORKED TICKET SELLER.

Undoubtedly the automatic ticket selling machine at the Strand theater in New York would take a first prize for the seven day run of week beginning October 31. This was the week of the Lasky production of "Carmen" with Geraldine Farrar and the busy little ticket selling machine handled about 150,000 admissions for the week. The manufacturers of the machine, the Automatic Ticket Selling and Cash Register Company, have their factory running at full capacity but report a month's arrears in filling orders. As a consequence they are at work on plans for an enlargement of their St. Louis factory.

SIMPLEX CATALOGUE.

We have just received the 1915-16 catalogue and illustrated Parts Price List of the Precision Machine Company for their Simplex projectors. Inclosed in the same envelope is a new instruction book fully illustrated and containing short and complete instructions on unpacking, installing, etc., as well as the detail illustrations and instructions on operating originally prepared for the Richardson Handbook. Both booklets are strongly and suitably bound and will prove welcome helps to all Simplex owners and operators.

"BABE" HARDY, VIM FAT MAN.

No motion picture comedy company seems quite complete without a fat man. In Vim Comedies, "Babe" Hardy, a 350-pound laugh-provoker, fills this role. One of the few fat comedians who is not burdensome to himself, Hardy can turn handsprings, roll-overs and flipflaps with the agility of the most finished acrobat. While with the Lubin Company his broad laugh and pleasant smile and "Hardy" specimen of manhood won him many admirers. He claims that he has by no means expended all his mirth and has a new supply of stunts on hand for the Vim releases.

Robin Williamson, another recruit from the Lubin forces, has also joined the Vim players. Williamson will take character roles and his original line of caperings will prove a valuable asset to the Vim contingency.

NOTES OF THE TRADE

E. N. WALLOCK is a new member of Balboa's producing staff. He is putting on a multiple reeler in which Jackie Saunders, the Balboa girl, is the featured player. John Mackenzie, the veteran cameraman, has been assigned to this company, and he is getting some splendid shots. Mr. Wallock is one of the most experienced directors in the business. For many years he was with Selig's prior to joining Balboa.

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Lanier Bartlett has written an appealing drama in two reels, "Just As I Am," which was inspired by the famous hymn of the same name. An all star cast, including Wheeler Oakman, Eugenie Besserer, Edith Johnson and Frank Clark, add to the impressiveness of this subject. Colin Campbell, who produced "The Rosary," "The Carpet from Bagdad," "The Sands of Time," etc., directed "Just As I Am."

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Vitagraph Director C. Jay Williams is producing "By Love Redeemed," for the Vitagraph Company, with a cast that includes Jewell Hunt, Belle Bruce, Logan Paul, Garry McGarry, Anders Randolf, Arthur Cozine and Jay Dwiggins.

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Director John G. Adolfi has just completed the production of "Joan o' the Hills," an Imp-Universal feature, with Violet Mersereau and Harry Benham in the leading roles. The scenes are laid in the Ausable Chasm, near Port Kent, N. Y.

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Jack McDermott is the newest addition to Kalem's Glendale "Ham" Comedy forces. Mr. McDermott will assist Director Beaudine in addition to playing the juvenile leads.

After an extended vacation, Joyce Moore is once more back playing in the Balboa feature films. She will be remembered as having played the feminine lead opposite Henry Walthall, in the Balboa production of "Beaulah," when she more than acquitted herself with credit.

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In "The Love of Loti San," released in three reels as a Selig Diamond Special on Thursday, December 2nd, Bessie Eyton enacts for the first time the role of a Japanese girl. "The Love of Loti San" is from the pen of Lyllian Brown Leighton, another Selig star who was formerly a newspaper writer.

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The Vitagraph Company will produce Frances Aymer Mathews' "The Thirteenth Girl," with Arline Pretty, Julia Swayne Gordon and Robert Whitworth, portraying the principal characters under the directorship of Theodore Marston.

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At Kalem's Glendale, Cal., Studios, the filming of the $10,000 series from E. W. Hornung's romantic novel, "Stingaree," is going rapidly forward and the first two-act episode, "An Enemy of Mankind," will be released Wednesday, November 24th.

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The next Vitagraph screen story in which the distinguished actor, Charles Richman, will be seen is a picturization of Cyrus Townsend Brady's "Heights of Hazard," to be released as a Blue Ribbon feature in five parts.

* * *

Miss Edna Roland, who last season played "Mag Haggerty" with Thomas J. Ryan (Ryan and Richfield) in the Mag Haggerty sketches, has signed with the Pike's Peak Photoplay Company of the Associated Program.

* * *

Robert G. Vignola has completed work on Kalem's production of "The Black Crook," a four-part spectacular feature based upon the famous Kiralfy extravaganza, and is about to depart for Jacksonville, Fla., where he will remain for the winter.

* * *

Director McRae Webster of the Imp-Universal forces is directing Edna Hunter and Harry Benham in a new Imp three reel feature.

* * *

The publicity department of the Gaumont Company has just issued the first of its series of clip sheets to supplement the work being done in the Mutual Program. This will be sent weekly to newspapers and periodicals and to all exhibitors requesting it. "Gaumont Gossip' as it is called will deal with customary data about Gaumont photoplays and actors which will appear of interest to the movie "fan."

* * *

PICTURE THEATERS PROJECTED

ANAHEIM, CAL.—John Casson is having plans prepared for a two-story theater, store and office building, 96 by 160 feet, to cost $40,000.

LOS ANGELES, CAL.—W. H. Crosby has leased the Wilshire theater, located at 143 Southwestern avenue.

SAN FRANCISCO, CAL.—The Progress theater, on Fillmore street, has been remodeled.

ANSONIA, CONN.—The Tremont theater, at the corner of Main and Tremont street, has been purchased by Philip Cohen. The purchase price was said to be $12,000.

CASEY, ILL.—An addition will be built to the Lyric theater and a modern stage constructed.

CHICAGO, ILL.—Marshfield Amusement Company, 1613 W. 12th street, has let the contract for the erection of a two-story theater, store and office building, 96 by 125 feet, to cost $65,000.

CHICAGO, ILL.—Robert M. Hyde, 110 South Dearborn street, is preparing plans for a one-story moving picture theater and store building to cost about $40,000.

DECATUR, ILL.—The Strand is the name of a new moving picture theater opened here by Dorgan Bros. It has seating capacity for 400 persons.

OAK PARK, ILL.—John Hodgson, of Maywood, Ill., will remodel his moving picture theater and build a one-story addition. The improvements will cost about $30,000.

CRAWFORDSVILLE, IND.—Grimes Brothers have sold the Princess theater to G. R. White.

INDIANAPOLIS, IND.—The Monument Realty Company, capitalized at $200,000, will shortly have plans prepared for a commodious theater building to be erected on Monument Place.

LAFAYETTE, IND.—The Victoria theater has been thoroughly renovated.

LA GRANGE, IND.—The front of the Majestic theater has been reconstructed.

SUPERIOR, IND.—The Savoy theater has been purchased by John Jensen and Thomas Moore. The house will be devoted exclusively to high grade photoplays.

BOONE, IA.—Lee Birmingham has purchased the interest of P. J. Schmitz in the Virginia theater.

COUNCIL BLUFFS, IA.—F. E. Cox, 45 Baldwin block, is preparing plans for the remodeling of a local moving picture theater and erecting a one-story addition, 60 by 100 feet, to cost $25,000.

DEEP RIVER, IA.—D. J. Herter has disposed of a building site to Mart & Son, who intend to erect a moving picture theater to cost about $15,000.

MASON CITY, IA.—A. Frankel has erected a new moving picture theater which he has named the New Casino.

MASON CITY, IA.—Thomas Arthur has taken over the New Cecil, formerly conducted by Paul Le Marquend.

ABILENE, KANS.—Extensive improvements have been made to the Seelye theater.

ELKHART, KANS.—Joseph Anderson has leased the moving picture theater formerly operated by George Wood & Son.

OWENSBORO, KY.—Richard Jackson is planning to build a one-story moving picture theater, 28 by 80 feet, to cost $4,000.

WYANDOTTE, MICH.—The Harris & Warren Amusement Company have erected a new brick fireproof moving picture theater on Biddle avenue, with seating capacity of 1,100 persons. It has been named the Majestic and cost approximately $60,000.

ALEXANDER, MINN.—L. E. Blesener has purchased the Howard theater from H. A. Fowler.

GRAND MEADOW, MINN.—W. P. Lewis has sold his moving picture theater to A. Schraul.

MINNEAPOLIS, MINN.—W. J. Nevecker will erect a new moving picture theater at 2201 Sixth avenue, 30 by 80 feet.

ST. PAUL, MINN.—Dave Yessner and A. M. Levitan, 551 Central avenue, are planning to erect a moving picture theater, 40 by 120 feet, to cost about $15,000.

PONTOTOC, MISS.—W. E. Yost, who recently leased the Pastime theater, is planning to make extensive improvements to the interior of the house.

BOONVILLE, MO.—A new moving picture theater has been opened here by Carl A. Barnett.

HOPKINS, MO.—The Royal theater has been taken over by James Ulmer. A number of improvements will be made to the house.

BOZEMAN, MONT.—D. W. Agney has taken over the Lyric theater, formerly conducted by Mrs. Luella von Proskey.

GEYSER, MONT.—The Geyser opera house has been leased by L. H. Gale, who will operate it as a first class moving picture house.

FAIRFIELD, NEB.—N. B. Reynolds, of Howard Lake, Minn., has taken over the Fairfield theater. The house has been redecorated, refurnished and several new features added.

HOLDRIDGE, NEB.—The Crescent is the name of a new moving picture theater opened here by L. C. Severns. It has seating capacity for 600 persons.

WILTON JUNCTION, NEB.—The American theater has been taken over by P. H. Kettleson.

NEW YORK, N. Y.—Bedford Park Amusement Company is planning the erection of a two-story theater, store and office building, 200 by 100 feet, to cost $75,000.

CANTON, O.—Extensive improvements have been made to the interior of the Orpheum theater.

CINCINNATI, O.—I. W. McMahon and Charles Schaengold have leased the Forest theater for a period of ten years with the privilege of purchase. The house was formerly operated by the Auditorium Theater Company.

CLEVELAND, O.—M. Polcar will erect a one-story moving picture theater, 140 by 54 feet.

YOUNGSTOWN, O.—A new fireproof moving picture theater, the Lincoln, located on Himrod avenue, between Murdock and Front streets, was recently opened to the public.

SAVANNAH, OKLA.—The Savannah Amusement Company has sold the Star-Electric theater to Veno Pistocco.

BERWICK, PA.—The seating capacity of the opera house has been increased and a new lighting system installed.

DALLAS, S. D.—Conrad Binks, who recently obtained control of the Lyric theater, is planning to make extensive alterations to the house. Several novel features will be added to the rearrangement of the interior.

SOUTH CHATTANOOGA, TENN.—The Strand is the name of a new moving picture theater opened here by A. Solomon and A. J. Alper.

WESTON, W. VA.—Camden Theater Company will remodel interior of its house; construct new front; install additional seats, etc.

EAGLE RIVER, WIS.—N. M. Emmons will shortly commence work erecting a modern moving picture theater on Main street. The building will cover an area of 40 by 88 feet.

GOOD
Two Plano
Fig. 1.

BETTER
One Meniscus
One Plano
Fig. 2.

BEST
One Meniscus
One Bi-Convex
Fig. 3.

Meniscus Bi-Convex Imported Condensers

For Particular Managers and Operators—

Meniscus Bi-Convex Condensers will improve projection 50%, besides being a great light saver. The Meniscus Bi-Convex Condenser combination has been strongly endorsed and recommended by Mr. Richardson in his talks to operators, and the world's best authorities have gone on record in recommending this wonderful light producer.

We are America's leading importer for the famous Geni France Pure White Glass Imported Condensers.

In ordering, give distance from machine to screen, and machine used.

Sent by parcel post to any part of the U. S. $4.00 per set (20c. additional for postage).

Theatre Record Ledger System, 1916

Commence next year's business with a thorough and systematic auditing record. Mr. John Freuler (Pres. Mutual Film Co.) in a recent issue of Reel Life, urges every theatre manager to install accurate recording record systems, just the same as the Theatre Record Ledger contains. You cannot help but keep a systematic record in using the Theatre Record Ledger System. Each Theatre Record Ledger contains 52 pages. One page comprises a complete week's records. Each day's receipts are carefully separated (matinee from night). Also every item of expense carefully disbursed under separate heads, besides recording space for weather and program used. Price $2.50 (20c. additional for postage.) Money cheerfully refunded if not satisfactory. Order today.

Northwestern Motion Picture Equipment Company, Inc.
J. V. BRYSON, President. MINNEAPOLIS, U. S. A.

Trade News of the Week

Gathered by Our Own Correspondents

A Springfield Boycott

Seemingly Legal Boycott by Indirect Allusion Causes Trouble to Manager Meyhew, of the Reel Theater at Springfield, Mass.—Took an Operator Into Partnership—Not Satisfied with His Weekly Part—No Salaries at the Reel.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

MANAGER W. H. MAYHEW of the Reel theater at Springfield, Mass., claims that the moving picture operators of his city are attempting to boycott his playhouse. He claims that they have no reason for such action and the union officials declare and logically explain that they are not boycotting him.

The labor men carefully explain that they are merely "peacefully picketing." They realize that the law prohibits boycotting. They have stationed a man on the curb in front of the playhouse with a sign, that reads, "If you are in sympathy with an equitable wage for labor, patronize theaters employing union help." The sign does not mention the name of any particular theater.

On the counters of many of the stores in the neighborhood of the theater, the union officials have left small cards for distribution. These read, "Union men and their families will stay away from the Reel theater until they employ union operators. They are declared unfair to organized labor by the Central Labor Union." The operators are not violating any law in doing this, but if they passed the cards to persons on the street, there would be a violation.

One day, the business agent of the union was showing these cards to passers-by in front of the playhouse. Mr. Mayhew, who is a special officer, attempted to arrest him. The union official resisted. A regular patrolman came up and declared that the union man was within his rights.

Mayhew insists that he is not against organized labor. Nobody in his theater receives a salary. It is a stock company and every one connected with the house is a stockholder. At the end of each week, not a cent of salary is paid. The company declares a dividend and the stockholders receive an amount commensurate with the number of shares which they hold.

The fight originated when Raymond Bartlett went into partnership with Mayhew. Mayhew, who was a member of the operators' union, states that he tried to secure Bartlett's admission to the union, but was unsuccessful in his efforts.

Union officials claim that this fight will be worth watching.

MITCHELL GRANDBY PROMOTED.

Mitchell Granby of the Fox Film corporation has been appointed manager of the company's Toronto office. For the past year, Mr. Granby has been attached to the New England office as a roadman and during his connection here, he has made many friends. Manager Harry F. Campbell deeply regrets the departure of Mr. Granby, who proved himself to be an efficient film salesman.

H. HIRSCH TO HAVE NEW SERIAL.

H. Hirsch is preparing his bookings for the new serial, "The Girl in the Game," which he will handle in New England. He reports that the exhibitors of this territory are very enthusiastic over this picture, which will feature Helen Holmes Mr. Hirsch has successfully handled several serials in New England.

CLARA KIMBALL YOUNG WINNER

Manager Frank H. Vine of the New England office of the World Film is rejoicing over the outcome of the Boston American's popularity contest. The untiring work of Mr. Vine and his associates was alone responsible for the victory of Clara Kimball Young, who was elected by popular vote to lead the grand march at the ball of the Motion Picture Exhibitors' League with Governor David I. Walsh.

KRITERION PRESIDENT RESIGNS.

Bernard M. Corbett has resigned from the presidency of the Kriterion Film Service of New England. He was the founder of this service in this territory.

Salem, Mass., to Try Special Children's Shows

Chamber of Commerce and Associated Charities, Y. M. C. A., School Board and Other Organizations Form General Committee to Choose Shows.

AS a result of conferences between the Salem, Mass., Chamber of Commerce and representatives of the Salem Associated Charities, Young Men's Christian Association, Salem School Board, and many other organizations, a series of motion picture shows especially adapted to children will be given every Saturday morning at the Salem theater. Four successive shows will be first given. If the project is a financial success others will follow, if not, they will be abandoned.

The program for the shows will be selected by a general committee, of which Sumner W. Cushing of the State Normal School is the chairman. With Miss Ethel B. Osborne of the Associated Charities, Mr. Cushing was the prime mover in cooperation with Keon Brothers, owners of the theater, in bringing about these special shows.

The purposes in initiating this show are to offer a show to which parents may feel safe in sending their children; to give a moving picture program under the most favorable auspices for an admission fee of ten cents; to give a program worth while and entertaining; to create a demand for films of merit, educational value, and wholesome in their lines of entertainment, free from vulgarity and violence.

The committee in charge consists of Sumner W. Cushing; William W. Andrew; Miss Elizabeth H. Dunham, Mrs. Alvah P. Thompson, Mrs. Clarence Hayward, Rev. John E. Charlton, John H. Bosshart, Mrs. Mary A. Walkley, Miss Mary A. Barry, Mrs. Harlan P. Kelsey, Christian Lantz, John A. Davis, James F. Maley, Mrs. Annie L. Warner, Miss Ruth Shattuck, Herbert C. Farwell, Ernest B. Luce, and Miss Ethel B. Osborne.

Picture Men Fall Under Blue Laws of Jersey City

No Sunday Shows Allowed in Jersey City—Four Picture Show Managers Arrested for Open Theaters—To Make Blue Laws Ridiculous.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

FOUR arrests of moving picture managers were made last Sunday for violation of the vice and immorality act. Those arrested were: Isadore H. Schlessinger, manager of the Orpheum theater, at the Five Corners; Edward Kenny, manager of the Hippodrome, at 1023 Summit avenue; Hiram Rosner, manager of the Academy, at Central avenue, near Thorn street. The police also arrested John Fellis, moving picture operator at the Orpheum. The men were all paroled for appearance in court.

Immediately after the arrests of the four men had been made Frederick C. Henn, counsel for the moving picture men, entered the cigar store of Franklin M. Jones, and after purchasing a cigar, had the proprietor arrested. "This fight will be continued until the old blue laws are thrown into discard," was the only comment of the lawyer.

Newark, however, has been much more fortunate than her sister city. Practically every playhouse in the city was open for the special benefit performance last Sunday. Among those open were: Strand, Loew's, Kenney's, Newark, Lyric, Liberty, Lyceum, Court, as well as many of the smaller houses.

F. D. HUNT'S NEW EXCHANGE.

The Independent Film Company, of which F. D. Hunt will act as manager, has opened up offices in the Strand theater building. The local exchange will book the productions of the Greene Film Co., of New York. The Independent is a branch office of G. W. Bradenburgh, of Philadelphia. Beginning with the first of the month, the features of the Treble-Clef Motion Picture Co. will be booked through the Independent. Mr. Hunt was formerly connected with the Supreme Feature Film Company, of 607 Broad street.

PATHE EXCHANGE BUSY.

The new headquarters of the Pathe Exchange in Newark are a hive of industry these days. Manager Reinlieb reported last week to the Moving Picture World's representative that business was all that could be expected at this season of the year. O. H. Westfall is now on the road for the New Jersey branch of the Pathe Exchange. Another popular innovation that has been started here by Pathe is the Newark section in their weekly news pictorials. This section contains views of local and suburban happenings of importance.

TRIANGLE PLAYS FOR STRAND.

Beginning Sunday, November 28, Triangle plays, together with latest Keystone comedies, will be shown at the Strand theater, Newark. Manager Gursell has been successful in booking the Triangle features exclusively for his house, as it is generally understood that the Strand will be the sole exhibitors of the Triangle pictures in Newark.

ROSENBERGER'S CONVICTION STANDS.

A recent decision of the Supreme Court of New Jersey aroused considerable interest among the state's moving picture exhibitors. The decision was the sustaining of the conviction of Walter Rosenberger for operating his Long Branch theater on Sunday. The court, in rendering his decision, said that the operation of moving picture shows on Sunday was clearly a violation of the vice and immorality act. In view of the hard fight being carried on by the Jersey City exhibitors, the decision was a hard knock.

COURT CHANGES HANDS.

The Court Amusement Company has purchased the Court theater, Market and High streets, Newark, N. J. The house will be under the management of N. Myers.

OPERATOR'S LICENSE REVOKED.

William Uessler, of 25 Vernon avenue, Newark, moving picture operator at the Lyric theater, had his license revoked by Captain C. Albert Gasser, of the Bureau of Combustibles and Fire Risks, for a period of thirty days. It is alleged that Uessler left the booth in charge of an inexperienced operator during the performance late Tuesday night, and in his absence the film caught fire. The few persons who were in the theater at the time were not aware of the fire. The damage was slight.

EDWARDS WITH HEARST-SELIG.

Nelson E. Edwards, of 401 Beech street, Arlington, N. J., who has become famous for his daring in taking moving pictures at the Panama Exposition, in San Francisco, and also at the Mexican War, will start for Germany and Austria next week in the employ of the Hearst-Selig Company.

Philadelphia Ball Coming December 8

Turngemeinde Hall to See Big Gathering of the Film Clans—Many Brilliant Stars Will Sparkle—New York Screen Club Members Invited to Attend.

Special to Moving Picture World from Philadelphia News Service.

FINAL preparations have been made for the Exhibitors' Ball, to be held on December 8 at Turngemeinde Hall, Broad street and Columbia avenue. Tickets may be purchased at many points, including the Exhibitors' Booking Offices, 1339 Vine street, and Gimbel's department store at Eighth and Market streets. According to indications, this is going to be the social event of the season and a record-breaking attendance is assured. Elaborate advertising is being carried on and everything that would tend to make the affair a success has been given a thorough trial.

Each day increases the total of favorites who will grace the ball with their presence. Latest reports are that Viola Dana, Mabel Trunelle, Miriam Nesbit and L. N. McChesley of the Edison Company will attend, as will also Virginia Pearson of the Vitagraph. Professor Henry Clyde, of the famous Cortizzos School for Dancing, will direct the grand march, which will be led by Francis X. Bushman and Beverly Bayne. Invitations have been forwarded to the president and members of the famous Screen Club of New York and the assurance of many of the Screen boys to attend has been received. Music will be rendered by the best talent obtainable and the dancing will continue until the wee small hours of the morning. Have you bought your ticket yet?

COURT JUSTIFIES MANAGER'S TREATMENT OF SNOOP.

William Katz, manager of the Stanley theater, 16th and Market streets, was relieved by Judge Sulzberger of a fine of $25 and costs imposed upon him by Magistrate Hogg for alleged interference with an employe of the State Board of Censors.

The employe, it was said, had gone to the theater and demanded admission to the booth where the moving picture machine was being operated for the purpose of ascertaining whether the film being exhibited bore the stamp of approval of the State Board of Censors. Manager Katz refused to allow the inspector to enter the booth while the machine was in operation, pointing out that it was against the special order of the fire marshal to permit anyone except an expert operator to do so at such a time. It also was contended that the inspector could have obtained the desired information by remaining in the audience and witnessing the exhibition of the film on the screen. Simply another case of an employe of the State Board of Censors endeavoring to impose upon his authority.

CORRY, PA., EXHIBITOR FINED FOR SUNDAY OPENING.

H. W. Parker, well-known proprietor of a moving picture theater in Corry, Pa., was recently fined $4 and costs for operating his theater on Sunday. Mr. Parker is defiant and promises to continue to open on the Sabbath until he sees fit to not do so. The authorities promise to show Mr. Parker the error of his ways and an interesting time is looked for. Here is one exhibitor who is not afraid to fight for his rights. He declares that he is not doing so in order to obtain any cheap publicity, but that he believes that every exhibitor has the right to open his theater on the Sabbath.

Jake Becker to Manage at Parkway.

Jake Becker, one of the partners in the Becker theater, 17th street and Snyder avenue, has taken the management of the Parkway theater, located at 40th and Poplar streets. Mr. Becker is one of the most experienced exhibitors in Philadelphia.

Censorship Arrests in Scranton.

Owners of eight moving picture theaters in Scranton, Pa., were recently arrested at the instance of J. A. Burier, clerk of the State Board of Censors, charged with having exhibited pictures not approved by the state board.

Philadelphia's Garden Theater Redecorating.

Charles Goldstone, proprietor of the Garden theater, 53d street and Lansdowne avenue, has recently had the interior of his establishment artistically decorated so as to closely represent the vision suggested by the name. Mr. Goldstone has been running feature pictures and reports business as being fine. He has lately taken the management of the Franklin theater, 52d street and Girard avenue.

Buffalo Operators Give Sixth Annual Ball

Motion Picture Operators Give Enjoyable Affair in the Lake City—Good Attendance and Fine Time the Features of the Evening.

By Billy Bison, Buffalo (229 Oxford Ave.) Correspondent of Moving Picture World.

THE sixth annual ball of the Buffalo Moving Picture Operators was held at German-American hall in that city, Wednesday evening, Nov. 17, and was a marked success. A well-prepared programme was published by the organization. The music and list of dances were very acceptable. The affair was in charge of the following committees: Officers: H. De Verneuil, Sr., president; W. W. Matchette, vice-president; L. Hager, financial secretary; M. Ostrowsky, treasurer; E. Sugg, secretary; H. De Verneuil, business agent; dance and entertainment committee, J. A. Buck, chairman; Burt Ryde, secretary; M. J. Affachiner, treasurer; reception committee, A. A. Geddis, chairman; Fred Taylor, F. Davison, G. Dell, Leo McGuire, A. Miller; floor committee, B. Ryde, chairman, W. Dion, C. Austin, D. Martin, W. Schwend, E. Bugman, W. W. Matchette, L. Hager, B. Pinzel, P. Steves, Marshall; refreshment committee, M. J. Affachiner, chairman, Burt Ryde, J. A. Buck; wardrobe committee, C. Gehl, chairman; G. J. Johnson, L. Yager, H. Webster, J. Aikens; finance committee, M. J. Affachiner, chairman, Burt Ryde, J. A. Buck; publicity committee, A. White, H. De Verneuil, Jr., G. Goodfellow, S. Geddis, E. Hunt, Leo Steves.

Syracuse, N. Y., Orders Theatre Lobbies Cleared.

In Syracuse, N. Y., orders have been issued to the proprietors of moving picture houses by the department of public safety that the lobbies of all the houses must be cleared of picture standards, popcorn booths and obstructions of every kind. The department was disposed to be lenient until the discovery was made that a company was making agreements with a number of proprietors to put popcorn stands in their lobbies.

Shea's Hippodrome, Buffalo, Gets "Peace" Feature.

Manager Shea, of Shea's Hippodrome, Buffalo, recently sent word from New York that he had arranged for a special engagement of "The Battle Cry of Peace" at that theater for a week, beginning Sunday, November 28th. Following the announcement, Miss Philomena Cavanaugh, press agent for the Hippodrome, sent many communications to the members of patriotic and educational societies, announcing the engagement. Enthusiastic responses were the results. Buffalo newspapers also devoted considerable editorial space to the show.

G. A. Hickey Effectively Boosting Triangle.

George A. Hickey, manager of the Buffalo branch of the Triangle Film Corporation, recently gave a private exhibition of three moving picture productions which his company will release shortly. The exhibit was held at the Ellen Terry theater, Buffalo, and was largely attended by exhibitors and newspaper men. Through the medium of the Buffalo newspapers, the praises of the Triangle Film are being sounded effectively by Mr. Hickey.

Advertising Ethics

Washington, D. C., Strongly in Favor of Governmental Discouragement of False and Faking Advertising—Extravagant Statements, Scenes Not in the Pictures But Advertised Are Aimed at—Many Complaints.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

IT will be incumbent upon the members of the motion picture industry to be more conservative in their claims to the public if the members of the Associated Advertising Clubs of the World and allied interests are successful in obtaining the aid of the Federal Government in driving unfair and fake advertising methods out of the channels of commerce, pleas for which were made by representatives of the various organizations at a hearing held at the Hotel Willard by the Federal Trade Commission last week.

In Washington of late attention has been drawn to an increasing number of advertisements which actually contain fraudulent statements or are so worded as to misrepresent and to mislead the public. Several of these have caused considerable bitterness on the part of those who conduct their business along more conservative lines and these were to be used as a basis for action to be taken in the future.

In speaking on this subject, Joseph P. Morgan, manager of the Princess theater, said to the correspondent of this paper: "I was glad to see your story on fraudulent advertising in a recent issue of the MOVING PICTURE WORLD, and also to know that there are good prospects of the Government taking up the matter. I do not know of anything that will hurt the business nearly as much as catch-penny schemes to attract the attention of the public. I do not mean legitimate publicity stunts, but where a man actually advertises with the intention of misleading the public."

Harry Crandall, president of the Motion Picture Exhibitors' League of the District of Columbia, denounced the practices of men in all lines of business who resort to such methods as those in controversy. "I am one of the many," he said, "who are anxious to at least make our own, the motion picture business, clean, and I think it would be a good thing if the Federal Trade Commission would take up the advertising subject.

Extravagant Statements in Ads.

"I have noticed in the advertising, not only of the exhibitors, but of the manufacturers, many extravagant statements tending to mislead. Take for instance the question of paper. It has come to my attention that scenes were depicted on paper as forming a part of a motion picture production which, when projected on the film, could not be discovered. I have also noticed that very often the exhibitors are not quite as careful as they might be in their newspaper advertising and in handbills and slide announcements. I am sure that this has an ill effect upon the business of all of us, and, as stated at the hearing of the advertising men, 'misleading advertising decreases the value of honest advertising and denies an honest advertiser the benefits to which he is entitled by buying advertising space.' I am personally a large user of newspaper publicity and naturally I would like to see such advertising placed upon the highest plane."

When asked for his views on the subject, Fred Stein, operator of the Maycroft, one of the best known of Washington's exhibitors, gave credit to the MOVING PICTURE WORLD for always endeavoring to urge upon its readers the desirability of fair, clean advertising. "I believe in fighting fair and think that to resort to fake or misleading statements is detrimental to the interests of all. I have noticed some few examples of improper advertising, but much of this can be considered in the light of accidents, for very often copy is made up in a hurry and mistakes thus occur. I am sure all of the exhibitors of Washington are in accord with the work being carried on by the Associated Advertising Clubs of the World and that good results will obtain from their activities."

Complaints on False Advertising.

Charles H. Porter, president of the Chicago Advertisers' Club, declared at the hearing that he could file one hundred complaints for investigation, and that if the club sent out letters he was sure it could file five thousand cases in the next thirty days.

Commissioner Davies said he would be glad to receive complaints from the clubs, and from individuals, and where individuals filed complaints, the commission would be glad to have the national organization appear as an intervener, thus, while the commission made no announcement as to its policy, the fact that it invited complaints and declared its intention to investigate them, was taken as indicating its viewpoint.

R. RUSSELL ROBERTS MARRIES.

R. Russell Roberts, a member of the K. & R. Film Company, of New York City, and Miss Frances E. Kell, also of that place, and said to be a member of a prominent theatrical company, were quietly married last week at the Raleigh Hotel. After the ceremony, the couple left for New York for an extended honeymoon trip that will take them to Pittsburgh, Chicago and many other western cities. Mr. Roberts is well known in Washington. While here he makes his headquarters in the Film Exchange Building, on E street, near Ninth street, Northwest. The interests of his company in this territory are attended to through the local United Film Service office, of which Sidney E. Lust is the manager and proprietor.

I. Glaser Resigns from Leader Theater.

I. Glaser, who for the past six years has been manager of the Leader theater, on Ninth street, Northwest, has tendered his resignation to the District Amusement Company, operators of that house, and will engage in other pursuits. It is stated that the officials of the company have received his resignation with no little regret.

Garden Theater to Be Made Over.

Tom Moore has announced that, pending the initial showing of the Triangle Film Plays at the Garden theater, the entire interior of his Garden theater will be repainted and re-decorated to conform with the auditorium of the Knickerbocker theater in New York. The walls will be done in deep old rose, and the ceilings and dome will be in deep buff with gold and old rose trimmings. The doors will be finished in Colonial mahogany, and the woodwork in pure enameled white. New carpets will be laid and the draperies and hangings will be in harmony. The exterior will be brightened and renovated.

The Niagara theater on Seventh street near G street, Northwest, has been remodeled and now becomes store property. This is the second motion picture house in this city similarly treated within the past few weeks.

National Exchangemen's League Formed

Washington, D. C., Exchange Men Meet in V-L-S-E Office and Form Organization to Combat Trade Evils and Further Co-operation Among Members.

A NUMBER of exchangemen last week gathered in the offices of the V-L-S-E Company, at 811 E street, Northwest, for the purpose of forming an organization to be known as the National Exchangemen's League. The object of this new association is to combat such trade evils as may be brought to its attention, to further co-operation among its members, and to investigate into any proposed legislation that may come to its attention with a view to keeping the home office thoroughly advised thereof and to aid exhibitors where necessary.

Frank B. Spurrier was selected to head the organization as chairman, C. W. Bunn, of the World Film, will be vice-chairman, while the office of secretary-treasurer will be filled by Clarence L. Linz, of the MOVING PICTURE WORLD.

As reported in a previous issue of the MOVING PICTURE WORLD, there is on foot a movement to bring about censorship and Sunday closing in the District of Columbia. This was one of the first matters brought to the attention of those present, and in view of the fact that there is little or no definite information available on this matter, it was decided that Mr. Brown, of the Metro Film Company, Mr. Senning of the Fox Film Corporation, and Mr. Hyman, of the General Film Company, should constitute a committee to investigate the matter and to bring in a report at the next meeting.

Sidney B. Lust, of the United Film Service; Mr. Day, of the Metro Film Company, and Herbert M. Osborn, of Pathe, Inc., were selected as members of the membership committee.

The committee previously appointed to investigate the matter of censorship will also serve as the executive committee, to which all matters of moment requiring quick action will be referred.

During the course of the meeting it was pointed out that conditions in this territory showed a decided improvement, both as to business volume and business practices. The reports thereon were very encouraging and would give evidence of the fact that a busy fall and winter season is in prospect.

It was agreed that the various meetings be held in different exchanges, the next one being assigned to the World Film Corporation offices, the others to follow in turn.

Those who took an active part in the meeting were Frank B. Spurrier, Sidney B. Lust, Mr. Hyman, Mr. Brown, Mr. Day, Mr. Bunn and Mr. Senning.

POLITICAL POWER OF PICTURE MEN IS NOTICEABLE.

Washington exhibitors, interested in the subject of national and local censorship, are taking heart at the recent report contained in a local newspaper which stated that "The influence of the moving picture is now being felt in politics. State Assemblyman Mitchell, of the Twenty-first New York district, author of the motion picture censorship law, has been defeated for re-election by a majority of more than 1,200 votes. His election was considered certain.

"He had received the nominations of both the Republican and Independence League organizations and was opposed by two rival candidates who were expected to divide the opposition.

"The motion picture people organized a campaign against him and made it effective by selecting one of the opposing candidates to receive their support."

The exhibitors who organized this opposition have the congratulations of their fellows of the National Capital who today express the regret that they have not the right of suffrage that would enable them to take similar action should such be necessary.

W R Hearst

to the

MOTION PICTURE INDUSTRY

says regarding the

HEARST–SELIG
NEWS PICTORIAL

"The Improved Edition Goes On—Bigger and Better Than Ever—It Is My Order"

On the next three pages appears briefly the digest of what is surely the most important statement and promise ever made on the subject of news in motion pictures

The Memorable Interview with Mr. Hearst

SOMETHING over two years ago a motion picture man with a keen sense of values was able to win the attention of Mr. William Randolph Hearst. The publisher of the greatest newspapers and magazines and owner of the International News Service, with various subsidiary departments supplying all the important news publications in America with text, news and photography, had for years previously, appreciated and employed motion pictures.

The result of the interview was the Hearst-Selig News Pictorial. An arrangement was made with the Selig-Polyscope Co. of Chicago whereby that Company was to act as print manufacturer and distributing agent.

With the Hearst organization's advent in the field came a new meaning to motion pictures. With the Hearst-Selig News Pictorial, exhibitors began to vie with each other in the presentation of "beats," "scoops," and it became no unusual matter for a motion picture audience to view great events immediately after their occurrence.

William Randolph Hearst having inaugurated the Hearst-Selig Weekly, through his great news gathering organization, produced the reel in every detail, watched its growth, and visualized its possibilities. The point should be made that there are opportunities in the news reels which so far surpass those of any printed medium that the field is as wide as publishing. The possibilities for making the news reel a tremendous power with myriad activities are unlimited.

The Hearst-Selig News Reel performed its work in its day, but after consultations with exhibitors, exchanges, the Hearst editors and camera men—a plan and prospectus for a greater and better news reel as it should be was laid out.

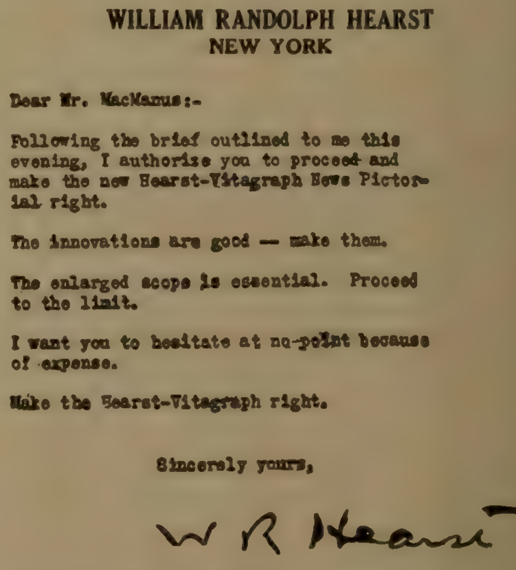
The proposition was revolutionary—as revolutionary as the modern day newspaper is over the small town four pager. It called for such sweeping improvements, changes and evolutions that even to encompass the scope of what was suggested was a task.

The plan was discussed and developed in every detail. Then the question of the expense of this gigantic plan was considered.

"What do you estimate this will cost?"—Mr. Hearst asked.

The spokesman hesitated.

The figure was a startling one but he mentioned it. The Chief thought for a space of not more than a moment and he wrote the attached memorandum.



WILLIAM RANDOLPH HEARST
NEW YORK

Dear Mr. MacManus:-

Following the brief outlined to me this evening, I authorize you to proceed and make the new Hearst-Vitagraph News Pictorial right.

The innovations are good — make them.

The enlarged scope is essential. Proceed to the limit.

I want you to hesitate at no point because of expense.

Make the Hearst-Vitagraph right.

Sincerely yours,

W R Hearst

Thus the greater news reel comes into being. On January 1st it is to make its first appearance.

In order to bring the manufacturing company closer to the Hearst headquarters, an arrangement has been made with the Vitagraph Co., embracing all its branches whose tremendous plant and well known facilities assure the success of the new plan. It is to be known as the

HEARST-VITAGRAPH

NEWS PICTORIAL

(Formerly the Hearst-Selig Weekly—Now Better)

The Greatest News Gathering Organization in the World

IN the publishing business editors look to the Hearst Organization for their news. They know that through Hearst news comes in the quickest and most accurate manner.

The International News Service supplies a thousand newspapers in addition to magazines of all types with a complete telegraphic report of the world's happenings.

The International Film Service, the allied company supplies these same publications with rush photographs of the most timely events. In addition to this William Randolph Hearst employs special staffs for each of his various newspapers, including the New York American, and Journal, the Chicago Examiner, San Francisco Examiner, Atlanta Georgian, Boston American, etc. In addition to this he employs correspondents, specially retained for his magazines including the Cosmopolitan, Hearst's, Harper's Bazar, Motor, etc.

The manner in which the Hearst organization maintains a vigilant watch of the world is unquestionably the greatest example of efficiency known. Talk about a governmental spy system! Why there is not a city, town or hamlet that appears on the map which has not its Hearst correspondent and photographer on the ground.

This is why if the Sultan of Turkey is passing through Bagdad, a photograph of him is made by the Hearst Photographer and rushed to America. This is why if there is an important event from Maine to Mexico as soon as the news can be dispatched a Hearst man takes the picture and the news with him.

This is why, to relate an actual instance—down in Philadelphia a short time ago when the Roebling fire occurred a Hearst photographer had his films delivered in New York City before even the Philadelphia men were on the ground.

When you are supplied by William Randolph Hearst and his news and photographic service you may be assured that no one can be ahead of you first and generally you are ahead of any one else.

The New Hearst-Vitagraph Offers Many Innovations

The news reel lives or dies on one essential—news.

THEREFORE, the new Hearst-Vitagraph News Pictorial will get you the news first—will get you the news right, will get you the news that is interesting; will get you "scoops."

But outside of this there are several points which are tremendously valuable to the exhibitor.

First—The Hearst Vitagraph News Pictorial will come to you independent of any other service. It is not going to be packed in as an adjunct to comedies and dramas; it is not going to be just one of several things that are handed to you indiscriminately. It must stand or fall on its own merit because you will buy it separately and insist on its making good separately.

Second—a system has been worked out whereby the exhibitor names his price for the service. It is the most revolutionary move made on the subject of releases, dates of release and prices concurrent with these dates and with the exhibitors territory.

Third—the country is to be divided into zones—that is to say that if you are located in San Francisco you are not going to be served with the same news as though you lived in New York. International news will be supplied to all the zones, but each zone headquarter will maintain its own individual news gathering establishment in its own territory and will supply local pictures along with state, national and international events.

Fourth—for those theatres desirous of obtaining it a "special extra" service will be added. It will consist of photographs of unusual importance. A section of film will be rushed by messenger, special, etc., to the exhibitor.

Not only will the Hearst-Vitagraph be made right but it will be given a popularity by a campaign of advertising which will send people to the theatres where the reel is shown.

Fifth—a system of lobby announcements and posters which will have the atmosphere of news, rush, telegraphic effect has been worked out.

A number of other ideas have been collated into a book which outlines the whole proposition of the new Hearst-Vitagraph News Pictorial.

Joined with the
VITAGRAPH
(America's Greatest Producing Company)

MAN to man with the Hearst Organization, there will be working the great Vitagraph Company. Add to the camera staff of Hearst, the camera staff of Vitagraph. Add to the news gathering facilities of Hearst, the news gathering facilities of Vitagraph. Add to the Hearst institution the Vitagraph institution.

Thus you can gain a conception of the immensity and power of the new Hearst-Vitagraph News Pictorial.

The Vitagraph Organization has been noted as a producer from its inception averaging higher than any other always. Despite the fact that Vitagraph has in the past years given America master pieces and head liners, there has never been a single picture bearing the name of Vitagraph which has not been up to the mark.

To measure up to Hearst and his Organization, is not a difficult matter for Vitagraph.

But to Vitagraph of all the field, the selection was made for proper co-operation and masterly direction.

To Vitagraph all the honor that is Hearst's is equally given.

The Whole Story
of the
HEARST-VITAGRAPH
News Pictorial
(Formerly the Hearst-Selig)

Exhibitors, desirous of learning the details are requested to send us their names for a copy of the book, which is now on the press, and is to be issued in the course of the week. This is confidential. It is therefore earnestly requested that the name of the manager of the theatre be mentioned.

This book outlines the various innovations and includes the price chart, which enables every exhibitor to

"Make Your Own Price"

Every exhibitor, irrespective of what news service he is now using, should get this book. Write today to

HEARST-VITAGRAPH CO.
226 William Street, New York

The Hearst Organization
238 William Street,
New York

The Vitagraph Company,
Vitagraphville,
Brooklyn, New York

BOOK SENT ON REQUEST

VIRGINIA NEWS NOTES.

Interesting New Theater for Norfolk.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

A DEAL for the property on the west side of Park avenue, south of Brambleton avenue, in Norfolk, for a community center, has been closed by the Park Theater Company, Inc. A charter is soon o be applied for, it is stated. The present building will be thoroughly remodeled and will contain a modern motion picture theater having a seating capacity of five hundred. Two modern stores will be located on the first floor. The project contemplates an expenditure of about $30,000. The contract will be awarded early in he month and work thereon will be commenced at an early date.

Arrow Film Corporation.

A charter has been granted by Virginia o the Arrow Film Corporation of Richmond, maximum capital of $350,000 and a minimum capital of $1,000, the par value of the stock being $100. The officers of he new corporation as named in its charter are given as W. W. Crump, of Richmond, president, and Albert F. LeVino, of New York, secretary. The company is to engage in the motion picture business.

Will Build in Hopewell, Va.

Announcement has just been made that . Cohan & Company, of Hopewell, have urchased four lots for $10,000 in that place n which they intend erecting a modern heater which will have a seating capaity of about eight hundred. There will e four stores in front with a large lobby. he building will be both permanent and ery ornamental, it is said. A Richmond ompany, it is reported, has been awarded contract for the brick construction and he work of assembling the necessary maerial has already been commenced.

NASHVILLE THEATER GIVES TICKET BARGAINS.

By G. W. Crain, Jr., Tennessee Correspondent of Moving Picture World.

THE Parthenon, of Nashville, Tenn., recently advertised bargain days at the heater when five admission tickets, worth fty cents, were sold at the box office with each purchase of one admission ticket nd twenty-five cents additional. In other words, six admission tickets were sold for hirty-five cents. The special bargain days were put on during the exhibition of the lm, "His Wife," in which Geraldine 'Brien takes the leading part.

GETS RETURN OF LASKY "CARMEN."

The management of the Fifth Avenue heater, of Nashville, Tenn., had so many equests for a return engagement of Geraldine Farrar, in "Carmen" that the management decided to secure the picture or a second run. The play went about s well during the return engagement as t the first run, and the house was well packed at all performances.

Features Popular at Tennessee Houses.

The Majestic, No. 2, of Memphis, Tenn., ecently featured the Essanay production of Charles Chaplin in the comedy playlet, "A Night in the Show." This picture was so different from most of the appearances of the famous comedy artist that it was he subject of a great deal of comment. It was said that the picture was the best one of its kind ever seen at the theater, and it undoubtedly drew big crowds.

"Madame Butterfly," the Famous Players-Paramount visualization of John Luther Long's famous classic, was the subject of interest at the Alcazar of Chattanooga, Ten., during the early part of last week. Miss Mary Pickford, as usual, drew capacity audiences. A special musical program was furnished by Prof. Oglesby, who tickles the keys on the console of one of the special moving picture instruments.

H. C. Holah Promoted

Pittsburgh Manager of the Pathe Exchange Goes to the Chicago Office of the Same Company—A Step Up as Reward for Able Work in Present Position —Has Increased the Local Business Almost 300 Per Cent.

Special to Moving Picture World from Pittsburgh News Service.

MANAGER H. C. HOLAH, for the past year head of the Pathe Exchange in Pittsburgh, Pa., was transferred last week to the Chicago office of the same company. Mr. Holah's new position is much greater in importance than his one in this city, as the Chicago office is the second largest exchange in the country. Mr. Holah appreciates the promotion and says that he will do all in his power to make the Chicago branch the largest in the country.

During Mr. Holah's one year's service in the Smoky City he has brought wonderful results, having increased the business almost 300 per cent. He is expected by his host of friends in and around this city to do likewise in his new position.

While Mr. Holah is yet a young man he has had large experience in the motion picture business. He was an operator and manager of theaters for five years. He became assistant manager to Mr. Goff of the General Film Company's offices in Cleveland, Ohio, five years ago. He also opened the Eclectic office in Cleveland April 13, 1914, and on the 8th of last December he came to Pittsburgh as manager of the Pathe exchange.

B. F. Lyon, formerly of the home office in New York and who recently opened the branch at Newark, Ohio, is Mr. Holah's successor at the Pittsburgh Pathe exchange.

J. L. EVANS TO GO TO ARGENTINE

J. L. Evans, a well known motion picture man, formerly with the Fox Film corporation working out of the Pittsburgh branch, was called over long distance by Harvey B. Day, of the Fox Film in New York, last week and asked to come immediately to that city to arrange for a visit to South America. The Fox Film corporation recently opened an office in Buenos Aires and as Mr. Evans is acquainted in that part of the globe and understands Spanish he was deemed a good man to take on the trip.

THEATER HAS NURSERY.

Fond mothers may now check their "young hopefuls" like an umbrella or a cloak, go to the theater and see a performance with perfect peace of mind and absolute assurance that the babe is well taken care of.

At the Sheridan Square theater in the east end section of Pittsburgh, Pa., such an innovation has just been introduced. A nursery has been established on the mezzanine floor of the theater, quite removed from the auditorium and the noises of the street. It is close to the playroom, where older children may be kept while their parents see the pictures.

The nursery contains four cribs. It is steam heated and is presided over by a nurse. The checking system makes quite impossible any mixup of babies.

ERIE'S STRAND NOW RUNNING.

The new Strand theater, on State street, between Ninth and Tenth streets, Erie, Pa., was opened to the public last Sunday, November 14, and has been playing to record breaking crowds ever since. The entire cost of the new theater is close to $100,000, the decorations and furnishings of the building costing more than $20,000. The seating capacity is nearly fifteen hundred. It is constructed throughout with steel and concrete and is fireproof.

Most of the smaller theaters in Erie, Pa., last week reduced their prices of admission to 5 cents as a result of conditions as a whole have been in a slump during the past few weeks. It is thought that the slump in business is only of a temporary nature and the business will surely assume its normal condition very soon.

PITTSBURGH OPERATORS NOMINATE OFFICERS.

At the last meeting of the Pittsburgh Union Operators, the following candidates were nominated for the respective offices: For president, R. Freeman, J. Richardson; vice-president, J. A. Rhodes, R. McKelvey, J. Harrison; recording secretary, Joseph Dean, H. Spang; financial secretary, H. Brooks, Joseph Dean, J. Goucher, J. Sipe, J. Urben; business agent, R. Freeman, Joseph Sipe, R. McKelvey, S. Steinberg. Election will take place Sunday, December 5, and an exciting election is anticipated, as all the candidates are out to win.

Hazelwood House to Be More Beautiful.

Smith's theater in Second avenue, Hazelwood, Pittsburgh, Pa., is closed for an indefinite period, and the house is being repaired and remodeled. A new front is being put in and the place is being redecorated and generally improved in appearance. When finished for opening it is expected to be the prettiest theater in this section.

Triangle Films in Johnstown.

The policy of the Cambria theater in Johnstown, Pa., has been changed lately with great success. "The Birth of a Nation" was shown November 8, 9 and 10 with record breaking business. The house was then closed for three days and on the following Monday it was reopened with Triangle service. These pictures are put on in an elaborate manner, including special stage settings.

New Millheim, Pa., House.

The handsome new theater which will be opened to the public on December 1st in Millheim, Pa., is to be called the Auditorium. The theater is up to date in every way. It has a seating capacity of 375. The equipment includes a Brush electric light plant. Dr. G. S. Frank is president of the company which will conduct the theater; L. W. Stover is secretary and treasurer and William S. Shelton is manager.

E. G. Frame Starts Picture House for Coal Company.

The Loyal Hanna Coal & Coke company of Philadelphia, Pa., who recently built a model town in Cairnbrook, Pa., seeking amusement for their people, they decided to equip a moving picture.

E. G. Frame, assistant to the general manager, who operates a theater in Philadelphia, has been put in charge of equipping the theater for the Loyal Hanna people. He recently visited Pittsburgh and placed an order for equipment with Ludwig Hommel, 422 First avenue.

The new theater seats 300 persons and is modern and up to date in every respect. The projection outfit is comprised of Powers machine and Fort Wayne compensarc.

Alexander S. Moore, Thomas P. Doyle and William D. Amann have applied for a Pennsylvania charter for an intended corporation to be called the Buena Vista Amusement company of Pittsburgh, Pa., the character and object of which is maintaining and operating places of amusement.

Russ C. Roshon, manager of the Roshon Photoplay Service of Johnstown, Pa., has announced that, owing to the increase of business he has been compelled to rent another room in the Garden theater building in addition to the quarters which they already occupy.

Cincinnati Politics

Mayor Spiegel Signs Iniquitous Measure Providing Jobs for Political Friends at Expense of Picture Theaters—His Honor Wants to Err on Side of Safety—Exhibitors' League Meets Matter Diplomatically.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE ordinance requiring moving picture theaters to employ a member of the stage hands' union as an extra "electrician," to sit around and draw his breath and a salary, was approved last week by Mayor Spiegel, as it was generally believed it would be. Safety Director John R. Holmes, after a conference with the building commissioner, reported to the mayor that he believed the ordinance to be unnecessary, and recommended its disapproval; but in spite of this, and of the fact that the mayor had previously indicated he would act in accordance with the views of the safety director's office, the ordinance was signed.

The mayor stated, after signing the measure, that he had originally intended to allow the ordinance to take effect, under the law, without his signature, but changed his mind and signed it, because he decided that no possible precaution which could add to the safety of the women and children patronizing the theaters should be omitted, and that if he was mistaken, he preferred to err on the side of safety. The ordinance as finally passed requires all moving picture houses which have movable scenery and asbestos curtains to employ stage hands; and as an elastic construction of the term describing the houses concerned will bring very nearly all of the theaters in the city within its terms, virtually all exhibitors are affected.

The Motion Picture Exhibitors' League held a meeting shortly after the ordinance was signed, to consider what action, if any, should be taken. It was decided to take the matter up with the union for the purpose of attempting, if possible, to agree upon an amendment to the ordinance which might make it less comprehensive and burdensome. If this proves to be impossible, the League will probably fight the ordinance in the courts, on the ground that it is unconstitutional because it requires the employment of unnecessary persons. Many lawyers have expressed the opinion that the ordinance could be defeated, although others are dubious, as it is based on the "police power" of the city, and might for that reason be sustained.

ROTHAPFEL'S VISIT.

The visit to Cincinnati last week of Samuel L. Rothapfel, of New York, one of the best-known exhibitors in the country, was a really notable event among local exhibitors and film men, a considerable gathering listening to an interesting talk by him on the occasion of a luncheon in his honor at the Hotel Metropole. Charles Weigel, of the Alhambra, acted as toastmaster at the luncheon, which was held under the auspices of M. J. Burnside, of the Cincinnati Mutual Exchange.

I. LIBSON SUPERVISES OPENING OF DENVER THEATER.

I. Libson, whose local interests now cover the Strand, the Walnut, the Family and the Bijou, is rapidly becoming one of the biggest figures in the moving picture business in Cincinnati, by reason of the houses which the Keith-Harris concern, in which he is interested, is acquiring elsewhere. Mr. Libson left a few days ago for St. Louis and Denver, in which cities he will supervise the opening of houses to be owned by the company. The Garrick theater, in St. Louis, which will be used for pictures in that city by the company, will be managed by W. F. Jackson, formerly manager of the Walnut, which is now operated here by the Keith-Harris interests, and in Denver the company has just taken over the Taber Grand. This theater has heretofore been devoted to the speaking drama, but will at once be converted to the exhibition of moving pictures exclusively. Mr. Libson will be gone for some days.

COLONIAL REOPENS WITH FILMS AND MUSIC.

The Colonial theater, on Fifth street, has re-engaged for its winter season, in connection with its new policy of showing multi-reel features only, the six-piece orchestra which proved so popular last winter, under the direction of Alvin Stephens. A musical program quite as good as any heard at the leading "legitimate" houses is rendered at each performance at the Colonial, and the orchestra is already proving a first-class drawing card.

"THE BATTLE CRY OF PEACE" LOCAL PREMIER DEC. 8.

R. S. Shrader, manager of the Cincinnati offices of the V-L-S-E "Big Four" combination, was host to a number of local exhibitors and others interested last week, at a private showing at his office of the big Vitagraph production, "The Battle Cry of Peace." There was considerable interest shown in this big picture, which had not been seen in Ohio, and the opportunity for an advance glimpse of it was proportionately appreciated. A public showing of the picture will be made for the first time here in the auditorium of the Hotel Sinton on the afternoon of December 8, this unusual arrangement having been made in consideration of the interest which it is felt the topic handled by the picture has for many people.

PIQUA'S STRAND OPENS.

The Strand, the newest and finest theater in Piqua, O., was opened to the public on Monday evening of last week by Manager Fred L. Adams, with large crowds celebrating the occasion and lending their presence to make the opening a complete success. The building is of fireproof construction and is equipped with a handsome pipe organ and other up-to-date features.

New Huntington, W. Va., House.

The Leland Amusement Co., of Huntington, W. Va., has been incorporated with a capital stock of $25,000, and will construct and operate a handsome moving picture theater in that city. M. L. Stafford and others, all residents of Huntington, are interested in the company.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

League's House Warming

Cleveland Headquarters of Northern Ohio Exhibitors' League Are Formally Opened—Meeting Rooms and Comfort Rooms.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

HOUSEWARMING was held Nov. 23 at the new headquarters of the Northern Ohio Motion Picture Exhibitors' League on the fourth floor of the Republic building in Cleveland. One of the rooms, to be used as a meeting place, is equipped to seat more than 100 persons. Other rooms are furnished for offices and reading rooms. The headquarters were formally opened this week.

At a meeting of the executive committee of the League Tuesday, the enrollment of many new members from northern Ohio towns in the vicinity of Cleveland was reported. League members are working on a plan to eliminate the practice of exhibitors outbidding each other for popular "first run" films.

WILD CENSORS STILL OUT FOR SAM BULLOCK'S SCALP.

Members of the Ohio Board of Motion Picture Censors have announced their intention to revive the case against Samuel Bullock, Lorain avenue theater proprietor, who has conducted a fight against them on his screen. Bullock used slides bearing the sentence, "Censorship was conceived in iniquity, born in sin and is dying in disgrace." The censors procured his arrest on a charge of violating the state law, but the jury disagreed on the first trial and Bullock was freed.

Bullock is continuing his fight. (Our apologies to real Indians.)

NEW PICTURE COMPANY IN CLEVELAND.

Articles of incorporation for a $250,000 company to operate a motion picture studio in Cleveland are to be filed soon. Johnny and Emma Ray, comedians, together with a group of Cleveland capitalists, Guy L. Watson, former president of the Educational Films Company of Chicago, and Robert H. McLaughlin, author of "The Eternal Magdalene," now running in New York, are to be the incorporators. The company is now occupying headquarters in the Marion Building in Cleveland. Members say they are not yet ready to announce the site of the studio, which will be equipped to handle four scenes at a time.

Aetna Film to Build Near Cleveland.

The Aetna Film Company of New York, which has recently opened a training school for motion picture players at 1764 East 55th street, Cleveland, will soon erect, it is said, studios on the shore of Lake Erie near Cleveland. The site was selected, officials of the company say, because of the natural scenic effects to be obtained. In the training school five courses are offered, including every branch of the film production profession, from writing scenarios to presenting plays.

A. Jenkins is chief director, Andre Boudre, scenario editor, F. A. Held, chief camera man, and M. F. R. Trostler, director of pantomime, dancing and physical expression.

Cleveland Pleased With "Peace" Feature.

"The biggest thing in history," is what Cleveland critics have said of Commodore J. Stuart Blackston's "The Battle Cry of Peace," which opened last week at the Metropolitan theater in Cleveland. The play, based on Hudson Maxim's book, "Defenseless America," seems to have made a particularly strong impression in Cleveland, where a large percentage of the population is foreign born with near relatives on both sides in the European conflict.

The Rothapfel Banquet.

More than 100 Cleveland exhibitors were guests at a banquet at the Hollenden Hotel Tuesday night, when Samuel L. Rothapfel, widely known exhibitor now traveling for the Mutual Film Company, was the principal speaker. C. M. Christenson, Cleveland manager of the Mutual corporation, was toastmaster at the dinner.

WILL FILM MAMMOTH CAVE.

Announcement has been made of the closing of a contract between Judge A. S. Janin, manager of the famous Mammoth Cave property, and L. Law Siple, of New York, a representative of a producing company, for the manufacture of a film and exclusive rights to the cave for the scenes of this film, which will be six to eight reels in length.. The film will be of historic and dramatic interest and will properly portray the beauty and grandeur of the cave, which is classed as the sixth wonder of the world. Many people all over the country would undoubtedly take great interest in seeing the picture.

Making a picture in Mammoth Cave is a great task, as the cave is bathed in Cimmerian darkness, and artificial lighting will have to be employed. It is proposed to erect a lighting plant at the entrance of the cave, and extend wires throughout for operating the various lamps, spotlights, mercury attachments, etc., which will be needed to light up the recesses sufficiently. A play will be woven in which the days of the fairies up to the present time will be portrayed. Scenes from other parts of the state, including the Kentucky Derby, will be featured in the play.

Some scenes will also be taken in Florida in order to give the desired range of action. The title of the picture will probably be "The Mammoth Cave Girl and Her Magic Harp." Among notable scenes will be the fairies dancing to the echoes on Echo River, in the cave. The discovery of the cave in 1804. The Indian and Pioneer days, the stage coach, and the salt peter vats from which material was obtained in 1812 to make powder for the American armies. One of the scenes will be a wedding at the natural bridal altar in the cave. Several hundred people and several months' time will be required to make the picture. College students from the state, and a Kentucky girl will probably be used in making the great photoplay. It is understood that the scenario will be completed at once and operations will start in ninety days.

Business Notes—Personals—Bits of Showmanship—New Projects.

The management of the Washington Opera House, at Maysville, Ky., reserves its entire balcony for the colored theatergoers. Maysville has a large colored population for a small town, and the negroes are good patrons of the show house. The management recently donated the entire balcony seat sales to aid the Domestic Science Department of the Colored High School.

William Tapp, manager of the Knickerbocker Theater Co., of Louisville, recently returned from a short trip to Danville, Ill.

G. A. Bleich, manager of the Queen theater, of Owensboro, recently turned over the theater for the use of the Woman's Club for the benefit of the Associated Charities. An interesting program was arranged through the efforts of local artists, and three interesting films were also shown.

Moving picture men of Western Kentucky are interested in the outcome of a suit which was recently filed by Henry Slow, of Evansville, Ind., against the Royal theater, of that city. Slow sued for $3,000, alleging that he was ejected from the theater a few days previously and that he was greatly humiliated.

Heavrin & Barrass, of Hartford, Ky., have opened a new moving picture theater known as the Star. The opening show was free to all and the house was packed. An electric piano and a full four-piece orchestra are featured. The theater is roomy, well ventilated and very attractive.

A. B. Arnett, of Midway, Ky., who operates the Majestic, reports that he has taken a lease on a moving picture theater at Winchester, Ky., and will take charge of the new house on December 1. Mr. Arnett has been in the moving picture business in Central Kentucky for several years and is well known.

Unionism in Louisville

Musicians' Union Again Causes Trouble—Walnut Street Theater Orchestra Put on Strike to Compel Management to Unionize Throughout—Musicians Could Not Persuade Operators to Go Out in Sympathy.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

UNION troubles are again being experienced in Louisville with the musicians. The Walnut Street theater recently opened up with the Triangle Program and an eighteen-piece orchestra. Arrangements were made whereby the theater would also use its $15,000 mechanical orchestra, which was played by a non-union musician. Later the musicians objected to the non-union musician being employed in the theater, and to settle the objection the management brought a union musician from one of its other houses to operate the instrument, in other words, merely swapped operators. The musicians were not satisfied with the arrangement, claiming that the company would have to employ union musicians throughout all of its houses. The management refused to comply with the demand, with the result that the orchestra went out on strike, and a non-union orchestra was employed, things going right along. It is understood that the musicians are now trying to get the machine operators to start a sympathetic strike throughout the chain of theaters controlled by the Broadway Amusement Company, but it is further understood that the machine operators are not in sympathy with the demands of the musicians, and that the storm will blow over.

ENTERPRISE FILM INCORPORATED.

The Enterprise Film Syndicate, of Louisville, has been incorporated with a capital stock of $2,000, divided into 2,000 shares of the par value of $1. The incorporators are N. M. Sweet, R. W. Conant and N. J. Shelton. The company will be a subsidiary of the Children's Feature Film Company, of Louisville. Officers are: R. W. Conant, who for a number of years was connected with the production departments of the Kalem, Lubin and Selig studios, president; N. J. Shelton, Louisville, vice-president; N. M. Sweet, secretary-treasurer. G. H. Milliken, formerly associated with the Beckman Studios, is chief of the camera staff. G. H. Kendrick, formerly traveling representative through Central and South America for Pathe, will be its traveling representative.

Left to right—G. H. Milliken, Wm. Kendrick, at wheel, Geo. Kendrick, Ralph Conant, all of Enterprise Film.

Various members of the organization are representatives in the district for the Hearst, Selig, Pathe and Paramount weeklies. These special films will be made in addition to commercial, municipal, historical, educational, scientific and scenic films, in short all small work which the Children's Feature Film Company is not licensed to handle, and which will fill in time while the parent organization is being established.

The concern has on hand and on order the most complete and modern camera, artificial lighting outfit, developing and laboratory equipment in this section of the country, which will enable it to produce absolutely first-class subjects, and the company is now ready to book future business in motion picture photography, interior or exterior, under all conditions.

The concern has sold its first subject, the local "Gymkhana," an automobile matinee, held at the State Fair Grounds, to Gaumont, released Nov. 18, in Mutual Weekly No. 46. At present the concern is filming the launching of the Inland Navigation Company's freight barge No. 1, at the Howard Shipyards, Jeffersonville, Ind. This is the largest steel self-propelled freight barge on inland waters and is the first of a fleet of 35 to be built for use on the Mississippi and other rivers in the central district and South. The Inland Navigation Company, of New Orleans, La., granted the concern exclusive rights on filming this barge.

Officers of the company state that for future work, contracts have been signed with world-famous scenic properties, advertising local and educational subjects. This work will keep the company busy for some time to come.

TO BUILD A NEW THEATER AT 2D AND A STREETS.

Max Simons, a real estate man of Louisville, and Arthur Mann, a well-known attorney, are behind the organization of a new company which will erect a new moving picture theater at the corner of Second and A streets in the southern part of the city. This theater will cost about $25,000 and will have a seating capacity of about 750. The plans are now being drawn by Joseph & Joseph, local architects, and it is understood that most of the stock of the company has been subscribed in advance. The lot is 80x200 feet and is in the wealthiest suburban district in the city. Numerous apartment houses in the district are counted on for a large proportion of the patronage of the new house. It is understood that incorporation papers will be filed shortly, and that building will be started about the first of the year.

FRED SHELDON SALES MANAGER FOR ANTI-FLICKER CO.

Fred Sheldon, who for the past few months has been in charge of the Green Dragon theater, of the Majestic Amusement Company, at Shelbyville, Ky., has been appointed sales manager for the Commonwealth Invention syndicate, which is marketing the anti-flicker attachment made under the Fullenlove patents for moving picture machines. This attachment fits any machine, and is now in use in most of the local theaters.

ANTI-SPITTING CAMPAIGN IN LOUISVILLE THEATERS.

An anti-spitting campaign has been started in Louisville by Health Officer W. Ed. Grant, who is aiming his campaign directly against persons who spit in moving picture houses and other theaters. Some five years ago a campaign was launched, and after numerous arrests spitting on the streets, floors and sidewalks ceased for a time. The ordinance carries a fine of from $1 to $50 for each offense. The health authorities have stationed five sanitary inspectors on the streets and in the moving picture houses. While these deputies have not the power of arrest, they do have the power to take names and addresses and later to swear out warrants for the offenders.

For the present offenders will be presented with a pink card, on one side of which is a warning, and on the other side a copy of the anti-spitting ordinance.

Moving picture men are heartily in favor of the enforcement of this law, as many complaints are heard from ladies having clothes ruined from tobacco juice on the floors and between the seats of the moving picture theaters.

Amend Code in Detroit

Common Council Considering Amendment of Building Code—Broadens Privilege of Motion Pictures in Assembly Halls Without Movable Scenery—New Ordinance Introduced by Alderman Barnett—Reported to Special Committee

By Jacob Smith, Detroit Correspondent of Moving Picture World.

ON Tuesday evening, November 23, the following ordinance to amend a part of the building code was introduced into the common council of Detroit by Alderman Edward Barnett:

"That Section 27 of the Building Code be amended to read as follows: This class shall cover all buildings having no movable scenery and used as assembly halls for a concourse of people, whether for purpose or worship, instruction or entertainment, and shall include armories, libraries, museums, railroad depots, churches, church houses, schools, pavilions, lodge buildings, or assembly halls, and shall also include all motion picture theaters, not employing movable scenery, provided, however, that when any such building or part of building shall be used for exhibition of motion pictures, it shall comply in all respects with the fire protection required for minor theaters as set forth in Sections 4, 6, 8, 9, 10 of the Building Code."

The ordinance was referred to a special committee. This amendment meets with the general approval of exhibitors because assembly halls to show pictures must live up to the same fire restrictions. It will also stimulate the use of motion pictures and thus will also be of benefit to the exchange and producer.

ROTHAPFEL MEETS MANY DETROIT EXHIBITORS.

Samuel L. Rothapfel addressed over one hundred exhibitors and exchange men of Michigan and Ohio on Monday evening, November 22, at the Hotel Tuller Roof. The event in every way was a huge success.

Mr. Rothapfel arrived in Detroit in the morning and was the guest of G. J. Trask, manager of the local branch of the Mutual. Mr. Trask acted as toastmaster and called upon some of the leading exhibitors and exchange men for brief remarks. Among them were A. J. Gillingham, John H. Kunsky, Thomas D. Moule, Frederick Ingersoll, Harry I. Garson, and M. Harlann Starr.

The complete roster of those who attended the dinner were: S. L. Rothapfel, New York; G. W. Trask, A. J. Gillingham, A. D. Hersch, John H. Kunsky; E. W. Butcher; F. E. Powers, G. B. Schulten, Harry I. Garson, George McArthur, Frank M. Duncan, Jacob Smith, Moving Picture World, G. Doc Owens, J. F. Husten, H. D. Palmer, Frederick Ingersoll, H. E. Smith, Michael W. Schoenherr, J. M. Wood, T. D. Moule, W. M. Davey, Harry W. Irons, A. D. Smith, D. C. Shook, J. O. Brooks, M. Harlan Starr, D. Leo Dennison, Howard O. Pierce, George W. Trendle, H. White, C. W. Buermele, J. P. Souders, George A. Harrison, J. R. Brett, F. J. Tulp, William Winn, Arthur Hoganson, W. Richards, C. A. McVicker, J. E. Stocker, Fred R. Rumler, J. C. Ritter, H. F. Fowser, Bert Williams, C. A. Congrove, J. J. Dreiling, C. J. Debute, C. C. Pippin, C. N. Sutton, all of Detroit; C. E. Smith and E. A. Zorn, Toledo; J. C. Mack, Indiana; J. H. Landen, Jackson; A. J. Moeller, Howell; B. J. M. Neal, Lansing; T. M. Lake, Paw Paw; V. J. Bradford, Defiance, O.; G. J. Huepenecker, Toledo; F. P. Reichert, Port Clinton; V. A. Wood, Milan; V. C. Decker, Paw Paw; E. M. Simons and M. H. O'Leary, Adrian; and J. R. Dennison, Monroe.

Editor T. P. Junkin Joins Gillingham Staff.

Tom Parker Junkin, managing editor of the Grand Rapids Herald, has resigned his position effective December 1. He will become assistant general manager of the A. J. Gillingham photoplay enterprises in Grand Rapids.

Arthur Caille Finds World Ads Pay.

A. Arthur Caille, of Caille Bros., makers of theater ticket devices, said to the World representative: "We are certainly getting loads and loads of letters and inquiries in response to our advertisement in your paper. They come from all parts of the world. We are getting orders every day and our factory is busy taking care of them. We have surely found the World a very valuable medium for our ticket devices. The number of inquiries alone proves that exhibitors who are on the lookout for methods and ways of improving their surroundings are subscribers and readers of the World."

Satin Goldfiber Screens Making Good

Frank M. Duncan, of the Satin Goldfiber Screens, Inc., 2134 Dime Bank building, Detroit, reports that business is far ahead of expectations. "The way exhibitors are taking to our new screen is the best evidence that we 'have the goods,'" he said. "We are supplying our screens to the best houses and we have yet to find a single case where a Satin Goldfiber screen proved anything but satisfactory. Our advertisement in the World is giving us good results."

The following item was sent from Sault Ste. Marie, Mich.: "A Tangled Trail," a local photoplay with amateur actors, was the attraction at the Temple theater, Sault Ste. Marie on November 19 and 20. So large were the crowds at every performances that the management was obliged to rebook the picture for November 26 and 27. The amateur contest and the production of the film were handled by the Chippewa Film company."

New Family Theater at Adrian, Mich., Big Success

Manager E. M. Simon Shows Imagination in Putting On Special Features—Is Making His Picture Theater a Valuable Asset to His Community.

ONE of the livest exhibitors in the southern part of Michigan is E. M. Simon, of the New Family theater, Adrian. He is using big-town ideas in a city of about 10,000 and is making a big success of his theater, which only goes to prove that methods employed in the large theaters in the large cities can be carried out just as successfully in the smaller theaters and in the smaller cities.

For instance, in connection with "Madam Butterfly," produced by Jesse Lasky and released through the Paramount, Mr. Simon used incense from his stage; distributed chrysanthemums to the ladies, served tea at both the matinees, and gave his house a typical Japanese atmosphere. Movable serving tables were used for serving the tea; girls dressed up as Japanese maidens passed around the tea. The "color" and "atmosphere" given this production was even better and superior than in some of the larger cities. Everybody in Adrian was talking about "Madam Butterfly" and the result was capacity business during the two days it was shown.

Mr. Simon recently formed the New Family Children's Drama League. He gave free performances in the morning on Saturdays for children only. The entertainment usually consisting of a travel picture and a comedy. So popular did these free shows prove that he has found it necessary to give two and three performances in the morning. It was operated like this. He picked out one banker, one clothing merchant, one jeweler and one drygoods dealer, who distributed the tickets. There was no charge. The object in distributing the tickets in this way was to get the leading merchants interested. When other merchants saw how popular the Drama League was becoming, they asked Mr. Simon what was necessary to become a member. Mr. Simon then told them the charge was $10 per year and that they could distribute a certain number of tickets each week. Every leading merchant in Adrian is now a member of the league, which is doing a great deal of good for the boys and girls of that city. "It costs about a few dollars for lights, film, etc., every Saturday, but the publicity and advertising we derive from the free shows is worth it."

Detroit Exhibitors Dining with New York Exhibitor Rothapfel.

LANSING MAY HAVE A DUPLEX THEATER LIKE DETROIT'S.

Lansing, Mich., may have a duplex moving picture theater similar to the Grand Boulevard duplex theater in Detroit. Lansing men who are stockholders in the Detroit theater are said to be interested in the project. Fuller Claflin, the Detroit and New York architect, who originated the duplex theater, has been a frequent visitor to Lansing.

The success of the duplex theater lies in the fact that they have two auditoriums, each one having a picture screen and each one entered from the same lobby. The program for these theaters consists of a run of short pictures, first in one auditorium and then in the other, followed by a feature picture as the program's main attraction. The patrons are ushered, on their arrival, into which ever auditorium the short pictures may be running, after which the feature film follows in the same auditorium. Doors close on an auditorium the moment a feature film is started, resulting in a disturbance to no one. Regardess of when a patron arrives, he sees the feature picture from start to finish.

JUDGE SADLER'S MANISTEE ASSERTION CORRECTED.

It seems to be the self-delegated task of many Chicago public men to carry the banner of the Chicago board of censorship. Judge Sadler of Chicago recently took advantage of this privilege on the lecture platform at Manistee, Michigan, to state that moving picture houses along the Pere Marquette Railway lines were getting the "garbage" thrown out of the Chicago houses by the Chicago censors. This is denied by local papers, which state that those persons who have seen both Manistee and Chicago picture shows will agree that the Windy City has no monopoly upon good programs.

Chosen Michigan News Items of Interest.

Reports from Battle Creek, Mich., are that the prevalence of moving picture theaters seems not to have affected the business of the Lyman H. Howe picture show. This year that company had the best receipts of any in its year's visits.

Two or more good sized potatoes admitted patrons to a special matinee at the Opera house in Marquette, Mich. The spuds were donated to St. Luke's Hospital.

The Civic Committee of the Woman's Club at Charlotte, Mich., has appointed Mrs. W. M. McPherson and Mrs. M. P. Hart to confer with moving picture theater proprietors in an effort to have them bring desirable films to the city.

Poet Lindsay on Films

Nicholas Vachtel Lindsay, Newest Apostle of Beauty, Whose Poetry Is Surely Making a Big Hit, Takes Up the Moving Picture Question—Is Now Preaching with Films as His Text and Advertising His New Book.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

THE best censorship of moving pictures is public sense of beauty."

This is the gospel being preached up and down the middlewest by a new evangel, Nicholas Vachel Lindsay, of Springfield, a poet of international reputation. His ideas have been given recently to the Illinois State Federation of Women's Clubs at Rockford, to the Woman's University Club at Grand Rapids, Mich., and he is soon to speak on "The Art of the Motion Picture" under the auspices of the Drama League at Jacksonville, Ill.

"The motion picture," he declares, "should have the art qualities of a painting in action, of sculpture in action, or of architecture in motion, according to its classification.

"The motion picture needs great artists for producers—men of imagination, of spiritual vision, men who understand the basic principles underlying pictorial art such as the arrangement of lines and spaces, of composition, balance, the color values in light and dark.

"The action film should have the power and art qualities of great sculpture. For instance, before producing a cavalry charge the producer should study such classics as the horses in the Parthenon frieze. The power and beauty of classic art should be applied to the modern pictures. The intimate film of which Enoch Arden is the best example should have the qualities of a great painting." He recommends a study of Dutch and Flemish art in this connection.

"Other classifications are the splendor film of which the fairy story is an example; the crowd film which was exemplified in 'The Italian'; the religious film of which the best example is 'Judith of Bethulia,' and the patriotic film of which 'The Battle Hymn of the Republic' is one of the best examples."

A new book, "The Art of the Motion Picture," by Mr. Lindsay, will soon be published by the Macmillan company.

BARKER SWAN SERVICE MOVES.

Peoria, Ill., New Headquarters of Educational Films Promoters.

The Barker Swan Film Service, which has had headquarters at Chicago, will remove to Peoria. The contract has been let for a $50,000 office and studio building. The studio will be 66x100.

This service has been active in the past in promoting the exhibition of educational and industrial pictures.

Edwin L. Barker, president of the company, has been in Peoria, where the association of commerce is taking an interest in the enterprise. Secretary A. H. Shields has been on the ground a good deal of the time.

Peoria was selected because of its location in the heart of an agricultural country, suitable for scientific farming pictures, and it also has as representative a group of industries as would be found in any city in the middle west.

QUINCY TIRES OF CENSORS?

Sentiment has developed among aldermen in Quincy, Ill., in favor of abolishing the local board of censors. This was revealed at an informal discussion of censorship at which aldermen, exhibitors and a representative of the board were present.

Will Give No More Prizes to Youngsters.

Because objections were made that the practice savored of a lottery and was not best for juveniles, the Star theater, at Evanston, Ill., has discontinued its plan of giving a child's bicycle at every Saturday morning show for children.

"Nation" Film Coming Earlier.

The Temple theater, at Alton, Ill., got an earlier booking on "The Birth of a Nation" than expected. The show was scheduled to move from St. Louis to Alton for Nov. 30 and Dec. 1. The original booking was for January. The Washington theater, at Belleville, Ill., also got it early—Nov. 28.

The Grand theater, at Centralia, Ill., also has this picture for an early date.

Praise for Rutland, Ill., Opera House.

Deputy state fire marshals are interested in good equipment in moving picture houses. After giving the Opera house, at Rutland, Ill., a clean bill on its operating room, a deputy said: "I find one in about 500 as good."

Allow No Baby Carriages in Lobbies.

The Waukegan, Ill., police department has issued an order forbidding the standing of baby carriages in lobbies of moving picture theaters. It is said as many as eleven carts had been seen in a single lobby, constituting a peril in case of hurried exit.

Color Question Is Deep Rooted.

Referring to the probable Supreme Court test by Jacksonville negroes to compel moving picture exhibitors to discontinue segregation of whites and blacks the Decatur Review says wisely:

"The drawback to this sort of thing, so far as colored people are concerned, is that it does not get them anywhere. Practically they are not in improved position should they succeed in winning the third round of the legal engagement. Many of their well wishers fear it would leave them in poorer position. Differences of this kind are beyond the power of the courts to adjust."

Rent Went Up 100 Per Cent. a Year of Ten Years.

A. Siegfried, lessee of the Big Bijou theater, at Decatur, Ill., celebrated the tenth anniversary of that house. Evidence of the advance in the business is that he now pays $500 a month for the building he first secured for $50 a month. For big week features he ran "Zaza," "The Girl of Yesterday," "Salvation Nell," "Sin," "Blue Grass" and "The Price of Her Silence."

Protests Against War Tax Penalties Are Futile

Exhibitors Who Fail to Pay War Tax on Time Find No Sympathy in Treasury Officials—Failure to Pay in Time Not Good Economy.

Special to Moving Picture World from Midwest News Service.

PROPRIETORS of Michigan moving picture theaters must pay the 50 per cent. penalty for failing to file returns to comply with war stamp act of 1914. One Copper Country exhibitor who protested against the enforcement of the fine received the following reply:

"This office is in receipt of your communication protesting against the imposition of a fifty per cent. penalty against you on account of failing to file return as operator of a moving picture theater.

"Replying, you are informed that, under the provisions of the Act of October 22, 1914, you are required to file return with the collector of internal revenue during the month of November, 1914. Upon faiure to make return, either formal or informal, a fifty per cent. penalty automatically accrued, and there is no authority vested in this office to relieve against the imposition of such penalty."

LYRIC AT MANISTEE OPENED THANKSGIVING DAY.

The opening of the new Lyric theater at Manistee by the Fitzpatrick-McElroy Company was fixed for Thanksgiving Day. Sam Krause of Chicago is manager. The house, which seats 650, will use Paramount and Metro pictures. Seven or eight reels will be given for fifteen and ten cents and on Saturdays and Sundays, vaudeville will be added and ten and fifteen cents charged.

Kansas City First Runs

Interesting Situation Confronts Exchanges—While Suburban Houses Like Second Runs, Only Few Downtown Houses Take First Runs and None of Them Want Seconds—Fox Manager Cuts Off Suburban Contracts to Get City Trade.

Special to Moving Picture World from Kansas City News Service.

THE downtown situation in Kansas City is in a mix-up condition at the present time, but the future holds bright prospects. The unfavorable feature is the difficulty in getting first-runs into theaters—only two houses are taking them on straight contracts now, the Royal and the Willis Wood, though the Maze has very recently been entering actively into the progressive game. The glowing future holds the promise of two or three big, high-class houses in the business district, which it is said will undoubtedly take first-run stuff. Which will be very, very pleasing to the exchange men.

At present first runs can be placed easily enough in the suburban theaters—at the lower prices. But the downtown houses don't want, after the outlying theaters have had the pictures, to pay at the high prices. The films are, of course, easily placed in suburban houses after they have been shown in the business section; indeed, there seems some times to be really a desire to get good early releases that have run downtown.

The first manager to take the bit in his teeth and force the issue is Charles W. Harden of the Fox Film. He announced this week that he had cut off all his suburban accounts, ten of them at the time, and would not release another feature in Kansas City until he could get a first-run account in the downtown district for at least seven days. The last suburban house on the list is the Prospect theater, running "The Wonderful Adventure." Mr. Sullivan, the manager, threatens to open a downtown house himself, to put on first-run Fox features!

The Fox material is going fine in the territory, and Mr. Harden said he had about reached the limit. He is in every town of any size in the territory. He recently added two accounts in St. Joseph, Mo., making five in that town.

H. THACHER BUILDING A FINE HOUSE IN SALINA, KAN.

Hail to Herbert Thacher, who is going to give Salina, Kan., a touch of real high life in the moving picture business! Mr. Thacher is having plans made for a fine playhouse at Salina, which will be opened March 1. It will be one of the best in the state—and in the West. It will have a seating capacity of 1,000, artistic decorations, everything of the best from projection equipment to rugs; will be built of reinforced concrete, and the whole will cost around $100,000. Mr. Thacher knows Salina through and through—and he knows the town wants something like what he is going to give it. He lives there. His brother "Bill" runs the Royal theater there, and Mr. Thacher himself was formerly a partner in that enterprise. Latterly Mr. Thacher has been traveling for the Universal Film & Supply, Kansas City, and has been accomplishing some very substantial good for the industry, through his co-operative work with the exhibitors. The new theater will be on Main street, in the heart of the city.

WITH LOCAL EXCHANGE MEN.

B. E. Edwards, formerly with the Picture Playhouse Film, and J. S. Stout, an exhibitor and picture man well known in Chicago territory, have been added to the traveling force of the World corporation, Kansas City.

Simon Libros is holding the fort at Kansas City, for the Picture Playhouse, and reports that he is discovering a large amount of favorable opinion, especially for the "Pearl of the Antilles" and the "Flame of Passion." He will remain until he has selected a manager for the branch.

L. J. Doty, formerly in Oklahoma City for the company, is now supply man for the Universal Film & Supply Company, Kansas City. Mr. Doty is aptly described by the publicity department at Kansas City as a "busy guy—long, lean, hungry looking, but has the necessary requirements for a supply man."

Messrs. Nutt of Los Angeles, Roderique of San Francisco, and McHenry of Dallas, managers of World Film Corporation branch offices, stopped off in Kansas City with T. Y. Henry of this branch, on their return from the convention at Chicago recently.

Ten Cent Matinees at Willis Wood.

The Willis Wood, now showing Triangle films, has reduced its matinee prices. It now charges ten cents for any seat in the house from 11 a. m. to 6 p. m., the evening prices remaining the same, 10 cents to 25 cents.

"MARTY" WILLIAMS OF THE METRO PICTURE SERVICE.

If, in Kansas City, you are looking for a real old timer in the moving picture business, seek out "Marty" E. Williams, manager of the Metro Picture Service. He dates back before the war. He went through the war—right on the firing line—with the J. W. Morgan Film Co.

Early in Mr. Williams' career he was an acrobat, and a cracking good one, a member of the original Mardo troupe. He ran across many moving picture shows, and got acquainted with the men from the inside, long before he entered the game. He became an exhibitor in 1901—a tent exhibitor, and was with the leading carnivals from 1901 to the spring of 1907. Then he went with Mr. Morgan, at Joplin, Mo.

"Marty" Williams.

Those were the days when a rental agent had to know all about the operating and exhibiting end of the business, how to repair machines, and fix the gas lights. Exchanges were also supply houses, then—or at least the customers looked to the exchanges for much help in the purchase of supplies. Mr. Williams fought through the crisis with Mr. Morgan; he was in charge at Kansas City, to which the headquarters had been moved, when the classic events of St. Louis in 1913 took place. Mr. Williams then went to the Universal office at Kansas City, as manager under George McGee, then field manager of the company at Kansas City.

Mr. Williams became manager of the Mutual Film Corporation of Kansas City July 4, 1914; and July 19, 1915, resigned to accept the managership of the Metro Picture Service, with territory of Missouri and Kansas, headquarters at Kansas City. He once knew every exhibitor in Missouri, Kansas and Oklahoma, and parts of other states, by their first names—and he knows most of them now, though the days of the familiar "Bill" and "Joe" have gone in the picture business as well as in other lines of trade in the West. Eight years is not very long—but J. W. Morgan, now retired, occasionally drops into Mr. Williams' office and they talk over old times.

S. E. Wilhoit, proprietor of the Jefferson theater at Springfield, Mo., has purchased H. B. Deimer's interest in the Princess theater at that place, and will put on Fox features two days a week for second run. These features have first-run two days at the Aladdin there.

A Worthwhile Suggestion

Omaha Manager About to Show the Griffith Spectacle Printed on Program Account of Things Negroes Can Be Proud of.

Special Correspondent to Moving Picture World from Midwest News Service.

AS a balm to the negroes in Omaha, Manager Sutphen of the Brandeis theater printed on the program of "The Birth of a Nation" the following statement, prepared by interested Omaha residents:

"It is a noteworthy fact that should never be forgotten that during the Civil War, while the men of the South were absent from home fighting to keep the shackles on the slaves, their women and children were left solely under the protection of the slaves and there is not a single case on record, as has been pointed out by Henry W. Grady, of the Atanta Constitution, and by other equally representative Southerners, where a negro ever betrayed his sacred trust. The negro men were the protectors of the white women of the South during those dark days in the nation's history. We regret that this significant side of the story has nowhere been adequately protrayed or even suggested in this photo-drama in which so much of the darker side of human nature and passion has been heightened and dramatized."

An effort was made by negroes to secure an injunction preventing the showing of the film, but District Judge Redick refused to issue it. The negroes did not renew their efforts after learning that in the event a restraining order should be granted which should not be sustained by the courts after subsequent hearings, the plaintiffs would be liable in damages for loss of profits caused by stopping the showing of the film, and a bond adequate to cover such damages would be required by law before the restraining order would be binding.

Mayor Dahlman, who introduced an anti-race prejudice show ordinance, said it would not interfere with "The Birth of a Nation," declaring that he did not think it fair to damage an enterprise which came to the city in good faith, prior to the introduction of a prohibitory ordinance.

STANDARD THEATER CO. TAKES NEW NAME.

The reorganization of the Standard Theater Company as the Empress Theater Company, a Nebraska corporation, means a booking office in Omaha for vaudeville and moving pictures for about twenty houses in the middle West. W. Ledoux, of Winnipeg, Canada, is president and manager; A. Lemarquand, of St. Paul, is vice-president, and Paul Lemarquand, of Minneapolis, secretary and treasurer. Denver and Kansas City houses are on the circuit.

UNION PICKETS CALLED UPON BY COURT TO ANSWER.

Members of the Operators' Union in Omaha were ordered to appear in the District Court to answer charges of contempt of court by violating the court's order to have only "peaceful picketing" in front of the Princess theater. Affidavits made by the cashiers were to the effect that various pickets walked up and down yelling, blew cigarette smoke in women's faces, and used language which exceeded "the persuasion of the patron's will."

GLAD TO PAY TO SEE GOOD FILMS.

The Lyric theater's program de luxe, consisting of two Triangle and one Paramount picture—enough to furnish an entire afternoon or evening's entertainment, has been received with popular acclaim in Minneapolis. The augmented prices of 25 and 50 cents have proved no discouragement to the public, as is attested by the packed theater every evening.

The reserved seat feature is making a very favorable impression. Society women have been quick to grasp the opportunity to give matinee parties and have engaged as high as twenty seats at a time for the entertainment of friends. The matinee price is lower than the evening—any seat in the parquet or first four rows of the balcony being twenty-five cents.

NEIGHBORHOOD HAS TO GO TO SCHOOL TO SEE CHAPLIN.

A new puzzle for the folk who so conscientiously oppose moving pictures of every form and kind has been raised in the Bremer School of Minneapolis.

Teachers, parents and others equally well intentioned have effected a "safety zone" around the schools, in which no pictures may be shown. Now comes the Bremer school with its own machine and shows a reel of Charlie Chaplin, followed by "Richelieu." "The Spy," "Salomy Jane," a fairy tale and a Walker Whiteside drama have all been on the program.

Oliver H. Miller, principal of the school, which is one of the Minneapolis' public schools, says not all the films need be educational but that other films which will attract the crowd are allowable.

Minneapolis Girl Gets Chance with Lasky Co.

A Minneapolis girl is soon to join the Jesse Lasky company in New York. This is Irene Warnecke, nineteen years old, and she says that she has "had it in mind to go into the movies" ever since they started. She is also interested in writing photodramas, and is just completing her first scenario. Miss Warnecke has been promised a chance to do minor parts, with advancement if she makes good. She will leave Minneapolis for New York in time to begin work the first of the year. Miss Warnecke attended school in Minneapolis, graduating at the Whittier school.

Father of H. H. Buxbaum Dies.

H. H. Buxbaum, manager of the General Film company's local office, has just returned from a week in Boston, whither he was called by the death of his father, F. Buxbaum.

A Neighborhood House

Minneapolis Theater in Residence District Proves as Big a Success as Are City's Downtown Houses—Manager Prosper Schwie Has Attracted Patrons from All Sections and Made It Influential in Its Own.

THE story of the Calhoun theater has proved to Minneapolis picture men what they doubted a year ago, that a motion picture house in the neighborhood district of the city can play to as large an audience, show as high-class productions and be made in every way as successful as the best of the downtown houses.

The Calhoun theater was completed a little more than half a year ago. It was made to seat 800, and was made good to look at. The interior and exterior are of mosaic brick, with indirect lighting of handsome art glass light fixtures, bricked in loges, attractive stage and the other finishings that make the house pleasing to theater patrons. It is owned by the Calhoun Theater Company, a group of Minneapolis business men, and is situated on Lake street, near Hennepin, on the cross business street that runs through the heart of the residence district. Prosper F. Schwie, then in charge of the Lyric, was made manager of the theater and a venture that downtown business men viewed with misgivings was launched. The Calhoun and the idea of neighborhood theaters has made good, so good in fact that Mr. Schwie says the theater now draws much of its regular patronage from downtown. The theater is being doubled in size, an addition at the rear being now under construction, which will bring its seating capacity to 1,500 and make it equal in size to any in the city, and bigger than all save one, the New Garrick.

1,500 Kiddies at Calhoun.

The enlarged theater will be ready for use early in December. Its entire cost is in the neighborhood of $105,000. Mr. Schwie is still manager and he has succeeded in making his house a social influence in his neighborhood. One of the activities that he helped to promote is that of special children's programs. Several of these special programs have been given at the Calhoun last Spring and this Fall, under the auspices of club women and parents' and teachers' associations of the neighborhood. On Nov. 6, a special program for children was given, and the Paramount Cinderella, and current comedies were shown to 1,500 children who crowded the streets for nearly a block back in the ticket line.

The Calhoun shows on its regular programs Paramount and World features, the Mutual Masterpieces and Equitable and Metro releases.

Another thing that Mr. Schwie is doing to put him on the moving picture map with the best of the managers is the issuing of an unusually attractive little film pamphlet each week. It is an eight pager and is done up attractively in brown with pictures of the currently playing star as a cover design, and filled with gossip of the film favorites and bits of movies news for his patrons.

The Calhoun has also started on an extensive advertising campaign, using the daily papers for good-sized ads through the week and on Sundays.

F. S. MYER, GENERAL MANAGER OF WESTERN CRITERION.

Fred S. Myer, formerly connected with the Minneapolis office of the Laemmle Film Corporation and with various theatrical and moving picture ventures in Chicago and other cities, has returned to this city as general manager of the Western Kriterion Film Service, which was organized last February and which opened its local office March 8. He also controls the rights of "The Melting Pot" and "Uncle Sam At Work" and has already placed extensive bookings for these well-known features.

MAYOR NYE PERMITS "NATION" FILM TO SHOW.

"The Birth of a Nation," the film play which has given trouble to various Minnesota officials including mayors, police chiefs, district judges and the state supreme court, will run unrestricted in Minneapolis, according to a "pajama interview" granted during the early morning hours a few days ago by Mayor W. G. Nye.

The "Birth of a Nation" was staged here at the Shubert theater. Mayor Nye, acting on the complaint of a number of citizens, ordered the play stopped and threatened the exercise of his charter authority to revoke the license of the Shubert theater, if he was not obeyed.

Manager Bainbridge, of the Shubert, appealed to the district court and obtained a temporary injunction restraining the Mayor from the arbitrray exercise of this power. On a hearing the district court ruled in favor of the mayor and when Mr. Bainbridge carried the case to the supreme court that high judicial body also upheld the mayor's power.

With his power to censor moving picture films, as well as other features of municipal life well established, Mayor Nye felt he could afford to be generous, so he appointed a committee of 100 representative citizens, men and women, to review the play, promising he would abide by their decision.

The committee witnessed the picture and by practically a unanimous vote decided it was worthy of production. There was a slight division of opinion as to admitting children less than 12 years of age but the controversy, in the main, is settled and the play will proceed.

Minneapolis to Have Censor Board of Eighty Persons

Men and Women Representing a Dozen Civic, Religious and Charitable Organizations to See Films Challenged by Anyone—Representative of Exhibitors Invited.

MINNEAPOLIS is soon to have a board of moving picture censors.

This board is composed of approximately 80 persons, men and women, representing a dozen organizations—civic, religious, charitable and otherwise. Some of the best-known residents of the city are represented, also some not so well known.

Mayor Nye, after his recent controversy over the "Birth of a Nation," in which he was sustained by the state supreme court, decided to let this board now in the process of organization pass on this particular film and it is understood will also call on the same body for opinions as to future films which may be challenged for any cause.

As yet no practical moving picture producer or manager is represented, but it is said the Motion Picture Exhibitors' Association is to be asked to name a representative.

The entire project is ridiculed by Judge Willis Brown of Salt Lake City, president of the National League for Wholesome Moving Pictures. He says local censorship is ridiculous and cites these reasons:

Feminine censorship is silly because women often strive to outdo their sisters in ordering scenes "cut out."

Audiences should be allowed to judge for themselves without the aid of the government; censorship means absolutism.

The paintings and statuary at the libraries and art galleries should be censored as well as pictures.

That no local authorities should be allowed to regulate pictures passed by the national board of censorship.

This latter opinion is endorsed by W. R. Webster, principal of the East High School of this city.

Rothapfel's Milwaukee Visit a Home Coming

Luncheon in the Colonial Room of the Hotel Wisconsin—Many Local Picture Exhibitors Present—City Editor of Evening Wisconsin, Toastmaster.

Special to Moving Picture World from Midwest News Service.

THE visit of S. L. Rothapfel to Milwaukee November 17 was in the nature of a homecoming, as he first presented moving pictures in the Alhambra theater in that city. The luncheon for the Milwaukee exhibitors was given at the Colonial room of the Hotel Wisconsin and John R. Wolf, city editor of the Evening Wisconsin, was toastmaster.

"Make your house, not the picture, your drawing card," the famous New York exhibitor told his hearers. "The industry depends on the exhibitor. You are the foundation, so it is in your power to tell the producer what you want and when you want it, and it is not for him to tell you what you must take and when you must take it.

"The motion picture business has made wonderful strides, but the exhibitor has fallen behind. Use your heads a little. Be a little different. You all seek to go through one door, when—ye gods!—there are a thousand doors in this business. You all say you want to give the public what it wants. How can you do that when it doesn't know itself what it wants. You must be like a singer and pull the audience with you."

The guests included: Earl Rice, Queen and State Street theaters; Joseph Schwartz, Kosciusko theater; Dan Finberg, Modjeska theater; M. B. Ettenheim, Edward Trinz, Avenue theater; Frank and George Bruemmer, Idle Hour theater; G. E. Braddock, Theatorium; Sam Pylet, Murray and Astor theaters; George M. Pendergast, Saxe Amusement Enterprises; George Fischer, Alhambra theater; John Griffith, North American Film Company; Hugo Heller and Edwin Runge, Arcade theater; John R. Wolf, Evening Wisconsin; Walter Distelhorst, dramatic editor the Milwaukee Sentinel; A. L. Ries, president Vaudette theater; R. Trinz, manager Columbia theater; Samuel Trinz, manager Empire theater; Frank R. Williams, Emil O. Schmidt, C. D. Koehler, Mutual Film Corporation; W. C. Bimme, manage Universal Film Exchange; O. L. Meister, manager Vaudette theater; Frank Cook, Princess theater; J. H. Mergener, manager Mutual Film Corporation; A. B. Cargill, advertising manager, The Milwaukee Sentinel; Otto Preusser, Palace theater, all of Milwaukee; Al De Somers, C. L. Worthington, manager Fox Film Corporation, Chicago; L. Howard, Varsity theater, Madison, Wis.; C. S. Kennedy, proprietor Carlton theater, Black Earth; H. A. Jones, Park and Colonial, Waukesha, Wis.; Kit Frankland, Fred W. Brokkup, Columbus; Otto Koch, Idle Hour theater, Sheboygan, Wis.; E. C. Prinsen, Orpheum theater, Fond du Lac, Wis.; A. L. Rothapfel, New York; Jake J. Dosch, manager New Majestic, Cudahy; Newton E. Levi, Mutual Film Corporation publicity, New York City.

MILWAUKEE EXHIBITORS' ASSOCIATION INCORPORATES.

Maintaining a strictly neutral attitude with respect to film manufacturers is one of the objects of the Motion Picture Exhibitors' association of Milwaukee, which has filed articles of incorporation in the office of the secretary of state at Madison. Other aims are to uplift the moral standard of the business in Milwaukee and to promote the business interests of exhibitors.

The incorporators are Henry Trinz, George Fischer, Phillip O. Gross, Paul Langenheinrich, Sr., Otto Anders, Richard Lauffer, Otto Treausser, Sr., B. K. Fischer, Charles H. Phillips, J. H. Filliman and H. D. Graham.

The organization was to be perfected December 3 at a meeting at the Plankington hotel.

THEATER APPOINTS SPECIAL MAN TO RUN FEATURES.

One Wisconsin theater deems its musical program of sufficient importance to the proper production of photoplays that it places this feature in charge of an assistant manager. Jocelyn Marks, who has been advanced to this position by the Butterfly theater in Milwaukee, will see that all organ accompaniments are appropriate.

MILWAUKEE APPRENTICES NOW UNDER UNION CONTROL.

Apprentice operators in Milwaukee will hereafter be under control of the Moving Picture and Projecting Machine Operators' Union, this concession having been recently made. Ninety-two per cent. of the houses have agreements with the union.

BIJOU THEATER, MILWAUKEE, GIVES SHOW FOR CHARITY.

Poor persons in Marinette had better Thanksgiving dinners and the kiddies of the city saw entertaining pictures as the result of the generosity of the Bijou theater. A potato was the only admission required for a Saturday matinee for youngsters. The proceeds were turned over to the Salvation Army.

Edwin Thanhouser's Brother Dies.

Edwin Thanhouser was in Milwaukee to attend the funeral of a brother.

THE VAUDETTE GOES BACK TO 10-CENT MATINEES.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

THE Vaudette theater, after two weeks' trial of 20 and 10 cents admission, a raise from their heretofore 5 cent admission, have again dropped to 10 and 5 cents admission between the hours of 10:30 and 6 p. m. From 6 to 10:30 p. m. the price will remain the same 20 and 10 cents. This theater controls the exclusive rights of the Triangle productions, and give as a reason their wish to show these superb pictures to many at the matinee, who cannot afford the 20 and 10 cent advance, and have always been regular patrons of this popular house of amusement.

WANT SPECIAL FILM BUILDING IN ATLANTA.

A movement is being started, especially if the fire ordinance now before council should pass, for the erection of a thoroughly fireproof building, to be occupied by none but film companies, in the western section of the city. The building is to be 60 by 80 by 100, two stories high, and to have every modern convenience. A smaller building is to be erected near for the telephone, telegraph and express offices, and possibly a sub postal station. The building will comfortably house twelve film companies.

Children's Show at the Euclid.

The parent-teacher association of the Moreland avenue public school showed recently at the Euclid theater an interesting series of especially censored pictures for the benefit of the school. The receipts are to be used for the purchase of articles needed by the school for the welfare of the pupils. It was a success from a financial standpoint, as well as an entertainment thoroughly appreciated by the children.

The Vaudette Entertains Old Confederate Soldiers.

Fifty old veterans from the Confederate Soldiers' Home cheered and laughted and cried over "The Coward" at the Vaudette theater Tuesday afternoon; they were the guests of Evins Bros., the managers. These old soldiers were invited to witness this play because it depicted war scenes in the south in the 60's with wonderful fidelity. Several times, when the confederate Stars and Bars waved in victory over hard fought battlefields, the old veterans cut loose with their "rebel yells," much to the surprise of the spectators. Free street cars carried the old men to and from the Home.

Want Masonic Film in Atlanta.

Atlanta contains perhaps more Scottish Rite Masons than any city of its size in the country. During the dedication of the new "House of the Temple" of the Rite in Washington, a thousand foot film showing the dedicatory ceremonies was made by the Pathe company, and is now ready for delivery. The film is considered a very excellent one, and will prove interesting to Masons of either rite. A movement is being started to have the film shown in Atlanta by one of her theaters. If this is done, it will bring crowds of Scottish Rite men from everywhere in Georgia.

Atlanta moving picture patrons have much to be trankful for this Thanksgiving week. The bills at all the theaters are splendid because of the desire of the managers to show their patrons more than the average productions for Thanksgiving. Especially is this true, for the reason there is to be no vampire shows.

Manager W. C. Brandon of the V-L-S-E has returned from a business trip to New York.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

Strand at Shelbyville to Blossom Forth.

THE Strand theater, Shelbyville, Ind., is to have an automatic flash sign with a thousand lights in it. On both ends the varied colored lamps will produce illuminated fountains. It is one of the handsomest signs of the kind ever made for a small city. The piano for the theater is to cost $1,500 and a $5,000 pipe organ has been contracted for. William Meloy, proprietor of the Strand, says that he is buying the best chairs to be had, 850 of them, at near four dollars each. Mr. Meloy also says that he will spend $12,000 in furnishing.

Family theater at Lafayette is celebrating its tenth anniversary.

The Willard theater, Michigan City, after being entirely redecorated and renovated by the owner, Mrs. John Burns, has been re-opened.

Hammond Censors Form Board.

A board of about 25 of the leading citizens of Hammond, Ind., have formed a Board of Censorship, to determine what kinds of motion pictures shall be shown. Their excuse is that too many spicy pictures have been shown.

South Bend, Indiana, an Exhibitor.

Municipal moving pictures proved so successful the first time they were tried at the Kaley school, South Bend, Ind., that they will be made a part of the Kaley civic club work. Three different pictures were offered, the first being "Humpty-Dumpty" in three reels. The second was a one-reel picture of the fight between the Sioux and Pawnee Indians, and the last was a comedy, "The Old Swimming Hole."

No license is required for picture shows of this kind and the school operator is not required to take out a permit. An admission is charged at the door. The attendance the first night was enough to pay all expenses.

Raise at the Marion Indiana.

The Indiana theater, Marion, Ind., has increased the admission to the lower floor to ten cents. The Grand at Marion is getting ten and twenty cents for feature pictures and vaudeville, and the Mecca is charging ten cents for features. This fact makes the recent announcement by Manager W. E. Steckman of the Indiana welcome news to the other exhibitors. The Indiana has always done a good business, filling to capacity at the expense of the other houses, because of the lower price, and the Indiana was the subject of some plotting to have exchanges give them the go-by, but all that is erased now.

Claims C. Francis Jenkins as Father of Moving Pictures.

C. Francis Jenkins is featured in a story by James B. Morrow, being generally circulated by newspapers in Indiana as the inventor of moving pictures. Jenkins received $5,500 for the first motion picture machine. It showed a dancing girl on a film that was 100 feet long. Jenkins says that he has no regrets, that the price he got was a good one, all things considered, and the money that the promoters have made out of the machine does not excite any envy in his heart. All of which would seem to indicate that Mr. Jenkins is a little different from the average inventor.

Let Four Fort Wayne Men Go.

The four managers of Fort Wayne, Ind., moving picture theaters charged with violating the Indiana child labor laws by employing boys under age of 16 were warned by Judge H. Kerr and permitted to go on indefinite continuances. The arrests were made on affidavits by Nelson H. Kyser, deputy state factory inspector. The men summoned were O. E. Wobsock, Lyric theater; George Kellen, Star theater; Herman C. Heisler, Colonial theater; and J. P. Mallett, Grand theater. All employed boys as ticket takers.

Selected Indiana Notes of Interest.

The Gem theater, Liberty, Ind., formerly operated by Sam Buffler, is being renovated and refurnished and will be reopened by Harry Shriner. On three alternative nights the admission will be ten cents. Pictures will be shown every night in the week. Mr. Shriner was formerly associated with Mr. Buffler at the Union theater.

Manager Steckman of the Indian theater, Marion, Ind., will use two acts of vaudeville and three reels of moving pictures at each performance. The matinee price will be unchanged, but at night he will charge ten cents.

The Jefferson theater at Goshen, Ind., is installing a $5,000 Harmo pipe organ.

The new Arlington theater, Huntingburg, Ind., has been re-opened, with the "Kreutzer Sonata."

Fire, which started in Porter's drug store, next door, caught the Palace theater, owned by James Chandler, Peru, Ind., and both buildings were practically destroyed.

Mrs. Ella Roser, wife of Charles Roser, owner of the Lyric theater, Richmond, is dead. Her death was due to acute indigestion.

Vaudeville and pictures is to be the program of Harold Kelly, proprietor of the Star and the Princess theaters at Montpelier, Ind., at the Star theater. Pictures only will be run at the Princess.

C. C. Lower is trying to buy property at the rear of his Crystal theater at Muncie, Ind., where about three nights a week he can't find room to stow away the crowds, much less seat them.

Cecil Grames, manager of the Royal, Albany, Ind., will remodel his theater in the near future and change the name. He will run a voting contest to decide the name for the house.

Rothapfel's Talk to Indianapolis Exhibitors

OF strictly local application was the peeler," delivered by S. L. Rothapfel to the exhibitors of Indianapolis the night of Saturday, November 20. Of the thirty in attendance, only fourteen were exhibitors.

Mr. Rothapfel told them about Indianapolis. It ranks last, he said, and then he told them why. "You are all trying to rush through the same door," he said, "when there are thousands of doors."

"The theaters were covered with all kinds of posters—one's, three's, sixes. I haven't seen much newspaper advertising. Clean up your theaters. You can change your lighting system into an indirect lighting effect, doing away with the glare of unprotected lights, and the direct lights which detract from the picture on the screen. Cut out the mechanical pianos. It is better not to have any music at all than to have a mechanical piano. If you have two bum musicians and can't afford to hire two good ones, fire both of the bum ones and hire one good one."

Frank J. Rembusch, of Shelbyville, presided as toastmaster. C. B. Alves of the Mutual office at Evansville, and an old friend of Mr. Rothapfel; L. Baum of the General Film, Indianapolis, and J. I. Schnitzer, Universal representative, also delivered short addresses.

Among those present were B. C. Kixmiller, Colonial theater, Bicknell, Ind.; L. Baum, Victoria theater and General Film, Indianapolis; J. I. Schnitzer, of the Universal, also the Victoria, Empress and Talbott theaters; Frank J. Rembusch and wife, Alhambra theater, Shelbyville; M. M. Miller, manager, the Mutual Indianapolis office; W. S. Bassett, Mirror Screen Company and Gem theater, Indianapolis; H. H. Koch, Manhattan theater, Indianapolis; C. C. Baumgardner and wife, Bishop theater, Walton, Ind.; W. F. Easley, Princess theater, Rushville; R. B. Grimes, Arc theater, Crawfordsville; H. A. Keine, Keystone theater, Indianapolis; C. O. Winnick, Mutual Film, Indianapolis; W. H. Ingelman, Mutual Film, Indianapolis; B. Van Borssum and son, Jack Van Borssum, Crescent and Savoy theaters, Terre Haute; H. C. Foster and Louis Morrison, Joy theater, Cloverdale; B. T. Demaree, Franklin Opera House, Franklin; Norman M. Dixon, manager, Mutual Film Corporation, Louisville, Ky.; J. H. Conner, manager, "The Girl and the Game" department, Mutual Film, Indianapolis; Samuel Plame, manager, Famous Players Film, Indianapolis; Fred W. Sanders, Sanders theater, Indianapolis; C. B. Alves, Mutual Film, Evansville, and press representatives from the local and trade papers.

ST. LOUIS' RIALTO SOLD.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE Rialto theater, formerly the Delmar, on Delmar and Kingshighway, was sold last week to Benjamin P. Stromberg, who, after a week spent in a few necessary repairs, will reopen the house under its former name of Delmar. Mrs. O. T. Crawford, who was in charge of the house, was one of the successful women managers of the city. She took the Delmar over when the theater had been suffering from poor patronage and indifferent programs, and made a paying proposition of it, and her husband, O. T. Crawford, who owned controlling interest in the theater, is well pleased with his wife's business ability.

S. SHURMAN VISITS FILM ROW.

S. Shurman, of Moberly, Mo., formerly identified with the local moving picture trade in St. Louis, paid a visit to Film Row last week. Mr. Shurman is proprietor of the Fourth theater at Moberly, and devotes all of his time to the management of the house. "When I opened the Fourth theater," said Mr. Shurman, "I planned to make the house the finest theater in Moberly, and I feel that I have succeeded. The Fourth theater is to Moberly what the Knickerbocker theater is to New York, the Willis Wood to Kansas City, and the New Grand Central and the West End Lyric are to St. Louis." The Fourth theater seats 850, five and ten cents admission is charged, and an all feature program is maintained.

ROTHAPFEL IN ST. LOUIS.

A big crowd of motion picture exhibitors and exchange managers attended the banquet at Lippe's Cafe on Friday, Nov. 19, in honor of S. L. Rothapfel. Fred A. Keller, manager of the Mutual Exchange, was master of ceremonies. Those present at the St. Louis dinner included S. L. Rothapfel, New York; E. Auger, Mutual Film corporation, New York; Sam Werner, manager, 3682 Olive street, United Film company, St. Louis; Floyd Lewis, manager, 3320 Lindell boulevard, Triangle Film corporation, St. Louis; H. M. Ferguson, manager Gem, Centralia, Ill.; J. R. Von Almen, manager Alco, Alco, Ill.; A. J. Coffin, manager New Grand Duchess, St. Louis, Mo.; Maurie Stahl, manager Lorelei, St. Louis, Mo.; John H. Gentner, manager Retina, St. Louis, Mo.; William Seivers, manager New Grand Central and Grand Central, St. Louis, Mo.; Newton E. Levi, press representative, Mutual Film corporation; C. S. Edwards, manager, 3210 Locust street, Pathe exchange, St. Louis, Mo.; Louis Wellinghoff, manager Echo Amusement company, St. Louis, Mo.; W. C. Reeve, manager Eighteenth Street theater, St. Louis, Mo.; John Ernie, New theater, 1800 South Eighteenth street, St. Louis, Mo.; Oxcar H. Damon, manager Bremen theater, Twentieth and Bremen, St. Louis, Mo.; H. A. Humpert, manager Echo Amusement company, 2509 Davison, St. Louis, Mo.; Hector M. E. Pasmezogler, Congress theater, 4320 Olive, St. Louis, Mo.; F. J. Wolf, manager, Iola theater, 2728 Lafayette avenue, St. Louis, Mo.; Henry J. Hallway, manager, St. Charles, Mo.; P. A. Seitz, manager, Highland, Ill.; E. W. Dustin, manager 3626 Olive street, World Film corporation, St. Louis, Mo.; S. W. Hatch, manager V-L-S-E, Inc., 3630 Olive street, St. Louis, Mo.; Frank L. Hough, Kleine Optical company, Chicago, Ill.; Fred A. Keller, manager Mutual Film Corporation of Missouri, St. Louis, Mo.; J. W. Price, manager Manchester theater, 4257 Manchester, St. Louis, Mo.; John Karson, manager Majestic and Royal, 1629 Market street, St. Louis, Mo.; Sam Lears, Lears Supply company, St. Louis, Mo.; Fred N. Noelzer, manager Eclipse, St. Louis, Mo.; John S. Sweeney, Mutual Film Corporation of Missouri; William Buchmiller, Highland, Ill.; W. E. Keller, Mutual Film Corporation of Missouri, St. Louis, Mo.; W. E. Keller, Mutual Film Corporation of Missouri, St. Louis, Mo.; Frank Dachsel, M. J. Walsh, A. E. Kiser, G. A. Wagner, O. F. Carlson, Harry Hynes, Walter S. Dachsel, Ed. A. Wheeler, E. Anderson, George B. Logan, Ed. Bickel, G. C. Dachsel, Lew Bent, L. B. Brown, manager Mutual Film corporation, Cairo, Ill.; Douglas V. Martin, Jr.; Herbert Grisbeck, Alex. F. Roemich, W. B. Bromby, city editor St. Louis Republic; Nat. I. Brown, Walter Light, L. W. Brown, F. Rupenthal, Max Walker, Bob Cluster, Christopher, Ill.; F. D. Whittington, Benton City, Ill.

Grand Central on the Job Again.

The Grand Central theater, at Sixth and Market streets, which has been closed for a week, undergoing repairs, opened again under the same management as the New Grand Central, at Grand and Lucas avenues, on Sunday, November 21, with the second run of the New Grand Central program. The opening bill was the Fox version of "Carmen," and after this the Central will show the New Grand Central program the week following the exhibition at the latter house. The admission will be ten cents.

Shows Titles in Italian

In San Francisco an Interesting Experiment Is Succeeding at a Big House in City's "Little Italy"—Titles Translated Into Italian and Thrown on Second Screen Please Old People—System to Be Patented.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

AFTER experimenting in a quiet way for two years Ben Michaels, proprietor of the Verdi theater on Broadway, one of the finest of any of the exclusive moving picture houses in an outlying district of San Francisco, has placed in successful operation a system of translating the English title on films into Italian for the benefit of his many patrons of that nationality. The system, for which a patent has been applied, is a simple one and embodies the use of a second screen placed above the regular one, a special slide projection machine and an operator. As soon as new films are received the translator goes over them and translates the titles into Italian, writing the foreign version on separate slides which are kept in a special filing device.

When the films are shown the operator watches the screen and sees that the translated title is thrown on the small screen at the proper time. The chief difficulty with this plan has been to secure an operator with a knowledge of both languages and a knack for the business, but this has been overcome. Since the new system was installed there has been a noticeable increase in the number of elderly persons who have attended the Verdi theater. Most of the young generation read English, but a great many of the older ones read Italian only, and the pictures with titles in their mother tongue has a new charm for them. This plan can be worked with other languages and Mr. Michaels is considering the plan of translating some titles into Chinese. This exhibitor is a strong booster for the North Beach district and is working hard to make a success of North Beach Day at the Exposition, to be featured shortly. The new pipe organ for the Verdi theater is now in place and music is being made a special feature of the program.

GORGEOUS PRESENTATION OF "MADAME BUTTERFLY."

J. L. Partington, manager of the Imperial theater, has surpassed all previous efforts in his artistic presentation of "Madame Butterfly," featuring Mary Pickford, and so enthusiastically has this been received that a second week's run has been found necessary. The entire house received attention from the decorator for this engagement and everywhere was to be noted something characteristic of Japan, from the decorative panels, bamboo work, trailing vines and burning incense in the foyer to the wonderful stage set showing a Japanese tea garden. An enlarged symphony orchestra rendered the full operatic score while Miss Helen Stratton rendered arias from the opera before the presentation of the picture and a dancer, whose name is not known even to the management of the theater, gave a delightful interpretation of typical Japanese dances. This manner of presenting great feature productions has caused so much favorable comment that Manager Partington is arranging to have special stage sets and singers with all productions where they would be in place.

METRO TO OPEN OWN OFFICES.

The Metro Corporation has completed arrangements for booking its productions direct in this territory, having taken over the franchise formerly held by the Golden Gate exchange. Harry J. Cohen, who arrived here recently for this purpose, has been busy during the past week arranging for this change and has secured splendid quarters at 49 [illegible] Jones street, in the heart of the film exchange district. E. D. Selden, formerly with the World Film in the Middle West, will be the local manager and is now on the ground assisting Mr. Cohen. The latter will be here for about a month and before his return East will make a similar change at Los Angeles.

FRED S. PEACHY, LOCAL MANAGER FOR UNITED.

Fred S. Peachy, who for the last few months has been filling the position of district manager for the United Film Service, with headquarters at San Francisco, is one of the most interesting figures in the film exchange business in this territory. Although he has been connected with the business for but about a year and a half he has a fund of information that would be a credit to any one. Before engaging in this line of work he was in the employ of a large public service corporation in the southern part of the State and his knowledge of accounting and business methods has served him in good stead.

F. S. Peachy.

His experience in film exchange work is confined largely to his connections with the Union Film & Supply Co., the Mutual Film Corporation and the firm with which he is now connected. His specialty is getting business and he is rated as one of the best purveyors of film service in the business. His success upon the road is nothing short of marvelous and even in his present position he does the traveling work, finding that it is easier to get competent office help than it is to get good solicitors. Although no new material has come to the local United exchange since he took charge he has placed the local branch on a paying basis and in so doing has won the general admiration of the trade. His pleasing personality is one of the reasons for his success, but this is backed up by a thorough knowledge of business conditions.

PICTURE PLAYHOUSE FILM CO. TO OPEN EXCHANGE.

Within a short time another new film exchange will be added to the already long list of exchanges in San Francisco. The Picture Playhouse Film company has taken possession of a large store at 100 Golden Gate avenue, corner of Jones street, and will be ready for business within a short time. This exchange will be in charge of E. H. Emmick, formerly of Los Angeles.

Sol Lesser to Visit New York.

Sol L. Lesser, head of the Golden Gate exchange and the All Star is preparing to leave at an early date for New York to look over film offerings and make extensive purchases. He recently purchased rights for this territory to seven Griffith films, including "Home Sweet Home" and the "Battle of the Sexes."

Los Angeles Exchange Man Visits San Francisco.

T. W. Johns, manager of the Los Angeles branch of the Mutual Film Corporation, was here this week attending to business matters and visiting the Exposition with his family. He told of the strenuous time experienced in the southern city to make possible the showing of "Damaged Goods" and of the tremendous success of that attraction.

Makes First Trip to California.

Robert Miller, of the New Process Electro Corporation and Koko Films, is here for a stay of two or three weeks on a trip of business and pleasure combined, this being his first visit to the Pacific Coast. He is introducing a line of display cartoons in this territory, as well as Koko films, and while here will spend considerable time at the Exposition. He came by way of the Northwest and will make a stay of a few days at Los Angeles on his way home.

Film Exchange Board of Trade Elects New Officer.

When J. R. Crone, the former manager of the Mutual Film, was selected to fill the position of manager of a large producing company at Los Angeles, the office of vice-president of the San Francisco Film Board of Trade was left vacant, but at the regular meeting of the Board of Directors held this week N. K. Stout was selected to fill the unexpired term. The selection of Mr. Stout to fill this position is particularly appropriate as he has succeeded Mr. Crone as manager of the exchange.

Traggardh to Cover Entire State.

O. V. Traggardh, of the Union Film & Supply, is preparing to leave on a business trip which will take him over the entire state. He has the rights to the "Fall of Przemysl," and will book this feature together with others controlled by this firm.

To Open Branch House at Los Angeles.

G. A. Metcalfe, who conducts a large theater supply house here, has left for Los Angeles to establish a branch in that city. This branch is to be in charge of James Slipper and Mr. Metcalfe will select a location while in the southern city.

FORT WORTH NOW OPEN SUNDAY.

By S. A. Harrison, Dallas Correspondent of Moving Picture World.

BY a decision rendered in the district court November 18, Fort Worth, Texas, will again have Sunday attractions. All places of Sunday amusement have been closed by injunction for about a year, and the injunction is practically dissolved by the decision of jury in this case, although Judge R. M. Terrell says a formal motion to dissolve will be necessary. The case was fought on the basis of whether or not Sunday performances would depress real estate values.

A SAN ANTONIO CONSOLIDATION.

By a consolidation at San Antonio, Texas, three of the largest moving picture houses of that place come under one management. The Royal Amusement Company, owners of the Royal theater, and W. J. Lytle, owner of the Empire theater, form the new corporation, and beside the two theaters have secured a ten year lease on the Princess. The new company will be known as the San Antonio Amusement Co.

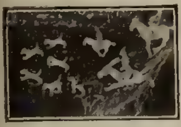
The Dixie of Houston Renamed the Globe.

H. C. Northfleet, of Houston, Texas, former manager of the Key theater, has purchased the Dixie, and renamed it the Globe, after giving it a thorough renovation, greatly improving and beautifying the place.

Dallas' Jefferson to Run Pictures.

Commencing November 21, the Jefferson theater, Dallas, Texas, will discontinue musical comedy and will run vaudeville and pictures. The Jefferson is one of the larger houses in this city.

Architect Makes Cartoon Reel.


A Cartoon Hunt.

Harvey L. Page, well-known architect of San Antonio, Texas, has entered the moving picture field with a comedy cartoon reel entitled "Clipinsnip." The first reel is a humorous sketch introducing a hunting scene, and was much praised at its first showing.

MANY SALT LAKE PICTURE MEN GREET ROTHAPFEL.

By H. W. Pickering, Salt Lake City Correspondent of Moving Picture World.

THE event of greatest importance during the week to motion picture men of the Salt Lake district was the banquet given November 17 at the Newhouse hotel by the local branch of the Mutual to S. L. Rothapfel, of New York, manager of the Strand theater.

Mr. Rothapfel, in a two-hour speech, conveyed his message to the exhibitors of this territory. More than 50 guests attended the banquet, including prominent exchange men, exhibitors, newspaper men and manufacturers' representatives. N. E. Levy, of the New York office of the Mutual, accompanied Mr. Rothapfel. W. P. Moran, manager of the local branch of the Mutual, was host. The guests were as follows:

A. L. Stallings, Provo, Utah; Clifton Peirce, Springville, Utah; J. R. Baster, Jr., Spring City, Utah; Mannie Feldstein, New York; E. H. Goldstein, manager Universal office; Mark Ross, Minneapolis, Minn.; L. D. Peery, Ogden, Utah; Ernest Ryan, Salt Lake; J. E. Ryan, Brigham City, Utah; L. P. Arnold, manager Pathe exchange; Louis Marcus, president and general manager Notable Feature Film Co.; Mrs. Louis Marcus; George E. Carpenter, Notable Feature Film Co.; Mrs. Geo. E. Carpenter; A. J. Conway; D. E. Schwuyer; R. W. Bertelson, manager V-L-S-E exchange; W. J. Morgan, Kamas, Utah; J. Martin Matson; J. R. Kennard, Deseret Evening News; Newton E. Levy, New York; Harry Suinn; Beatrice D. King; M. H. Hanauer, Broadway theater; W. B. Moyle, Herald-Republican; E. C. Schmidt, publicity manager American, Rex and Liberty theaters; Inez Todd King; Mrs. Monroe Hauser; J. Rothneul, Nephi, Utah; V. M. Foote, Nephi, Utah; Charles P. Paulson, New York; S. L. Rothapfel, New York; C. E. Beardsley, American Falls, Idaho; H. A. Simms, American, Rex and Liberty theaters; W. P. Moran, Mutual Film Corporation; C. H. Archibald, Pocatello, Idaho; Robert Saunders, Pathe exchange; Emery G. Epperson, Provo, Utah; E. D. La Gran, Photoplay theater; Mrs. M. B. La Gran; J. C. Lindsay, Eureka, Utah; George C. Cowing, Salt Lake Tribune; James A. A. Stanley, North American Film Corporation.

E. H. GOLDSTEIN TAKES CHARGE OF LOCAL OFFICE.

E. H. Goldstein, assistant to the general sales manager of the Universal Film Company, with headquarters in New York, arrived in Salt Lake a short time ago to take charge of the big branch office of the Universal in this city. Mr. Goldstein succeeded C. A. Clegg, who took charge of the installation of the new office several months ago. H. D. Cassidy, who was local manager, has resigned and will devote his attention to the marketing of features.

Manager Rennie Comes Back Smiling.

Hugh Rennie, manager of the World Film office, returned last week from the meeting of World Film managers in Chicago.

More Censorship Gospel

Portland, Oregon, Censor Board Secretary Addresses Oregon Civic League—Spreads Pro-Censorship Propaganda—A Part of the Censor Board's Plan of Defense—Disinterested Persons Oppose No-Appeal Ordinance.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

THE Oregon Civic League, a Portland organization composed of representative men and women of the city, chose the subject of censorship for discussion at the luncheon at the Multnomah Hotel Nov. 20, when Mrs. E. B. Colwell, secretary of the censor board, spoke in favor of censorship and explained the work of that civic body. The film men were not represented, although A. C. Newill, husband of the chairwoman of the censor board, stated that the motion picture men had been asked to have a representative at the luncheon to present their side of the question.

"The Inside Facts" and "The Real Situation" were the points upon which Mrs. Colwell spoke. A statement that the National Board of Censors was not a proper body to censor for the entire country and that local boards were the only bodies who could meet the local situations, the defense of censorship as being absolutely necessary and a denial of the truth of all the allegations in the newspaper articles attacking the local board composed the body of Mrs. Colwell's address. She did not touch on the constitutional phase of censorship nor its equitable side. She reiterated her statement of some time ago that patrolmen could not be proper censors and that a specially selected board of competent persons was the only body that could properly do the work. She declared that feature films gave the board more concern than any other kind and that Portland, like other cities, had to contend with the unscrupulous exhibitor who sought after risque features to show in his house.

THIRD TIME BROUGHT LUCK.

Rejected twice by Portland's censor board, Metro's "Destiny" was given a third viewing on Nov. 15 and passed, the board ordering numerous eliminations. This picture has been in the Portland territory since August and after the first rejection by the board, P. G. Noble, of the local Metro office, and Harry Cohen, special representative, then in Portland, requested a second viewing, but the picture again failed to pass.

CO-OPERATION BETWEEN THEATER AND PUBLIC SCHOOLS.

Al Sather, now manager of the Ideal theater, and former manager of the Crystal, both popular suburban houses, co-operates with the public schools in the neighborhood. Mr. Sather has arranged with the principal of the public school near the Ideal to issue tickets to students averaging 90 per cent. in class grade and deportment for a week. They are good for Wednesday nights only, when an educational program is run. The Portland ordinance requires that children attending theaters after 8 o'clock must be accompanied by parents so that Mr. Sather's plan brings the older people as well as the children to his theater.

ON THE FEATURE QUESTION.

The statement by S. L. Rothapfel during his recent visit to Portland, that the day of big features is passing, occasioned some little discussion among Portland exhibitors and the consensus of opinion seems to be that the Portland public is not quite ready to forego the big features entirely. Their popularity has, however, waned to a point where the exhibitor no longer books pictures on the strength of the names they carry and the press notices that go with them. They see the film first and book it afterwards.

Not over three months ago it was the practice of exhibitors to make a wild rush for big service, to be guided entirely by the advertising and press reports that preceded the picture, and they found, to their sorrow, that very often the opinion of the public was quite different from the opinions originating in the distributors' press bureaus.

C. F. Regan, the progressive manager of the National theater, expressed himself in superlative language on the feature situation in Portland as he is compelled to meet it.

"The Portland public demands features," says Mr. Regan. "And when a theater advertises itself to be the home of a well known brand of photoplays, the public expects to see there each week films that are fairly uniform in quality. But my experience has been that while some distributors claim in their advertising that each successive feature is the most marvellous screen production ever offered, the quality of the pictures vary to such an extent that the audiences are often disappointed and any picture of the brand claiming to have its home in the theater fails to be a drawing card."

METRO DOINGS.

W. A. Crank, one of the biggest men in the selling game in the Northwest, has been engaged by the Portland Metro office as road man.

The new Metro office on Broadway, Portland, has a large show window which Mr. Noble devotes entirely to the display of posters and advertising exploiting the picture shown each successive week in the Portland house showing first run Metro. This is something new in picture advertising in Portland.

NEW MUTUAL MANAGER.

Callers at the Portland Mutual exchange have had the pleasure of shaking hands with G. A. Reed, who came from Seattle Nov. 18 to occupy the position of branch manager in the Portland office. Mr. Reed, while a young man, is not new at the film business. He was employed by the General Film company for several years in Seattle, the J. D. Williams Company, in Australia, and for the past two years has been in the Seattle office of the Mutual. J. S. Woody, who is supervising manager for the Northwest Mutual offices, will make his headquarters in Seattle.

Changes in Roseburg, Oregon.

George Maple, former owner of the Majestic theater, Roseburg, Oregon, passing a few days in Portland, relates that about the time he sold his theater to his partner, Frank Boles, every theater in the town changed hands within six days. Herman Marks sold the Palace, the Golden was closed and the Antlers was leased to G. A. Werner for five years. The Antlers is the largest house in Roseburg, seating 900 people. It will show pictures and vaudeville. Roseburg still maintains its prices at 5 and 10 cents.

While Mr. Maple says he is going to take it easy this winter his friends intimate that he cannot remain idle long and predict that he will take over the management of some progressive house soon.

A. S. Kirkpatrick, road man for Mutual, has returned from Eastern Oregon, Washington, Idaho and Montana with a lot of new business.

Ban on German Pictures

Canadian and British Authorities Take Notice of Certain Films Being Released from Amsterdam, but Declared to Be German in Form and Spirit—Restriction on Film Stories Made from Books by German Authors.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

IMPORTANT rulings have just been made by British and Canadian authorities with respect to moving pictures in both England and Canada, according to an announcement just made in Toronto, where the Provincial censors have been advised as to the decisions.

Orders have been issued, it is understood, prohibiting the showing of films released from Amsterdam but very German in subject and general make-up, in any part of the British Empire and the Colonial Governments everywhere have been so notified. According to meager descriptions of some of the film subjects, it seems that the pictures are intended to show that the Germans are kindly disposed toward the Belgian and Polish people now under their jurisdiction and that Belgian women are eager to marry German officers. The captive peoples are also shown, it is declared, enjoying great liberties and with bountiful supplies of food. These features, may or may not, be true, but the British authorities have banned the reels.

Film Stories by German Author.

Another order issued governs the use of any film, the author of which is a German. In the case of a play or novel from the pen of a German writer which is adapted by a film company, it must be shown by sworn statement that the author is not receiving a royalty from the pictures, otherwise the film will be rejected by the censors.

It is not believed that many American-made picture plays are adaptations of German books or dramas and that the order means more to the British and European film industry than to the American producers.

The above orders were issued at London, England, and were sent to Ottawa, the Canadian capital, and thence to the various provincial censor boards.

WINS APPEAL ON "CARMEN."

Ontario Censor Board Bans Lasky Feature, But Is Overruled.

When "Carmen," the Jesse L. Lasky feature, was presented to the Ontario Board of Censors, composed of G. E. Armstrong, R. Wilson and John Burns, it was rejected entirely, but Phil Kauffman, general sales manager of the Famous Players Film Service, Toronto, appealed the decision of the censors, with the result that his appeal was allowed by the higher board, composed of Robert Newman and Charles Matthews. Mr. Kauffman immediately engaged Massey Hall, the largest auditorium in Toronto, with seating accommodation for almost 5,000, for the whole week of Nov. 29 for the exhibition of the picture. Two shows will be given daily and the prices will range from 15 cts. to 50 cts.

"Salvation Nell," the World feature film, was also banned recently by the Ontario Censor Board.

Some objection was raised recently by amateur censors over the showing of so-called objectionable scenes in a number of pictures exhibited in Toronto and the censor board was asked to investigate. It was found that the pictures in question had been passed by the censors for the Province of Quebec and had been accepted by the Ontario examiners without seeing the films on the strength of the Quebec censors' decision. No action was taken in the matter.

ENJOYED THEIR PRIVILEGE.

Mr. William Banks, the theatrical censor of Toronto, recently told an interesting tale about the Methodist Ministerial Association of Toronto which has been so active in the suppression of all films and plays which have not been to their liking. The preachers succeeded in obtaining the reels which had been banned by the Ontario Board of Censors and these were shown in detail at a private performance the audience for which was made up only of "holier than thou" persons. It is said that not one of the association members missed "the treat."

A number of Toronto preachers have also been given the opportunity to see the Johnson-Willard fight pictures and they enjoyed the filmed version of the heavyweight tussle, but to permit the general public to have a glimpse of the views—that is out of the question.

NEW $1,000,000 CORPORATION.

CANADA now has a new million dollar moving picture corporation with the organization of World Features Limited to succeed the Colonial Film Company in Eastern Canada and the World Features Limited in the West. The new concern, whose headquarters are located at 37 Yonge street, Toronto, has obtained the Canadian film rights to all the plays produced by W. A. Brady, J. J. and Lee Shubert, George W. Lederer and others, as picturized by the World Film Corporation, and it will distribute in Canada all the World, Paragon and Equitable releases. Charles Berman, of Toronto, formerly head of the Colonial company, has been made president of the new corporation, while the secretary and general manager is H. B. Wright, who previously directed the affairs of the former World exchange out West. Mr. Wright has already removed from Calgary to Toronto to take up his new duties.

World features are being seen regularly in over a dozen of Toronto's best moving picture theaters and the support of a strong clientele throughout Canada is already enjoyed. World Features Limited buys outright all of the films which are imported from the states and over $300 is paid each week in duty. Invariably two sets of every picture are purchased and these are first released in Montreal and Toronto.

FILM PUBLICITY IN CANADA.

Advertisement Writers Should Bear Present Feeling in Mind.

The publicity issued by a film producing company of California in regard to one of its prominent players has caused some concern in Canada, where the advance notices were distributed, because of the fact that the actor in question was described as an Austrian. The announcement read in part as follows:

"An Austrian by birth, ——— was educated in some of the best schools on the other side. Coming from a professional family which ranked high, it was natural that ——— should go in for the artistic life. Comedy was his forte as a youth and he supported some of the best known players in Vienna, Berlin and Hamburg."

From a Canadian viewpoint this makes very objectionable reading and the company in question is being credited with very little judgment in sending such a notice to Canadian newspapers for publication. The feature in which this actor appears is being shown at one theater in Toronto, but no objection has been raised because no public reference has been made to the man's nationality. But in newspaper and film circles where the publicity has been read, much comment has been heard. Canadians have proven themselves to be very broad-minded in accepting some German or Austrian amusement features, but there is no need, it is declared, to remind the people that the source or origin is from the opposite side. It is pointed out that German characters on the speaking stage and in films are accepted without comment because they are only character representations, but a subject or plot with pro-German tendencies is different. Canadian theatrical critics have frequently asserted that the people are not worrying about the nationality of an actor so long as he sticks to his knitting.

His Majesty's Opens.

"His Majestys," a reconstructed moving picture theater on Yonge street, opposite Temperance street, Toronto, was opened on Monday, November 15, with "The Eternal City" as the feature for 10 and 15 cents. This picture, which was produced by the Famous Players' Film Company, was rejected by the Quebec censors because of the so-called religious question, but the Ontario censors readily accepted the film. During the last three days of the week the program included "The Case of Becky." Souvenir pictures of Blanche Sweet were distributed.

The Paramount in Canada

Details of the Canadian Paramount Pictures Corporation Show Consolidation of Several Exchanges and Theaters in the West.

DETAILS of the organization of the Canadian Paramount Pictures Corporation, Toronto, with a capitalization of $2,500,000, reveal the fact that the Canadian distributors of Paramount, Famous Players, Jesse L. Lasky, Morosco and Pallas pictures are strongly intrenched throughout the Dominion, and they also indicate that Canada is becoming a real factor in the moving picture industry.

According to the announcement regarding the formation of the company by Phil Kauffman, general manager of the Canadian Paramount interests, the corporation was established as a holding company for the consolidation of several exchanges and a number of moving picture theaters in the Canadian West controlled by the Allen syndicate. According to Mr. Kauffman the board of officers has not been definitely selected yet, but it is probable that B. Allen, of Calgary, will be the president. Mr. Allen is now the president of the Famous Players Film Service, Limited, of which Mr. Kauffman is sales manager. The latter company has controlled the Canadian distribution of the five makes of films noted above, which include Pallas Pictures, the first release of which "A Gentleman from Indiana," is due in Canada within a very few weeks. The Famous Players Film Service has maintained six branches which are located at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver, making it a concern of coast-to-coast importance.

There are nine theaters, from Winnipeg to the Pacific Coast, which are included in the interests controlled by the Canadian Paramount Pictures Corporation. The largest of these is the Allen, at Calgary, with a seating capacity of 1,100. Those behind the new company are looking forward to the securing of a string of theaters in the East and it is understood that several new show buildings will be erected in suitable centers. Kauffman declares that the company is looking into a proposition to build a new large downtown theater in Toronto. He went to New York recently to undertake several matters of important interest to the firm.

NEW GRAND THEATER OPENS AT WALLACE, IDAHO.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

THE new Grand theater, Wallace, Idaho, representing a total outlay of $30,000, including the ground, and having a seating capacity of 700, was opened November 10 and played to two capacity houses.

A reception was held at 3 p. m. on the opening date. Music was furnished by a full orchestra, there was singing by a male quartet and harp and violin selections were by Mrs. J. McAllister and Ralph Bovee.

C. C. Spencer, manager of the house, presented Charles Chaplin in "Shanghaied," and one of the "J. Rufus Wallingford" pictures for the opening, as well as other mixed features.

Buys Pipe Organ to Go With Triangle Films.

In connection with the change to the Triangle service starting Sunday, November 21, new attachments for the Wurlitzer Hope Jones pipe organ at the Liberty theater, Spokane, Wash., costing close to $3,000, arrived from North Tonawanda, N. Y., and are being installed by M. Crockeroft of the factory. Many of these will be used when the Liberty presents its first Triangle program. The orchestra will be discontinued under the new arrangement.

Manager Ralph Ruffner also announces that a second set of doors will be installed at the main entrance to keep out the noise from the street and protect against drafts. The new doors will be of mahogany and plate glass.

Bits of Manager Allender's Showmanship

J. W. Allender, manager of the Lyric theater, has signed for the second run of the two-reel Essanay Charles Chaplin features and the two-reel Keystone comedy features. Mr. Allender reports that he signed for these productions because a number of his patrons has requested them and due to the fact that there is a continued demand for them. "The Diamond From The Sky," with Lottie Pickford in the stellar role, will close its run at the Lyric in four weeks.

Manager Allender also reports that the second run of "The Mating" a Mutual Masterpicture, with Bessie Barriscale in the leading role, was a profitable production of the current week.

With a view of attracting the children to his theater and by this means interesting the parents, Mr. Allender admits children free on Saturdays provided they bring his ad cut from one of the local afternoon papers, which must be signed by one of the parents. He explained the reason for the signature was so the management would know that the parents approved of the children visiting the show.

Spokane Brevities—Changes—Business Notes—Features.

Glenwood Emory has purchased the Mission theater at Cheney and is making extensive improvements. He has contracted for the Mutual Service and Mutual Masterpictures.

The Mutual Exchange has installed a projection room in the new addition and claims that the new office is the most complete in appointment of anything in the Northwest.

Through B. Stubeck, the leading newsboy of Spokane, Dr. H. S. Clemmer invited all the Spokesman-Review newsboys to attend the Clemmer theater to witness the first presentation of the "J. Rufus Wallingford" series of pictures and Blanche Ring in "The Yankee Girl." These pictures drew well.

"The Miracle of Life," with Margarita Fisher in the leading role, made a hit at the Class A theater.

Broader Censorship

British Columbia Is Now Promised a Better and Broader Censorship—Attorney General Bowser Thinks Puritanical Ideas Not Wanted—Some Big Features That Did Not Get By Will Be Seen By Patrons of the Shows.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

IT may now be definitely announced that for the time being, at least, censorship in British Columbia will be administered with a little more regard for common sense and the rights of those engaged in the moving picture business than has hitherto been the case. Following the passing of "The Spoilers" by Attorney General Bowser, that gentleman indicated to the censor that his fanatical adherence to puritanical ideas was evidently becoming too strong, and directed that productions be judged from a somewhat broader viewpoint.

Following this, "Just Jim," the Universal feature rejected at about the same time as "The Spoilers," was resubmitted to the censor some weeks ago, and was passed, but at the request of Manager James E. Finch of the Vancouver Universal offices announcement of this action was withheld, pending developments.

Many feature productions which would never have been brought into the province under the old standards will now be imported by local exchanges, with apparently a fair chance of being approved for exhibition. It is probably too much to hope that the standards to be adopted will be those in effect in other parts of the civilized world, but any change for the better, however slight, will be welcomed by everyone in the trade.

"Just Jim" will be shown at the Colonial in the near future.

NO MORE "COUNTRY STORES" IN ALBERTA.

At a conference held in Edmonton between Chief Justice Harvey and attorneys representing the attorney general's office and the Hudson Bay company, respectively, a court action was agreed upon which may mean the doom of "country stores" and other methods of distributing prizes by chance, in the province of Alberta. The charges arise out of the offer by the company of an automobile to which ever one of their customers, being the purchaser of one dollar or more's worth of goods, shall be the possessor of a ticket bearing a certain number, each such customer being given a ticket with his purchase.

The Crown contends that this constitutes a violation of the criminal code, and the present prosecution will be a test case. The statute in question renders liable to a fine not exceeding two thousand dollars, anyone who "makes, prints, advertises or publishes or causes or procures to be made, printed, advertised or published, any proposal or scheme for advertising, lending, giving, selling or in any way disposing of any property by lots, cards, tickets or any mode or chance whatsoever" or "conducts or manages any scheme, contrivance or operation of any kind for the purpose of determining who, or the holder of what lots, tickets, numbers or chances are the winners of any property so proposed to be advanced, loaned, given, sold or disposed of."

Many moving picture men would be glad to see this regulation strictly enforced, as even a large proportion of those who are now giving away prizes are doing so in self-defense, to combat competing houses which are pursuing the same tactics.

UNIVERSAL OFFICE TO MOVE.

Manager James E. Finch of the Universal office in Vancouver, contemplates moving from the present quarters in the Holden building, and last week practically decided to lease a large ground floor room in the center of the city's theater district, and which on inspection was found to be ideally suited to the needs of a film exchange. It is expected that arrangements for the change will be completed this week, and no time will be lost in taking possession. This move will give the Universal the largest exchange quarters in Vancouver, and the only one situated on the ground floor.

PATRIOTIC PICTURES TO THE FORE.

Moving pictures designed to stimulate recruiting will hereafter be shown at intervals in Winnipeg, supplementing the slides in use in the moving picture theaters at the present time. Later, the films will be exhibited in other cities of western Canada.

A private showing of a three-reel picture called "Defenders of the Empire" was given at Pantages theater in Winnipeg on a recent afternoon, and was repeated on the following Tuesday for the benefit of all army officers stationed in the city. This picture is sent out by the British Army Council, and includes scenes of all branches of the service in action.

It was shown at the Pantages the week of November 22.

The Camp Sewell four-reel military picture, taken by Robert Kershaw of the Wonderland, Winnipeg, has just been shown at the Starland and Wonderland theaters, with ten per cent. of the receipts donated to the Red Cross society.

J. R. Muir of the Dominion, Vancouver, showed a reel taken by A. D. Kean, giving scenes connected with the departure for the front of the 47th Battalion, C. E. F. This is the largest body of troops which have gone from British Columbia since the war began. The film was exhibited at the Edison, New Westminster, B. C., following the Dominion engagement.

The Empire at Edmonton, Alberta, showed "The Life of Florence Nightingale" under the auspices of the Edmonton Journal for two days, at 25, 35 and 50 cents, with a special school children's performance Saturday morning. The Fifty-first Battalion Military Band and the Harmony Saxaphone Quartette furnished the music, and the entire net proceeds were donated to the local Red Cross branch.

TO SUE EXCHANGE FOR BREACH OF CONTRACT.

As a result of the booking of the Selig masterpiece, "The Spoilers," at the Rex in Vancouver, Manager Hector Quagliotti of the Colonial, who ran the picture first, has announced his intention of suing Broy & Whitehead, owners of the Canadian rights, for $5,000 damages, for violation of a verbal agreement not to allow the picture to be shown on second run in this city at lower prices than those charged at the Colonial—twenty, thirty and fifty cents. W. P. Dewees of the Rex is to run the picture all next week at twenty-five and fifty cents. It is stated that it was originally intended to charge these prices for the Colonial, and that it was with this schedule in mind that Messrs. Broy and Whitehead agreed not to exhibit the picture for less. These prices are in force this week at the Variety in Victoria, managed by L. J. Quagliotti, a brother of the Colonial manager. Matinee prices at the Rex will be fifteen to twenty-five cents.

"The Goddess" is slowly coming west, and is now billed to open at the Regent theater in Calgary.

Calendar of Daily Program Releases

Releases for Weeks Ending December 11 and December 18

(For Extended Table of Current Releases See Pages 1918, 1920, 1922.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, DECEMBER 5, 1915.	
LAEMMLE—Does It End Right? (Drama)	01018
L-KO—A Saphead's Revenge (Comedy)	01019
REX—Under a Shadow (Two parts—Mystery—Dr.).	01017
MONDAY, DECEMBER 6, 1915.	
BROADWAY UNIVERSAL FEATURE—The White Scar (Five parts—Drama)	01021
NESTOR—Their Quiet Honeymoon (Comedy)	01022
UNIVERSAL SPECIAL FEATURE—The New Adventure of Terence O'Rourke No. 3 "The Road to Paradise," (Two parts—Drama)	01037
TUESDAY, DECEMBER 7, 1915.	
GOLD SEAL—Idols of Clay (Three parts—Heart Interest—Drama)	01023
IMP—Slim, Fat or Medium (Comedy)	01024
REX—No release this day.	
WEDNESDAY, DECEMBER 8, 1915.	
ANIMATED WEEKLY—Number 196 (Topical)	01027
L-KO—Sin on the Sabbath (Two parts—Comedy)	01026
VICTOR—The Awakening of Patsey (Drama)	01025
THURSDAY, DECEMBER 9, 1915.	
BIG U—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama)	01028
LAEMMLE—No release this day.	
POWERS—The Frolic of the Marionettes (Vaudeville Act)	01029
—Nature's Monstrosities (Ditmar's Educational)	.....
FRIDAY, DECEMBER 10, 1915.	
IMP—The Little Lady Across the Way (Two parts—Comedy-Drama)	01030
NESTOR—Keeping It Dark (Comedy)	01032
REX—The Power of Fascination (Mexican—Drama)	01031
SATURDAY, DECEMBER 11, 1915.	
BISON—The Lion's Ward (Three parts—Animal—Drama)	01033
JOKER—Slightly Mistaken (Comedy)	01034
POWERS—No release this day.	
SUNDAY, DECEMBER 12, 1915.	
LAEMMLE—No release this day.	
L-KO—Lizzie's Shattered Dreams (Comedy)	01036
REX—Juror Number Seven (Two parts—Modern—Drama)	01035
MONDAY, DECEMBER 13, 1915.	
BROADWAY UNIVERSAL FEATURE—The Primrose Path (Five parts—Drama)	01038
NESTOR—Her Speedy Affair (Comedy)	01039
UNIVERSAL SPECIAL FEATURE—Graft, No. 1, "Liquor and the Law" (Two parts—Drama)	01054
TUESDAY, DECEMBER 14, 1915.	
GOLD SEAL—Lord John's Journal Adventure No. 1, "Lord John In New York" (Four parts—Drama)	01040
IMP—Almost a Papa (Comedy)	01041
REX—No release this week.	
WEDNESDAY, DECEMBER 15, 1915.	
ANIMATED WEEKLY—Number 197 (Topical)	01044
L-KO—Blackmail In a Hospital (Comedy)	01043
VICTOR—The Widow's Secret (Two parts—Drama).	01042
THURSDAY, DECEMBER 16, 1915.	
BIG U—Col. Steele Master Gambler (Comedy-Drama)	01046
LAEMMLE—The Bride of the Nancy Lee (Two parts—Sea-Drama)	01045
POWERS—No release this day.	
FRIDAY, DECEMBER 17, 1915.	
IMP—The Vacuum Test (Drama)	01047
NESTOR—Where the Heather Blooms (Two parts—Comedy)	01048
VICTOR—No release this day.	
SATURDAY, DECEMBER 18, 1915.	
BISON—His Real Character (Two parts—Western—Drama)	01049
JOKER—Title Not Decided	01051
LAEMMLE—The Water Clue (Drama)	01050

Mutual Film Corporation.

	Serial No.
SUNDAY, DECEMBER 5, 1915.	
CASINO—A Tangle In Hearts (Comedy)	04234
RELIANCE—The Stab (Two parts—Drama)	04232-3
THANHOUSER—The House Party At Carson Manor (Drama)	04235
MONDAY, DECEMBER 6, 1915.	
AMERICAN—The Water Carrier of San Juan (Two parts—Mexican—Drama)	04236-7
FALSTAFF—Minnie, the Mean Manicurist (Comedy)	04238
NOVELTY—A Janitor's Joyful Job (Comedy)	04239
TUESDAY, DECEMBER 7, 1915.	
BEAUTY—Pretenses (Comedy—Drama)	04243
GAUMONT—See America First, No. 13, Providence and Newport, R. I. (Scenic). —Keeping Up With the Joneses (Cartoon)	04242
THANHOUSER—His Vocation (Two parts—Circus—Drama)	04240-1
WEDNESDAY, DECEMBER 8, 1915.	
NOVELTY—The Army and Navy Football Game of 1915 (Sports)	04247
RELIANCE—Her Mother's Daughter (Three parts—(Drama)	04244-5-6
THURSDAY, DECEMBER 9, 1915.	
CENTAUR—Stanley In Darkest Africa (Two parts—Animal—Drama)	04248-9
FALSTAFF—Clarence Cheats At Croquet (Comedy).	04250
MUTUAL MASTERPICTURE—The Buzzard's Shadow, (American—Five parts—Military—Dr.) (No 50).	.....
MUTUAL WEEKLY—Number 49, 1915 (Topical)	04251
FRIDAY, DECEMBER 10, 1915.	
AMERICAN—A Broken Cloud (Society—Drama)	04254
CUB—Doctor Jerry (Comedy)	04255
MUSTANG—There's Good In The Worst of Us (Two parts—Western—Drama)	04252-3
SATURDAY, DECEMBER 11, 1915.	
BEAUTY—Nobody's Home (Comedy)	04259
CLIPPER—Curly (Three parts—Sociological—Dr.).	04256-7-8
SUNDAY, DECEMBER 12, 1915.	
CASINO—Curing Cissy (Comedy)	04262
RELIANCE—The Wayward Son (Two parts—Drama)	04260-1
THANHOUSER—Her Confession (Modern—Drama).	04663
MONDAY, DECEMBER 13, 1915.	
AMERICAN—The Solution of Society (Two parts—Drama)	04264-5
FALSTAFF—The Conductor's Classy Champion (Comedy)	04266
NOVELTY—The Book Agent (Comedy)	04267
TUESDAY, DECEMBER 14, 1915.	
BEAUTY—A Girl, A Guard and a Garret (Comedy-Drama)	04271
GAUMONT—See America First, No. 14, Pittsburgh, Pa. (Scenic)	04270
—Keeping Up With the Joneses (Cartoon-Comedy)	
THANHOUSER—An Innocent Traitor (Two parts—War—Drama)	04268-9
WEDNESDAY, DECEMBER 15, 1915.	
NOVELTY—A Musical Mix-Up (Comedy)	04275
RIALTO—The Secret Agent (Three parts—Drama).	04272-3-4
THURSDAY, DECEMBER 16, 1915.	
CENTAUR—The Arab's Vengeance (Two parts—Animal—Drama)	04276-7
FALSTAFF—Billy Bunks, the Bandit (Comedy)	04278
MUTUAL MASTERPICTURE—The Mill on the Floss (Thanhouser—Five parts—Drama) (No 51)	
MUTUAL WEEKLY—Number 50, 1915 (Topical)	04279
FRIDAY, DECEMBER 17, 1915.	
AMERICAN—Spider Barlow's Soft Spot (Comedy-Drama)	04292
CUB—Title later.	
MUSTANG—In the Sunset Country Two parts—Western—Drama)	04280-1
SATURDAY, DECEMBER 18, 1915.	
BEAUTY—Two Hearts and a Thief (Comedy)	04287
THAN-O-PLAY—His Majesty The King (Three parts—War—Comedy-Drama)	04284-5-6

It takes a wonderful personality
To play the leading part
The part of a coquette
The part of premiere danseuse
The part of a woman with a marble heart in
"A PRICE FOR FOLLY"
Few actresses could portray this chamelon woman—
Perhaps two—and one of them was chosen.
Her name is
EDITH STOREY

* * *

And ANTONIO MORENO
Was naturally chosen to play opposite her

Filled with heart throbs
With love
With pathos
With every tremor
That is possible,
The story of
"A PRICE FOR FOLLY"
Is sensational in the extreme.
Jean, a young impulsive Frenchman, loves Dorothea, a cocotte.
Dorothea has no heart
She has the soul of a painted woman.
Rather than have his mother know of her son's disgrace —
Rather than face debt and dishonor
Jean's father murders his own wife—
He murders her out of the bigness of heart—
And Jean is accused of the murder.
Jean is forced into a duel and killed—
But the story does not end here
This in part will give you an idea of
George D. Baker's presentation of
"A PRICE FOR FOLLY".
See it at the nearest V. L. S. E. Exchange.

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5 TENSELY DRAMATIC ACTS 5

WITH

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AND

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JACK PRATT

ADAPTED BY ANTHONY P. KELLY

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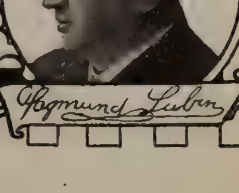

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¶ For, as good as the past has provided, the future holds even better in store.

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¶Four Vitagraph Blue Ribbon releases a month. A picture is now in work which will surpass "The Battle Cry of Peace."

¶Two Essanay releases a month with the high-tensioned draw-power of "The Raven" and "The Blindness of Virtue"—

¶One or more Lubin features each month, produced by such masters of direction as Edgar Lewis, and featuring such widely-known stars as Nance O'Neil—

¶One or more Selig Red Seal features with the heart-interest and sure-footed appeal of "The Rosary" and "Sweet Alyssum."

¶ With such a program you can appreciate how we can direct practically all of our energies to developing money-making ideas for you—to making "The New Religion"—***the religion of service***—a vital force in your business.

¶ You are entitled to the business of every man, woman and eligible child in your community. V-L-S-E features and V-L-S-E advanced merchandising and advertising service will help you get it.

V. L. S. E.

The Highest Average Program

Nov. 29—(Vita.)
"THE CAVEMAN"
Robert Edeson
Fay Wallace

Dec. 6—(Ess'y)
"THE ALSTER CASE"
Bryant Washburn
Ruth Stonehouse

Dec. 6—(Lubin)
"A MAN'S MAKING"
Richard Buhler
Rosetta Brice

Dec. 13—(Selig)
"I'M GLAD MY BOY GREW UP TO BE A SOLDIER"
Harry Mestayer
Eugenie Bessesser

Dec. 13 (Vita.)
"A PRICE FOR FOLLY"
Edith Storey
Antonio Moreno

Dec. 20—(Lubin)
"THE GREAT DIVIDE"
Ethel Clayton
House Peters

Dec. 20—(Ess'y)
"A DAUGHTER OF THE CITY"
E. H. Calvert
Marguerite Clayton

Dec. 27—(Vita.)
"WHAT HAPPENED TO FATHER"
Frank Daniels

Jan 3—(Ess'y)
"THE MISLEADING LADY" •
Henry B. Walthall
Edna Mayo

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BIG FOUR
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FEATURE PLAY

Stories of the Films

General Film Company

EDISON.

THE MAGISTRATE'S STORY (Dec. 1).—The cast: Bess Howard (Gertrude McCoy); Tom Weldon (Richard Tucker); John Sterrett (Pat O'Malley); John Sterrett, as an old man (William West).

War has been declared. The North and South are going to fight. Tom Weldon joisn the army of the North and John Sterrett casts his lot with the Confederacy. Both are suitors for the hand of Bess Howard. Time passes and the war is at its height. Tom Weldon's regiment is stationed in Bess' home town. Tom has been doing sentry duty for forty-eight hours without leave. From sheer exhaustion he falls asleep. He is discovered, tried and sentenced to death for neglect of duty. His only hope lies in a pardon from the President. Mounting a steed, Bess speeds on to Lincoln's headquarters. The President grants the pardon and telegraphs a stay of execution to Tom's camp.

The Union wires have been cut and the confederate soldiers are listening in on Union orders. John Sterrett receives the stay of execution as it flashes across the wires. With the wires cut, the message will never reach Tom's camp. Leaping on a horse, John dashes through the Union lines. He reaches Tom's camp, and delivers the message. The execution is stayed until Bess rides in with the pardon, signed by Lincoln. Tom gives John a trinket in token of his gratitude, and in return, John gives him the chevron from his sleeve.

Many years have run their course. Magistrate Weldon is holding court, and an old man is brought before him for stealing a loaf of bread. The prisoner is searched, and among his things, the Magistrate sees a familiar trinket. It awakens memories within him, and he begins to speak slowly. Slowly the years begin to unwind themselves again, and the story is unfolded. "He saved my life once," says the Magistrate, "shall I send him to jail for this?" Court is adjourned. Magistrate Tom Weldon is leading his old chum, John Sterrett, home with him. Hereafter, he shall live with him and the old friend, Mrs. Weldon, whom he knew as Bess. Together, they will provide for him, and he shall know need no more.

THE SUFFERIN BABY (Dec. 4).—The cast: Mr. Sufferin (Bob Walker); Mrs. Sufferin (Mabel Dwight); Mr. Anti (William Wadsworth); Mrs. Anti (Jessie Stevens).

Hubby Sufferin is home minding the Sufferin baby. Wifey Sufferin is out speeching for the Cause. Hubby is washing dishes with one hand and wiping Dodo's little nose with the other. Poor little Dodo He just can't stop bawling, and Hubby Sufferin is living up to his name. Mr. Anti, the lucky dog, has no kids, no worries. He rushes into the Sufferin home in excitement. The County Fair is on. He wants Hubby to go with him. Hubby refuses, but, poor weakling, he cannot resist Anti for long. He puts Dodo in a grip and off they go to the fair.

A fellow cannot have any fun toting a bag around with him, can he? Hubby looks for a place to hide Dodo for a while. Hubby is going to check the bag on the Suffrage booth, but the lady in charge gives him an awful look. Tht look of her's reminds him of Wifey, and Hubby just naturally loses his nerve. He cannot check Dodo there! In the field, Hubby spies an aeroplane. Just the thing! He hides dodo in the machine, and starts out to enjoy the fair with Mr. Anti. But alas! alack! the aeroplane goes up, baby and all. Just then Hubby spies Wifey speeching her head off. That settles poor Hubby.

The aeroplane glides through the clouds, and Hubby runs all over creation trying to follow its course. You know what happens when you run around with your head turned to the skies, don't you? Well, it all happens to Hubby and then some. But, the Lord is merciful and loves His children. Dodo falls out of the aeroplane, right into the arms of Wifey, and the bag falls too—right on the head of Hubby.

MICROSCOPIC POND LIFE (On Same Reel As Foregoing).—Little do we realige how many millions of parasites, too minute to be seen by the naked eye, surround us in life. Some live in the human body, others in the air, and still others in our food. Each thing that goes to make up this world, houses its own particular kind of germ. Microscopic Pond Life is a little study of some of these germs, magnified about ten thousand times. The next time we pass a pond, we'll know just what the germs in it look like, even though we cannot see them.

MARY (Dec. 8).—The cast: Mary (Margaret Prussing); Robert Delevan (Carlton King); Laura (Dorothy Grahame); Mrs. McCarthy (Mrs. Wallace Ersine); two artists (James Harris and Yale Benner); Miss Peabody (Grace Goodall); Mrs. Pettingill (Edith Wright).

Mary, the new boarder at Mrs. McCarthy's boarding house, is unable to obtain employment as a music teacher. In need of funds, she accepts a position as model for Robert Delevan, an artist. As the days pass, love springs up between them. Mary is happy in the thought of the home which Delevan has promised to build for her.

One evening, as she sits in her room, Mary hears the sobs of Laura Lee, the boarder in the next room. Mary consoles her with words of tenderness and Laura tells her the story of a forlorn love. Once betrothed to Robert Delevan, a foolish quarrel parted them, and unless he wrote an apology, she told him, she would consider the engagement broken. Mary remembers seeing an old maid take a letter from a messenger and promise to deliver it to Laura. Realizing that the old maid, prompted by curiosity, has kept the letter, Mary demands it from her. This proves to Laura that Delevan is not really at fault. "Come to the studio tomorrow," says Mary, "I'll do the rest."

Mary determines to sacrifice her own love for Delevan and to unite him once more with Laura. She proceeds to disillusion Delevan. She makes love to all of Delevan's friends as they visit the studio and tries to make apparent that her love for Delevan is merely a sham. During Delevan's absence from the room, a jealous artist attempts to destroy his painting. Mary struggles with him and Laura enters. Delevan then overpowers the artist. "She saved your painting," says Mary, pointing to Laura, and leaves the room as they embrace once more. Thus, this little girl, loving with a pure and simple love, sacrifices this love so that another may not suffer from the pangs which she herself must suffer.

HER INSPIRATION (Special—Three Parts —Dec. 10).—The cast: Molly Claiborne (Grace Williams); Douglas Claiborne (Yale Benner); Jerry Mason (Curtis Cookey); Jackson Laramee (James Harris); Aunt Fanny (Jessie Stevens); Kate (Mabel Dwight); Nell (Rolinda Bainbridge); Randolph Porter (Harry Linson); Mary Porter (Grace Morrissey); Sheriff Barton (Louis B. Foley).

Striving to maintain the dignity of the old Southern home, Molly Claiborne begs her brother, Douglas, to stop dissipating. He persists, however, and steals the income check, her only means of support. Fearing that they have murdered Randolph Porter, whom they have assaulted while drunk, Douglas and his companion in dissipation, Jackson Larabee, escape to the West. They read in the papers of Jerry Mason and the fortunes he has made in Rhylote, Nevada. So they make that town their goal. In the newspaper Molly sees a picture of Jerry Mason and reads his career. He becomes her inspiration, and she feels that Douglas will make good just as he has done. Meanwhile, the mortgage on the home is foreclosed, and the old Claiborne house is sold. Molly must support herself.

In Nevada. Jerry and Jackson Larabee continue their dissipation. Mining for gold means work, and that is not to their liking. Jerry Mason befriends Douglas, and offers to take him prospecting, but Douglas sticks to the old path. He returns to the faro table and the bar. In need of funds, Douglas telegraphs Molly that he has struck it rich and needs money to strike a claim. With a firm faith in her brother, Molly sends him her savings. Misled by Douglas' telegram, Molly believes that he will now be able to care for her and so, leaves for Rhylote.

Meanwhile, in a drunken brawl, Jackson Larabee kills Douglas using an old pick handle belonging to Jerry Mason to do the deed. Molly arrives in Rhylote, and Jerry, who knows her from a photograph which Douglas carried with him, gives over his cabin to her and her old mammy, Aunt Fanny. In the short period of their acquaintance a love springs up between them and Jerry's kindness to her makes her love grow daily. Jerry has struck it rich again, and goes to San Francisco to have his specimen's assayed. Meanwhile, the fatal pick handle bearing his name has cast suspicion of the murder upon him. To shield himself, Jackson Larabee organizes a lynching party. On his return, Jerry is surrounded, and the party prepares for the lynching. Molly, informed of this, is overwrought by the thought that Jerry is her brother's murderer. But Nell, a barroom maid, the only one who has seen the murder committed, tells her the truth and Molly returns to the scene of the hanging just in time to save Jerry from an unjust fate. Larabee receives his just due, and Molly falls into the arms of Jerry, to be protected by him forever.

THE LONE GAME (Dec.11).—The cast: Grace Prector (Bessie Learn); Dean Anderson (Robert Walker); Phil Proctor (Wilfred Young).

Grace Proctor, in dire poverty, seeks employment. She is struck by a car and picked up by Dean, who rushes her to the hospital in his machine. She tells him her story and he recognizes her as the sister of his classmate, Phil, who has coached him through college. She tells him of Phil, who, through his efforts to support her and give her a vocal education, has broken down and been attacked by the ravages of tuberculosis. Under the impression that he was suffering from malaria, he neglected his condition until he was no longer able to be about. Dean promises to obtain employment for Grace as soon as she is well again.

Phil goes West. Unable to obtain work, he is compelled to go to a sanitarium. His stay there is short, however, for he has no funds and he wanders about without treatment, while his lungs are slowly eaten away. Dean, who has neglected a cold, is examined by a specialist, who tells him that he has tuberculosis. His wealthy father immediately sends him West, attended by nurses and surrounded by every comfort that money can procure. Under the expert treatment which he received, he gradually recovers.

Grace, who has obtained employment through Dean, is beginning to feel the hereditary curse slowly creeping upon her. Consulting a physician in a hospital clinic, she is told that the West helps only those who can afford to go there under the proper circumstances. She is sent to the Bradley Sanitarium in Waverly, Connecticut, where she is treated without charge.

Time passes and Grace is cured. Her voice has been restored and she sings at the Red Cross Benefit. She meets Dean, who has returned completely cured. He tells her of Phil's death. With no one in the world to care for her, her heart sinks, but Dean gathers her in his arms, and whispers to her the only cheering words that she has ever heard: "I love you."

ANIMATED GROUCH CHASER (Dec. 15).—To make a dainty miss stop right in the act of powdering her face is an achievement. To make her forget the laws of Eve and the shiny spot on the tip of her little nose is still a greater achievement. And, to the Animated Grouch Chaser goes all the credit. The powder puff is lying idle and the little miss is laughing uproariously. Let's see why. Oh, no wonder!

On the first page, the story of the Black's Mysterious Box greets her eye. Henry, the Black, has found the Box. He thinks he has struck rich and takes it home with him. But when Henry tries to open the box—a pair of long, hairy arms emerge and Henry begins to get his. Henry gets his—he gets everybody else's, in fact, and then—the mysterious arms reach out and draw Henry into the box. Henry comes out, of course, but not by his own ef-

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forts. He gets a gentle lift, and when he finally comes back to earth, he sets out to leave the box far behind and out of sight forever. On and on he speeds, breaking all the rules of motion, and leaving town after town behind. At last, exhausted, he stops by the wayside to fill his lungs with air. But the mysterious box is not to be outdone. Coming along at a million miles a minute, it strikes Henry and carries him off with it to eternity, forever. Thus endeth the tale of "The Black's Mysterious Box."

All this time, the dainty miss who has been looking at the Animated Grouch Chaser is quite worn from laughing; but it's contagious, so she goes to the next picture. Hicks goes to see the dentist, who makes Hicks see stars. With his saw and hammers, his steam shovels and drills, his chisels and his dynamite, he tries to cure Hicks' toothache. Just at the crucial moment, when he feels his head coming out with his tooth—Hicks wakes up. Gosh, what a nightmare! Will Hicks not go to see a dentist? Certainly, he will not.

THE HISTORY OF A BIG TREE (On Same Reel As Foregoing).—Little do we consider where the things of wood which we use in daily life have their origin. To us, they are merely the work of man, whereas, in reality, like us, they are created by God.

Standing for years in grandeur, the big tree is hewn down and "snaked" through the forest, carried by stream to the mills and then fed to the band-saw and numerous other machines, where it is made, by man, into articles of daily use. "The History of a Big Tree" leads us through its life from the day the woodmen claimed it until it is carried away in a thousand parts, each different in size and shape.

THE HAND OF THE LAW (Special—Three Parts—Dec. 17).—The cast: Betty Hazelton (Bessie Learn); Dan Chamberlain (Edward Earle); Squire Evans (Bigelow Cooper); Reuben Hazelton (William Wadsworth); Mrs. Hazelton (Nellie Grant); Sally (Jessie Stevens); Hiram Gregory (John Sturgeon); the sheriff (Brad Sutten); the constable (James Harris); Abner (Ford Fennimore); Ezra (Billie Ruge).

In the presence of the village crowd, Reuben Hazelton, stupefied by drink, threatens Squire Evans and Hiram Gregory that he will "get even." The Squire, whom Reuben accuses of having defrauded him and his grist mill, is determined to marry Betty, Reuben's daughter. Betty, however, has given her heart to Dan Chamberlain, and makes it plain to the Squire that his attentions are obnoxious to her. Dan and the Squire are rival candidates for the office of prosecuting attorney.

Hiram Gregory is the only one who knows the secret of the Squire's former life. Using his knowledge of a murder committed by the Squire many years previous, Hiram is extorting money from him. A short while passes. Gregory has been murdered near the grist mill, and the Squire relates to the sheriff how he saw Reuben, in fulfillment of his threat, kill Gregory. Reuben, in a drunken stupor, is arrested for the murder on the Squire's evidence. Betty and Dan maintain their belief in Reuben's innocence and prepare to work for his defense. Abner, the farm-hand, who has been reading all about Nick Carter, and who has been taking a correspondence course in "detectuffing," is determined to solve the mystery. Boxum Sally, the cook, promises to marry him if he does.

Reuben, recovering from his stupor, finds his mind a blank. Betty and Dan have little grounds to work on for the defense. Election day comes and Dan is elected prosecuting attorney. As such, he must prosecute Reuben for murder. Fearing that the truth will become known and that he will be held for the murder of Gregory, the Squire attempts a ruse by which Reuben can be legally killed. He plans with the sheriff to liberate Reuben from the jail, and then to shoot him as an escaped convict. Betty, however, foils the plot.. Then, the great victory for Abner, special correspondence agent of the "National Correspondence Detective Bureau." He solves the mystery, finds the stocks which are rightfully Reuben's, and proves the Squire's guilt. Fearing Gregory for his knowledge of the old crime, the Squire killed him. Confronted by the evidence, the Squire falls dead from a stroke of apoplexy.

Dan and Betty are brought together in the firm bonds of love. Reuben is restored to his old position and wealth, and Abner gets Sally.

SANTA CLAUS VS. CUPID (Dec. 18).—The cast: Helen (Grace Morrissey); Jack Norworth (Raymond McKee); Edward Beck (William Casey); Mrs. Bower (Mrs. Wallace Erskine); Mrs. Norworth (Mabel Dwight); Ethel Beck (Gladys Gane); Binks (Guido Colucci); Mrs. Mulligan (Edith Wright).

Home for their Christmas vacation, Jack and Edward, roommates and rivals, learn that Helen is planning a party for her "kiddies" on Christmas Eve. Anxious to hold her regard, Jack orders a dozen orchids. Helen is undecided which of the boys shall act as Santa Claus. She settles on Jack and has half finished a note to him, when Edward is announced. He has intercepted the florist boy and relieved him of Jack's flowers, which he presents to Helen as his own. In return for this attention, Helen asks Edward to be her Santa Claus. Helen and Edward have just set out to get a pack of toys when Jack calls. He decides to wait for Helen and sees the unfinished letter. Overjoyed, he buys a ring for Helen and a Santa costume for himself. Helen, absorbed in her plans, is unresponsive to his protestations of love.

On Christmas Eve, the children are waiting for Santa and Edward is arranging his toys. In the kitchen, the drivers are enjoying the Yuletide bounty. The one discordant note is Binks Mulligan, a poor cabby. He is thinking sadly of the joyless Christmas awaiting his desolate family.

In the meantime, Jack, dressed as Santa, decides to deliver the ring—his Christmas present to Helen. As Edward finishes his Santa make-up, Binks locks him in the closet and slides out of the window with the toy bag. Jack, turning in at the entrance, encounters the would-be burglar, overpowers him, hears his tale of woe, and relents when he learns of Edward's imprisonment. He presents him with several bills and a wish for a Merry Christmas. Jack shoulders the bag, and is mistaken for Edward by Helen. He plays the part of Santa and discloses his identity to the maid with instructions to release Edward. When Helen enters, he slips the ring on her finger, removing his whiskers. Jack whispers something in Helen's ear. The butler enters, supporting Edward, who is somewhat withered. "Allow me to present the future Mrs. Santa Claus," says Jack, "the wedding date is not set, but—send orchids."

ESSANAY.

THE BURGLAR GODFATHER (Dec. 3).—The cast: The Crook (G. M. Anderson); His Pal (Lloyd Bacon); The Business Manager (Lee Willard).

The crook and his pal gain entrance to a home. They rob the man of the house of his personal belongings, then proceed to the upstairs, where they discover his wife, the mother of a newborn babe. The crook's heart is softened, and against the will of his pal, leaves the stolen property on a table. The crook later obtains employment in the factory of the man whose home he entered. He is not recognized until his pal reveals his past life. Instead of discharging the crook, his employer gives him a chance to start life anew, and furthermore asks him to be his child's godfather.

THE POWER OF PUBLICITY (Special Two-Part—Dec. 7).—The cast: J. Tolliver, editor of

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the News (John Lorenz); Velma, his sister (Alton Goodrich); Edna Morris (Marie Francis Bussey).

Edna Morris, the daughter of a banker, is left penniless when her father dies from the shock upon learning that his cashier has decamped with the bank's funds. She secures a position as assistant to Velma Tolliver, editor of the woman's page on the "News," and whose brother is owner and editor of the paper. One night Edna dressed as a boy, hides in a room and overhears the conversation of some political crooks. She is discovered, but manages to escape with her "scoop." ' Tolliver, the editor, admires her courage and asks her to become his boss for life.

DREAMY DUD IN LOVE (Animated Cartoons by Wallace A. Carlson, Dec. 8).—Dreamy Dud sees his doy "Wag" making love to a cat and is congratulating himself on not being susceptible to the charms of the fair sex, when he spies a little girl making eyes at him. Dreamy Dud is not long in reaching her side and soon is in love with her. He is sitting on a box singing lullabys to her dolls when he is awakened by his father who compliments him on his extremely fine voice.

This reel also contains five hundred feet of scenes taken in the Canadian Rockies.

THE MERRY MODELS (Dec. 9).—The cast: Bloggie (Ben Turpin); His Wife (Margaret Joslin); Mustang Pete (Harry Todd); His Wife (Carrie Turpin).

When the manager of the Brezlah cafe receives a telegram informing him that the marble statues which he ordered were destroyed by fire, he employs Bloggy and Mustang Pete to pose as statues in his cafe. The patrons are deceived and compliment the manager for his taste in the selection of the statuary. All goes well until both the wives of Bloggy and Mustang enter the cafe and recognize their husbands. A riot ensues in which the place is completely wrecked, and the two statues are chased home by the angry wives.

THE ESCAPE OF BRONCHO BILLY (Dec. 10).—The cast: Broncho Billy (G. M. Anderson); His Rival (Rodney Hildebrand); The Ranchman (Lee Willard); His Daughter (Ruth Saville).

Broncho Billy is in love with the rancher's daughter. Her father disapproves of their affair and one day quarrels with Broncho. A few days later the rancher drops dead while at work. Broncho Billy's rival discovers the body and seeing an opportunity to implicate Broncho, shoots the rancher's body. Broncho Billy is accused of the murder and is in jail awaiting his sentence when a child who had seen the act committed, tells who fired the shot and Broncho Billy is given his liberty.

BLIND JUSTICE (Special Three Parts—Dec. 11).—The cast: Jack Langdon (Henry B. Walthall); Elsie Harding (Elizabeth Burbridge); Walter Harding (John Junier); William Harding, the father (Ernest Maupain).

Elsie Harding becomes interested in the outcasts of the slums, and induces her father to take her to the night court. Here among other derelicts, she sees Jack Langdon, and attracted by him, asks her father to give him a position.

Six months later finds Jack making good and greatly interested in Elsie. Their friendship is opposed by her father, so one night they elope. Mr. Harding is indignant, but as weeks pass and Jack proves to be a man of great business ability, he is reconciled. Finally Jack admits that when Mr. Harding found him in the slums he was merely gathering material for a book, and proves to be a well known author.

KALEM.

THE GLORY OF YOUTH (Special—Four Parts—Dec. 13).—The cast: Gay Raydon (Inez Bauer); Hal Crofton (Robert Ellis); Cyrus Cairns (Walter McEwen); Zarth (Nat Sack); Dolores (Agnes Mapes).

Unaware of the fact that Gay loves Hal, the athlete who is helping him regain his strength, Cairns, an elderly invalid, asks the girl to be his wife. Gay is deeply indebted to Dolores, who had taken her from the slums and adopted her. Consequently, when her benefactress virtually orders Gay to wed Cairns, the girl consents. Hal, heartbroken over the turn of events, decides to leave the Cairns home. Cairns pleads with him to stay. Later, Gay openly declares to Hal her intention of leaving with him should he go. Zarth, the millionaire's valet, learns of the hidden love affairs and imparts the information to his master. Mad with rage, Cairns plans to secure revenge. Enticing Gay and Hal into one of the rooms under pretense of having the girl dance for the athlete and himself, Cairns slips from the room while the dance is taking place and locks the door. It is his plan to starve the lovers to death. Zarth is stationed outside the door.

The valet is secretly in love with Gay. As the days pass, the man gloats over the weakened condition of the lovers. In the meantime, Cairns, who has gone to his town house, repents of his deed. After notifying the police, the man slays himself. At the same time, Zarth enters the room in which the lovers are imprisoned and attempts to embrace Gay. Her cries fill Hal with sudden strength. The police enter as Hal and Zarth are engaged in a desperate struggle. The valet is overpowered and placed under arrest.

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ALMOST A KING (Dec. 14).—The cast: Bud (Bud Duncan); Pete (Charles Inslee); King Gazabo (Charles Mulgro); The Queen (Myrta Sterling); The Prime Minister (Martin Kinney); Count Concertina (Giovani De Rosa); Nicotina (Ethel Teare).

His life threatened by a pair of anarchists, King Gazabo takes refuge in the royal safety room while his Prime Minister searches for a substitute king. Pete is elected to the position. Bud, failing to land the job, falls into the anarchists' hands and is ordered to slay the ruler. Pete finds life one sweet song—especially when his eyes behold the fair Nicotina, the real ruler's favorite tango artiste. Bud, attempting to carry out the anarchists' orders, is captured by the guards and brought before his pal. Delighted to see his little partner once more, Pete promptly appoints Bud assistant king.

But Peter's ire is aroused when he discovers that Nicotina is smitten with the little chap. He is about to pour the vials of his wrath upon Bud's head when King Gazabo, tiring of the discomforts of the safety room, decides to return to the throne. The real king is furious when he learns of Nicotina's fickleness. Forthwith he orders Pete and Bud hurled into the torture chamber where they are to be tickled to death. Just at this time, however, the Queen discovers her hubby's fondness for the dancer. Before poor Gazabo knows what has struck him, he, too, is shot down the torture chute!

TO THE VILE DUST (No. 4 of the "Stingaree" Series—Two Parts—Special—Dec. 15).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ethel Porter (Marin Sais); Vanheimert (Frank Jonasson).

On the verge of death in the desert, Vanheimert is rescued by Stingaree and Howie. In spite of his partner's objections, Stingaree carries the man to their gunyah. There, Vanheimert gradually regains his strength. As the days pass, Vanheimert, discovering the identity of his rescuers, treacherously plans to betray the bushrangers and thus obtain the reward offered for their capture. Stingaree and Howie become aware of Vanheimert's intention and deliberatly allow the cur to believe his plot is succeeding.

Howie departs. Finding a loaded revolver, Vanheimert seizes it and crawls towards Stingaree, who is apparently sleeping. Pointing the weapon towards his rescuer, the man pulls the trigger. A laugh which issues from Stingaree's lips, informs the cur of the trap he has walked into. He speedily learns that the bullets in his weapon contain no powder. The chance passing of Ethel, Stingaree's former sweetheart, saves Vanheimert from death at the bushranger's hand. Determined that justice shall be meted out to the wretch, Stingaree and Howie take the man back to the spot in the desert where they had found him. Then, spurring their horses, the outlaws leave Vanheimert to his fate.

THE SECRET MESSAGE (Episode No. 8 of The Ventures of Marguerite—Dec. 17).—The cast: Marguerite (Marguerite Courtot); Bob Winters (Bradley Barker); Peter Enright (Richard Purdon); Bolton (H. E. Barrows); Irene (Stella Jenno); Manforth (Freeman Barnes).

Shortly after Marguerite has been presented with a fountain pen loaded with invisible ink, the girl is ensnared by Bolton, who heads a band of crooks. Bolton demands $50,000 as the price of Marguerite's release. Bob Winters learns of the heiress' whereabouts. Again Bolton proves his cunning when he has one of his confederates, Marforth, don police attire and accost Bob. Deceived, Bob tells Marforth the story of the kidnapping and has the man accompany him to the rendezvous.

Confronted by the thieves, Bob is helpless. Bolton orders Marguerite to make out a check on her bank for $50,000. This done, he has Marforth and Irene, another of his accomplices, accompany the heiress to the bank, where the check is to be cashed. Marguerite remembers the pen containing the invisible ink, which rests in her handbag. While apparently endorsing the check, the girl writes a brief message requesting help. This done, she uses the ordinary ink for the purpose of writing the words "Heat this check."

This is done, and as the result, Marguerite is rescued and Bolton's confederates are captured. Back in the rendezvous, the chief of the criminals, discovered that his plot has misfired, attempts to kill Bob, but the timely arrival of the police saves the young man's life.

THE WRONG TRAIN ORDER (Episode No. 58 of the Hazards of Helen Railroad Series—Dec. 18.—The cast: The Operator at Lone Point (Helen Gibson); Savage (Robyn Adair); Macker (Clarence Burton); Torney (Franklin Hall); Jerry (Billie Boy).

Word that his son Jerry has been injured so upsets Torney that he delivers the wrong train orders to the engineer of the freight. Helen, having missed the Limited, accepts the invitation issued by the conductor of the freight and climbs aboard the caboose. Airbrake trouble develops while the train is speeding westward. In their effort to get at the seat of the trouble, both engineer and fireman are hurled to the ground. In the meantime, Torney has discovered his error. 'Phoning ahead, he frantically orders the operator at the Arling station to flag the freight. The runaway dashes past Arling, however, and Helen, seeing the operator vainly signalling, senses something amiss. Unable to operate the brake, the girl climbs to the roof of the train and fights her way forward atop the lurching cars. The Melius drawbridge is raised as the runaway approaches, but the tender, taking in the situation, lowers the structure barely in time to save the freight from plunging into the stream. Crossing the bridge, the runaway bears down upon a freight standing on the track ahead. As Helen climbs out on the pilot, a trackwalker throws open a siding switch, and thus averts a wreck. By this time, Helen has reached the emergency. Applying the air, the girl brings the runaway to a halt.

VIM.

SPEED KINGS (Dec. 17).—Pokes and Jabbs are golf enthusiasts. While playing one day, Pokes makes a phenomenally long drive and loses the ball. Willie Slim and his sweetheart are out in Willie's flivver; and, while Pokes is in the middle of the road hunting the ball, Willie's car runs him down. Jabbs appears on the scene and demands reparation for Pokes but Willie, having no excess funds and fearing prosecution, squares himself by giving Pokes and Jabbs the auto.

The time they have learning to run the auto is something terrible but at length they do succeed and the auto fever is upon them. Jabbs trades in a flivver for a real car and he and his friend Pokes go for a ride. Trouble overtakes them when they are held up by two auto bandits, robbed of all their money and their car. They apply to a farmer for permission to work for a meal. He thinks they are two bandits who have been prowling about the neighborhood so humors them along until the sheriff comes upon the scene and arrests them.

Meanwhile the bandits have driven the car to a saloon to get a supply of drinks for a long trip. Mrs. Pokes and Mrs. Jabbs pass the saloon and recognize the car. They think their husbands are drinking again so they get in the car to wait. The bandits try to oust them which results in the arrest of the real bandits. Pokes and Jabbs are freed and the picture fades out with a happy reunion.

BIOGRAPH.

A WOMAN WITHOUT SOUL (Special—Two parts—Dec. 7).—The cast: Cora Martin (Vera Sisson); Clifton (Jack Mulhall); Rogers (Robert Nolan); his wife (Helen Bray); Zane Ambrose (G. Raymond Nye).

Cora Martin had ruined one good man when she met the artist, Clifton, and aspired to higher game. The meeting occurred at a dinner—the last her victim ever gave in her honor. When all were seated, he watched the glasses filled and proposed a toast, "To Cora, the woman without a soul!" There was a dreadful scene, at the end of which Cora, left alone with her victim, spoke the words which meant his doom, and then swept out to where Clifton was waiting. Next morning Cora and Clifton read the newspaper account of her victim's frustrated attempt at suicide. The heartless woman shed no tears—she must look her best to ensnare Clifton. When she had him in the toils, and had begun to tire of him, fate sent Mrs. Rogers and her husband to Clifton's studio, where the society leader was to sit for her portrait.

Rogers was dazzled by Cora, who chanced to be there. Mrs. Rogers, seeing her husband beginning to make a fool of himself, cut short the sitting and hurried him away. Then Zane Ambrose came into Cora's life and proved himself a man of different mould from her other victims. Perhaps because it was a new experience, she married him. When he went away on business, she renewed her flirtation with Rogers.

On his way to the railroad station, Ambrose was attacked by thugs and wounded. From the hospital he dispatched a telegram asking Cora to come to him. She laughed as she showed it to Rogers. "It's only a trick to bring me to him!" And she went out with Rogers. Ambrose, discharged from the hospital, came back and found an atmosphere of secrecy in his home. After many vain questions he seized the butler and throttled the truth out of him. Learning where his wife was, he went to the cafe. Rogers was stammering an explanation when Ambrose grappled his throat with hands that meant killing.

Leaving the inanimate form on the table, without a glance at Cora he went home to await the police. But Rogers was not dead. Cora gave a great sob of thankfulness, but when Rogers struggled to his feet he thrust her from him and went out, leaving her to face the future alone.

A POOR RELATION (Special—Three parts) (Dec. 8).—The cast: Noah Vale (Thomas Jefferson); John Faye (Frank Norcross); Dolly Faye (Mildred Manning); Alice Sterrett (Millicent Evans); James Sterrett (M. Faust); Harry Smith (G. White); Eunice Faye (Mrs. Langdon); Patch (E. Haldemand); Rip (Maurice Stewart, Jr.); Scollops (Edna Foster); strike leader (W. Cameron); O'Haley (Jacques Martin).

James Sterrett, a workman, abandons his wife and their two children. He secures a position as confidential secretary to John Faye, a manufacturer, and in the course of time becomes junior partner of the firm. Inflated with power, Sterrett refuses to deal with the labor union committee, and a strike is threatened. Meanwhile Mrs. Sterrett struggles for existence, and Noah Vale, her neighbor, an inventor, notes her distress and relieves it as far as his limited circumstances will allow. Mrs. Sterrett is taken ill, and Scollops, a girl waif, friend of the children, summons Vale and assists in having Mrs. Sterrett removed to the hospital. Vale promises to take care of the Sterrett children, and Scollops volunteers to aid them.

Sterrett admires Dolly Faye, his partner's daughter, but receives no encouragement from Dolly. Mrs. Faye, Dolly's stepmother, encourages Sterrett in his effort to win Dolly. Harry Smith, an office employee, is in love with Dolly, and she returns his affection. Vale reads of the impending strike at Faye & Sterrett's factory and writes to them that he has a labor-saving invention which he would like to submit for their inspection. Accompanied by the Sterrett children, Vale calls at Faye's home. Mrs. Faye is enraged when Dolly admits them, telling Faye sarcastically that Dolly has discovered some "poor relations." Mrs. Sterrett leaves the hospital. Through Scollops she learns that her children are at Mrs. Faye's house with Vale. Vale, weak from hunger, faints, and Sterrett robs the inventor of his plans. Sterrett tries to make Vale out a fraud, and nearly collapses when he comes face to face with his deserted wife, who has come for her children. He warns her to say nothing and go home—that he will call on her that afternoon.

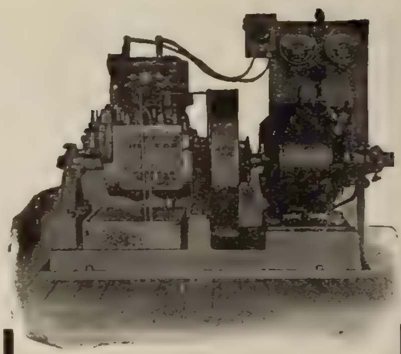
Sterrett schemes to get Vale out of the way and gain possession of his model by offering to send the inventor abroad on a business mission. Vale accepts Sterrett's offer and receives a sum of money for expenses. Smith is indignant when Dolly tells him that she is accused of stealing Vale's plans, and, suspecting Sterrett, Smith leaves for the factory. Mrs. Sterett sees through her husband's designs and determines to save Vale. On her way to the office she decides to tell Mr. Faye of her appointment with Sterrett. Mrs. Sterrett meets her husband at the office and, recognizing Vale's plans, grabs them and tells Sterrett that she intends returning them to Vale. Sterrett seizes her and Smith comes to the rescue. In a terrific struggle, during which the office is wrecked, Faye arrives, stops the fight and dismisses Sterrett when he learns of his duplicity. Faye gives Vale a check for $10,000 in part payment of his invention. Faye volunteers to care for Mrs. Sterrett and her children, and it is obvious that the love affair of Smith and Dolly will soon reach a happy climax.

THE MASTERFUL HIRELING (Dec. 9).—The cast: Dr. Harvey (Ivan Christy); Larkin (Charles H. Mailes); his daughter (Mary Malatesta).

When the millionaire's car skidded on the mountain road and he was injured, Doctor Harvey, who chanced to be passing, took Larkin home and mended him. Larkin, accustomed to being coddled, became greatly enraged when Harvey neglected him for the poor, and called him a hireling. Harvey forced him to come to the office to pay his bill, then locked the door, told Larkin he must fight, gave him a licking, and dressed his wounds. Larkin offered him a check, but he tore it up. Later, he saved the life of Larkin's daughter when imported specialists failed. Seeking a way to show his gratitude, Larkin learned that Harvey had mortgaged his home to send an afflicted child to Europe, and the canceled mortgage now hangs framed on Harvey's wall.

THE PAINTED LADY (Dec. 10—Biograph Reissue No. 27).—The cast: The elder sister (Blanche Sweet); the younger sister (Madge Kirby); their father (Charles H. Mailes); their mother (Kate Bruce); the stranger (Joseph Graybill); the minister (Wm. J. Butler).

The girl is horrified to discover that her sister uses paint and powder to render herself



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attractive. She, poor thing, depends upon nature for her attractiveness, and goes without suitors. At last she meets a man who seems to care for her, and is enraptured. Because her father does not approve of him, she meets her lover clandestinely. Learning some of her father's secret, the man enters the house with burglarious intent and is killed by the girl in a struggle for the revolver with which she is armed. When she lifts his mask and sees the dead face she goes mad. Though watched, she contrives to slip away to the rendezvous and hold imaginary conversations with her lover. Because she deems herself pale, she uses a little of her sister's paint and powder. When at last she is discovered, and can see her phantom lover no more, she dies of a broken heart.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 91 (Nov. 15).

San Francisco—Society men's new military organization holds first uniform drill on Sandy Hills near Presidio drill grounds.

New York—Five-story building with narrow stairway and single fire escape becomes death trap to many workers of candy factory. Pictures also show 1,500 employes taken out of a modern factory in three minutes in systematic fire drill.

Washington—Police officials watch officers in demonstration of rescue work. Emergency bandages are applied, "live wire" accidents cared for and rescuing gas victims.

Chicago — Chicago Equestrian Association members mount for annual ride into the country.

Los Angeles—Freight cars loaded with cement break away from train and, running at sixty miles per hour, crash into another freight at Los Angeles city limits.

Piedras, Negras, Mexico—General Carranza, recognized by U. S. Government, greets U. S. Representatives. Consul Silliman and John Lind, special envoy of President Wilson in Mexico, greet General Obregon.

Douglas, Ariz.—Two thousand Mexicans driven from Agua Prieta by fighting Mexican forces, take refuge on U. S. border.

Flowers nod gaily for crippled tots who are taken from their hospital homes in motors by members of Chicago's Sunbeam League.

Princeton—Harvard eleven defeats New Jersey athletes 10 to 6 in stubbornly contested battle while thousands of rooters crowd stands and cheer respective teams.

Cormons, Austria—Italian soldiers, engaged in the campaign in the rugged border country, halt in captured town of Cormons. The Italian infantry advances up the sharp declivities.

HEARST-SELIG NEWS PICTORIAL NO. 92 (Nov. 18).

Newark, N. J.—Nimrods start trailing through timber and brush in search of small game when hunting season opens. Pictures show how to avoid accidents in carrying firearms.

New York—Scores of athletes gather at South Field for inter-scholastic race for Kirby trophy before crowd of enthusiastic rooters.

San Francisco—Firemen lose lives in battle with fire that wrecks Auditorium, with $100,000 loss.

Richmond, Va.—Famous ball players take part in contest at Gun Club. Chief Bender, Harry Davis, "Doc" Crandall and "Christy" Mathewson.

Chicago—Bureau of identification at detective headquarters installs first motion picture apparatus and demonstrates way in which new "rogues' gallery" will be photographed.

Berkeley, Cal.—Berkeley football team is beaten 76 to 0 by Washington team in their first season of "eastern" football.

Trenton, N. J.—Roebling Mills, where barbed wire was manufactured for the Allies, suffers damage to plant estimated at over a million dollars by mysterious fire.

German Line in Flanders—Teuton sailors, mounted on bicycles, are sent out over the dunes to meet an attack along the coast.

Near Cormons, Austria—Troopers of Italian army in campaign through the Alps capture sniper who fired on them. An Austrian dirigible on an observation and bomb dropping cruise is fired on when it sails over Italian lines.

THE RUN ON PERCY (No. 5 of "Chronicles of Bloom Center"—Two Parts—Special—Dec. 6).—The cast: Constable Plum (Wm. Hutchison); Postmaster Pash (John Lancaster); Chubby Green (Ralph McComas); Percy (Wm. Scott); Johnny West (Sidney Smith); Printer's Devil (Roy Clark); Selina Tubbs (Martha Mattox); Libby (Anna Dodge); Margaret Tate (Irene Wallace).

Percy Pinkham has invested all his money in the "Bloom Center Bugle" and has no funds left to pay his bills. He cannot even pay his colored washerwoman, who proceeds to beat up Percy and his news printer's "devil." Percy writes his uncle asking for a loan. The old man comes to investigate his nephew's conduct and finds him playing poker. He then writes Percy a note saying that Percy must marry some Bloom Center girl within twenty-four hours; that if Percy takes this action he will be given a farm, but that if he does not marry within that time he will be disinherited. Johnny West, correspondent for the County Seat newspaper, embodies Percy's uncle's proposition in a newspaper story and all the girls with matrimonial inclinations make a run on Percy.

Percy asks Margaret Tate, his sweetheart, to marry him at once. She agrees, but a moment later her mother enters with a newspaper containing the story of Percy's order to marry, and Margaret, thinking Percy is mercenary, refuses to wed. Percy dodges the crowd, sneaks home and writes a letter to his uncle saying that in justice to the girl he loves he cannot marry within twenty-four hours. Then he goes to Margaret and tells her that he has sacrificed his inheritance for her. She realizes that he really loves her. A letter is then delivered to Percy written by his uncle, in which the uncle states that the previous letter was only a plot to make Percy realize the seriousness of life and the value of a good wife.

ORDERS (Dec. 7).—The cast: Tom Daly (Thomas Santschi); His Wife (Edith Johnson; His Baby (Jean Fraser); Morris (Harry Lonsdale).

Tom Daly, a traffic officer, faces his duty despite the fact that his little child is critically ill at home. It is believed that the child is dying and word is sent to Daly, but a fire breaks out, and Daly is ordered to stop all traffic on the corner. A physician rushing to save Daly's child is refused passage for his automobile by the traffic officer, and the automobile of Morris, owner of the burning building, is also held up by Daly, according to orders.

Later, while Officer Daly is at the bedside of his stricken child, he is summoned to police headquarters, is told that there is such a thing as adhering too closely to orders and is asked to send in his resignation. He knows Morris is the cause of his misfortune. Then it is that others tell Morris and the chief of police that Daly also stopped the automobile carrying the doctor en route to save his child's life. The story of Daly's close attention to duty touches the heart of the police chief and of Morris, and Daly is promoted. The baby recovers its health and all ends happily.

THE BABY AND THE LEOPARD (Jungle Zoo Subject—Dec. 11).—The cast: Ella Herman (Edith Johnson); Fred Herman (Lafayette McKee); Baby Helen (Jean Frazer); Carl Snyder (George Larkin).

Fred Herman, a farmer in Africa, with his wife and baby, lives in happiness. Carl Snyder, an animal trapper, stops at the Herman home. He sees some of Mrs. Herman's paintings and tells her that her talent is too great to be hidden in the wilderness. He asks her to come to the city with him where her artistic talents will have greater scope, and she agrees.

On the night of the elopement, Snyder fearing Herman's wrath releases a wild leopard and lays a trail of meat to the room in which Herman and the baby are sleeping. Herman awakens, misses his wife and starts a search for her. During his absence, the leopard steals toward the baby.

Snyder tries to kiss Herman's wife and she repulses him. Herman comes upon them as they struggle. As he is about to kill Snyder they all perceive the baby's peril. Herman rushes to his home and shoots the beast while Snyder takes advantage of this action to make his escape. Believing that his wife has learned her lesson, Herman forgives her.

Kindly turn to Page 1893

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VITAGRAPH.

A SCANDAL IN HICKVILLE (Dec. 1).—The cast: Ben Harkins (George Stanley); Mrs. Harkins (Anne Schaeffer); Eben Dunn (Otto Lederer); Cy Denton (Alfred Vosburgh); The Sheriff (Wiliam Duncan); Lizzie (Marguerite Reid); Doctor (Carleton Weatherby).

Ben Harkins manages to escape the sharp eyes of his wife and sneak away to meet Eben Dunn, the village loafer, for a fishing excursion. Cy Denton, who has been forcibly ejected from the Sheriff's home for courting his daughter, Lizzie, bumps into him, causing him to drop the big fish-knife he is carrying. Cy picks it up and runs wildly after Ben. One of the village gossips sees this, puts two and four together and makes eight, and tells a blood-curdling story to the other scandal-mongers of how Cy had chased Ben with a big knife; each one adds a little to it, until finally all the women march in a body to the Harkins home and with one accord announce, "Mrs. Harkins, Cy Denton has murdered your husband!"

This gentle breaking of news causes Mrs. Harkins to keel over in a dead faint, then the women hunt up the sheriff, and in a very short time poor Cy is locked up on a charge of murder. Then the discovery of the "body" follows, and the doctor pronounces Ben Harkins is intoxicated, not dead. Everybody is mad, and while Mrs. Harkins drags her husband home by the ear, the sheriff returns to the jail, only to find that his prisoner has escaped and eloped with his daughter.

THE CONQUEST OF CONSTANTIA (Dec. 2).—The cast: Constantia Calthorpe (Flora Finch); Bridget (Kate Price); Mrs. Melleville (Rose Tapley); Teddy (Dick Leslie, Jr.); Nora (Pauline Taylor).

An old maid of very prim and precise habits, Constantia Calthrope, lives in a little semi-detached cottage with her housekeeper, Mrs. Carter and maid, Nora, also Sultan, the cat. The vacant cottage next door is taken by Grace Melleville, a young widow with her little boy, Teddy. Like most children, Teudy is boisterous, full of spirits and likes noise, all of which greatly annoys Constantia.

Teddy takes a great fancy to Sultan, but can make no headway with the cat's mistress, who coldly ignores him. Several days later, Sultan is stolen by a couple of boys and Teddy follows them. Both households are soon in an uproar, and Constantia accuses Teddy of having stolen her cat. Teddy manages to rescue the cat but gets lost in the woods. He is found, becomes ill, and Constantia, on learning how he had rescued her pet, is completely won over.

THE HOME CURE (Dec. 3).—Featuring Mr. and Mrs. Sidney Drew.

Henry Souser had one failing—a strong friendship for booze, and Mrs. Souser determines to use desperate measures to cure him. From a newspaper item she gets the idea of pretending that she herself, has become addicted to the use of liquor, and proceeds to carry out her plan by greeting her husband on his return from the office, with the pretension of being slightly under the influence of liquor. Henry thinks his wife is crazy at first when she greets him affectionately, instead of upbraiding him for having had too many highballs before reaching home, but when he smells her breath, it instantly sobers and frightens him.

Next morning Jane pretends a terrible headache and her husband very seriously demands to know how long this has been going on, but she denies all knowledge of events of the previous evening. He is greatly worried and Jane carries her idea still further by half emptying the decanter on the sideboard and pretending to have drunk it all, while at the same time brazenly drinks liquor from her "medicine" bottle. Rendered nearly frantic by her "deceptions" Henry sees his doctor-friend who advises him to destroy every drop of liquor in the house, and after pleading with his wife in a most touching manner, he goes down cellar and breaks every bottle he can find. Then she tells him, and he smilingly acknowledges she has won—he is cured.

CAL MARVIN'S WIFE (Broadway Star Feature—Three Parts—Dec. 4).—The cast: Dolly Leslie (Mary Anderson); Mrs. Marvin (Anne Schaefer); Cal Marvin (William Duncan); Joe McDonald (Otto Lederer); Harry Hale (Carleton Weatherby); Orchestra Leader (George Kunkel).

Cal Marvin's mother has never met Dolly, his wife, of whom she has heard a great deal, but from Joe, Cal's foreman and friend, she learns the whole story. On a trip to town, Cal and Joe witness a show given by a traveling theatrical troupe, and Cal is at once impressed with Dolly, a pretty chorus girl. He meets her and despite his friend's protests, pays ardent court to Dolly. Joe has overheard Dolly in conversation with another member of her troupe, Harry Hale, an unprincipled fellow, and believes Cal is going to make a big mistake. But his friend will not listen, and Dolly leaves the troupe to marry Cal. For awhile they are happy, but after the death of their baby, Dolly becomes despondent. Joe, who knows the child is not Cal's, is silent.

Shortly afterward, the theatrical troupe returns to that town and Harry among them. He finds his old fascination is still effective with her, and the rascal finally prevails upon her to elope with him. Joe has overheard their plans, and feeling that it is best, allows them to go, but Cal misses his wife and after a search finds her. Then in an intensely dramatic scene, he learns the whole truth, and that the baby he so mourns was Harry's. Cal's anger is aroused to its fullest height and he attacks Harry. Dolly backs away from the struggling men in horror and falls over the edge of a high cliff, but a short distance down, she strikes a tree growing out of the side of the cliff and remains tangled in its branches. Cal hears her cry and rushes to her rescue, while Harry, making good his escape, is thrown from his horse and killed. Dolly, from her fall, is crippled, but so great is Cal's love, that he forgives her and takes her to his heart as does his mother, when Joe has concluded his story.

HER LAST FLIRTATION (Dec. 6).—The cast: Jim Carson (Alfred Vosburgh); Florence (Myrtle Gonzalez); The Sheriff (George Kunkel); Bill (Carleton Weatherby); Minister (Otto Lederer).

Florence, the sheriff's niece, arrives on a visit to his ranch, and meets Jim, the Sheriff's friend, and the young rancher is much impressed by the wise young lady from the effete East. She is the heroine of many heart conquests, and a great flirt, so Jim falls an easy victim to her wiles. The sheriff sees how things are going and warns her not to trifle with Jim, but she laughs at him. The young rancher proposes, and is shyly accepted.

Jim buys her a ring, but she urges him to keep their engagement a secret, and he somewhat reluctantly agrees. A few days later she quietly starts back for the east leaving a cruelly enlightening note for Jim. Furiously springing on his horse, he catches up with Florence, takes her by force to the minister's and marries her with the words: "You may treat men that way where you come from, but you can't do it here." She is very angry, but love conquers and Jim wins out.

WASTED LIVES (Broadway Star Feature—Three Parts—Dec. 7).—The cast: Graham Stuart (Robert Whitworth); Ann Bogart (Julia Swayne Gordon); Reginald Bogart (Arthur Cozine); Marion and Lois (Arline Pretty); Tim

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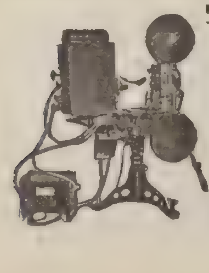

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CONNECTED with the Department of Justice of the United States Government is a man who has dug deeply into the Moving Picture Business of this country in his official capacity. Talking casually about his work to the Editor of the MOVING PICTURE WORLD, he said regarding that publication:

> ***"In the course of my investigation of the moving picture business, I visited the exhibitors in more than four hundred cities, large and small, in every part of the United States, and I can say from knowledge and without hesitation or qualification, that every exhibitor whom I called upon had a copy of the MOVING PICTURE WORLD within easy reach upon his office desk. From observation and testimony I know that exhibitors consult it constantly in the conduct of their theatres. I also know that it is the one source of information upon which they depend, while other publications, house organs and advertising pamphlets, go by a quick route to the waste basket."***

What does this statement reveal?

THERE can be but one verdict: Dependableness—a certainty that is born of the knowledge that the information printed in the pages of the MOVING PICTURE WORLD is the best that ***Experience*** can gather and is, therefore, ***Reliable.***

IT is true that the editorial staff of the MOVING PICTURE WORLD—reviewers and news gatherers—have had a longer experience in their peculiar duties than have the writers of any other publication devoted to the moving picture trade. Their names are known wherever moving pictures are shown. Their opinions are regarded as the best that can be obtained because they have stood the test—because they have Experience.

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Note—Advertisers who are interested may obtain the name and address of the man who made the statement quoted above should they desire to get his opinion first hand.

Bates (Edward Elkas); Mary Bates (Bernice Berner); Bobby Sharp (Leo Delaney).

Hysterical with grief at her husband's intrigue with Ann Bogart, an opera singer and neighbor, Marion Stuart attempts to drown herself, but is rescued by Tim and Mary Bates, the aged caretakers of the Bogart estate. They take her to their cabin nearby and an hour later Marion dies in giving birth to a daughter. Ann, on learning of this, forces the old couple to keep the birth a secret, in order that she and her son, Reginald (the singer is a widow), may eventually inherit Graham Stuart's fortune. Marion's body is found and buried and Graham becomes a recluse, but after a short time a letter from Ann reaches him. The slender cord of resolve is broken and he is soon at her feet once more. Together, they launch forth on a professional musical career, are successful, marry and go to Europe to live.

Seventeen years later, Graham, Ann and Reginald, now a neurotic young spendthrift, return to America. Reginald meets Lois, Marion's daughter, whom everyone supposes to be the daughter of Tim and Mary, and attempts to force his attentions upon her. Reginald goes from bad to worse, forging checks and gambles wildly, finally killing and robbing Graham, allowing old Tim to be accused of the crime. But Bobbie Sharp, a young newspaper reporter, discovers several clues which put him on the right track; also proving Lois to be the missing daughter of Marion Stuart. Reginald is cornered and in an intensely dramatic scene, forced to confess the murder. Ann is then confronted with similar evidence, and while fatally ill, confesses the whole truth before she dies. Lois is reinstated in her rightful position as Graham's heiress, Bobby marries her and the old caretakers, Tim and Mary, are made comfortable for the rest of their lives.

SONNY JIM'S FIRST LOVE AFFAIR (Dec. 8).—The cast: Sonny Jim (Bobby Connelly); Daddy Jim (Tefft Johnson); Mother Dear (Mabel Kelly); Aunt Julia (Edwina Robbins); Mr. Elder (Jay Dwiggins); Ruth (Helen Connelly); Eddy (Johnny Cahill).

With the wide-awakeness of most normal youngsters, Sonny Jim soon notices the growing love affair between his Aunt Julia and Mr. Elder, daddy's bachelor friend, and he makes an awful break by shouting right out at dinner that "Mr. Elder is making love to Auntie!" However, he understands how it is himself, when he falls a victim to the charms of four-year-old Ruth. He also learns that the course of true love is anything but smooth when he drops and breaks Ruth's doll. In a burst of tears, she tells him she will never, never speak to him again.

Sonny is terribly depressed, especially when his deadliest rival, Eddy, usurps him in Ruth's affections. He talks it over very gravely with Mr. Elder, who tries to help him, but it does no good, Ruth passes them both with nose in air. Just in his darkest hour, Mother Dear comes to the rescue by buying a beautiful new doll, which Sonny presents to Ruth, after which everything is bright and happy again.

SAM'S SWEETHEART (Dec. 9).—The cast: Babs (Carolyn Birch); Sam Howard (Andres Randolf); Mrs. Ravell-Farnsworth (Rose Tapley); Lord Merton (Templer Saxe); Elizabeth, Sam's sister (Mary Maurice).

While living with Sam, her guardian, Bab's father dies, leaving her an orphan. Sam, who is a well-to-do farmer, is in love with his ward, but feeling he is too old for her, keeps silent. Bab's aunt in the city, Mrs. Ravell-Farnsworth, plans with Lord Merton, an unscrupulous society idler, to take advantage of the fact that Bab will inherit her grandfather's comfortable fortune. In return she expects Merton to aid her in attaining her social aspirations. She then sends for Bab to come on to the city and stay for a lengthy visit to "acquire a style of living and manner becoming a lady." Sam parts with the girl with a saddened heart and broods over her absence. Auntie aids Lord Merton in his suit for Bab's hand, and she, not knowing the man's character, consents to become his wife. She writes Sam of her coming marriage and he suffers keenly. When all preparations are made, Bab, the night before her wedding, overhears the lord demand additional settlements, under threat of breaking off the match. Stunned, she slips away unnoticed, and goes straight back to Sam. She finds him gazing into the fire and dreaming of her. After a joyful reunion, Sam's ward becomes his sweetheart and affianced wife.

ROONEY'S SAD CASE (Dec. 10).—The cast: Rooney (Sidney Drew); Mrs. Rooney (Mrs. Sidney Drew); Wealthy Mr. Downey (Harry Fisher); Kitty, his daughter (Florence Natol); The Jew (Billy Bletcher).

On receiving his regular Saturday envelope, Rooney discovers in it a pretty blue slip containing the notification that his services are no longer required. With dreary visions of Mrs. Rooney ordering him out of the house and telling him to stay out until he gets a job, poor Rooney dares not go home. From a newspaper headline he decides to adopt the "lost memory" plan, particularly, when, on reading down the column, he finds the party referred to completely forgot his past and married a beautiful heiress. Renting a flashy suit from a second-hand clothing store run by a little Jew, he takes his stand near the park driveway and when a beautiful heiress comes by, plans to place a big rock on his head and yell for help.

After letting several Fords go by, a big car draws near and Rooney does his little stunt with the result that the wealthy gentleman in the car brings him home and when the doctor pronounces Rooney's mind a blank, leaves him to the tender nursing of his soft-voiced daughter, Kitty. Rooney's eyes are mercifully bandaged, so he can't see Kitty's awful face and imagines her beautiful. But a charming romance is interrupted by the entrance of his wife. When Rooney sees Kitty's face, he nearly faints, and regains his memory in a hurry. Mrs. Rooney takes him home without ceremony and Rooney's pipe dream is shattered.

HUGHEY OF THE CIRCUS (Special—Two Parts—Dec. 11).—The cast: Hughey (Hughey Mack); Flora Powell (Flora Finch); Flo Powell (Nitra Frazer); Tom (Donald MacBride); Lady Kate (Anna Brody); Circus Manager (Harry Fisher).

Flirtatious Hughey, while strolling up the village street while the circus is in town, wanders into a crowd, and starts a flirtation with a heavily-veiled lady, who responds in kind, but when she raises her veil, he sees it is the circus Bearded Lady. With a yell, he dashes through the crowd, promising himself never to flirt again, but a pretty young thing passing makes him forget his resolutions immediately. When he accosts her, she indignantly tears up his card, gives him a withering look and marches into the house. Hughey asks a grocer boy who lives there and is told "Miss Powell." Hughey makes note of the address and name and determines to call on the charming maiden.

As it happens, however, Florence, the girl in question, is simply visiting her aunt, Flora Powell, there, and happens to have a beau of her own. Consequently, when Hughey sends a big bunch of flowers, with his card and a note, the young people give them to the other "Miss Powell," the maiden aunt. Flora is delighted and promises to keep the tryst suggested in Hughey's note. She meets him in the park and Hughey gets another shock when Flora lifts her veil. Flo and Tom, her beau, who have been watching nearby, have a great laugh as Hughey hurriedly beats it. But Flora has taken the affair seriously and Tom walks into Hughey's apartment with two pistols and in melodramatic style, orders the frightened Hughey to follow him. Hughey does so without hesitation and on arrival at Flora's home, the Justice of the Peace is sent for, but Hughey manages to escape from his captor, and an exciting chase follows which winds up in the circus. There Hughey is caught trying to pass himself off as Fatima, the Fat Lady, and, given his choice between marrying Kate, the Bearded Lady, and Flora, he chooses the latter.

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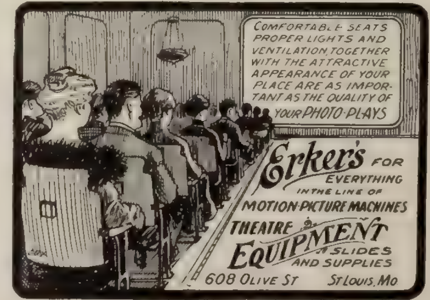

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VICTOR.

THE AWAKENING OF PATSY (Little Stories of Real Life. Second Incident, Dec. 8).—The cast: Patsy McQuade (Peggy Cordray); Mickey Donlin (Alva Blake); Vincent Castleman (Raymond Russell); Molly Peters (Sis Mathews).

"Say, goils, pipe the roses," shouted a stage hand. "Patsy at last has fallen for a 'Johnny'." Patsy McQuade, the heartless one of the chorus had fallen for Vincent Castleman, one of the idle rich, who, in spite of her doubts, had convinced her that he was on the square. Mickey Donlin, electrician, her old sweetheart, was brokenhearted.

Came there a day when, as the girls called for Patsy on their way to the nightly grind, she broke the news: no more show for her; she was to be married that very night, and after congratulating her the girls hurried away to tell Mickey. Later that evening Castleman called for her and told of the dandy apartment he had just furnished for her. But at Patsy's question, "When are we to be married?" Castleman showed his true colors by answering. "Who said anything about marriage?" Then Patsy drove him from the room.

Mickey, brooding over it all, is discharged for carelessness, and on coming home hears, between sobs, Patsy's story. Mickey then takes matters into his own hands, and, with the help of Molly, secures a marriage license and justice of the peace and forces Castleman to come with them to Patsy's apartments. Arriving there, he tells Patsy that Castleman has changed his mind and wants to marry her and has made all the arrangements. Patsy then declares that she, too, had changed her mind and that she wouldn't marry him on a bet. After the stage manager heard the story he gave Mickey his old job back; but—Patsy is busily engaged taking care of a little flat on Avenue A.

L-KO.

SIN ON THE SABBATH (Two-part, Dec. 8).—The cast: The Chief Sinner (Billie Ritchie); The Girl (Louise Orth); Her Father (Gene Rogers); Her Mother (Alice Howell); The Boy (Reggie Morris).

Billie liked the girl, but her father didn't feel the same way about him, and he had to leave hastily when he was making a call. He went back to his job as a soda clerk in the down-town drug store. It was Sunday morning and several of the old regulars came for their eye-openers. Meantime Reggie thought he would make a hit with his girl's pa, and took Popper down to the drug store. Popper and Billie, however, got far more friendly than he had calculated, and he and Bill got to drinking something out of a bottle in the back room.

Reggie put a poison label on the bottle and Popper and Bill thought they were poisoned. The error was discovered, however, and Bill and Popper and some other old scouts went in the back room and got busier than ever. Reg now called the cops and they made a raid, but when they broke in the back room they found nothing but a church organ and the old scouts in a song service. Anyway, Popper got a scare and let liquor alone for some time.

LIZZIES SHATTERED DREAMS (Dec. 12).—The cast: The Country Girl (Alice Howell).

Lizzie was a country girl and the work imposed upon her by her cruel stepfather palled on her. She longed for the city life, and when two strangers from the big town came along she proved an easy victim. In addition to falling in love with one of them, she stole her father's savings and eloped with them. This aroused father's ire. He let out a yell that was heard over the entire community, and gathered all his farm hands around him and went in pursuit of the gang. Lizzie, with her new-found friends, had to take refuge in an old abandoned house, where a hot battle ensued. The battle was a draw, as everyone was badly banged up.

GOLD SEAL.

IDOLS OF CLAY (Three-parts, Dec. 7).—The cast: Lonesome Man (Robert Leonard); Little Girl Next Door (Ella Hall); Uncle Joe (Marc Robbins).

Ella is the youngest of three sisters, and, being at the mischievous age of twelve, spends her time playing tricks on her sister's beaux. It is a source of considerable worry to Ella that the man next door always seems so lonesome. She accordingly takes it upon herself to call. They soon become good friends, and he tells why he is always so lonesome. The woman he made an idol of deserted him and his friends proved faithless in his hour of need.

One day he gives her a box of small idols and tells her that if she will sleep with them beneath her pillow, whatever she dreams will come true. Delighted, she tries it the first night, and about all she dreams of is the lonesome man next door. She tries to solve the question by mathematics and figures that she is twelve and he is twenty-four, therefore there is twelve years difference in their ages, and that when she is twenty he will be thirty-two.

A short time later, Bob, the lonely man, is arrested for his crooked partner's defalcations and is sentenced to ten years at hard labor. It is a sad blow to Ella when she hears that he must leave her. Ella is sent to boarding school. She becomes the favorite of her school-mates.

Ten years pass. Ella is now a young lady, and returns home to find all the family out visiting except the old housekeeper. Bob has served his sentence and also returns home to be welcomed with open arms by the old butler, Uncle Joe. Ella wanders up to her room and opens the drawer where she had placed the pieces of the idol which she broke years before. Picking them out, she wanders to the window and absently looks out. She sees Bob come out on his porch, followed by the faithful old servant. She determines to take the broken idol to him.

There is a happy meeting between the old friends and Ella hands Bob the pieces of idol, stating that her idols, too, have been broken, and Bob tells her that with her assistance he is sure the two of them can mend it. The picture fades out on a happy scene between the two, with every indication that a marriage will take place in the not far distant future.

BISON.

THE LION'S WARD (Three parts, Dec. 11).—The cast: John Kronje (O. E. Wilson); Carl Kruger (Paul Bourgeois); Mina (Betty Schade); Frau Kronje (Lulu Warrenton).

Paul Kronje, a Boer, gathers wild animals for zoos. He has a daughter whom Carl Kruger loves. Kruger works for Kronje. Kronje gives his daughter Mina a young lion which she raises. Muji, an Arab collector of animals comes to Kronje's house and also falls in love with Mina. She repulses him, however. Muji learns from a black that a Vodoo meeting is to be held. He changes places with the Vodoo priest and tells the blacks that they must have a white maiden to sacrifice.

Meanwhile, Kronje and Kruger go for a hunt. Mina is left at home with her mother and an old black or two and Mina's pet lion. Mina attempts to escape on horseback when Muji leads the blacks against the Kronje farm and burn it. She is followed by Muji. The lion escapes and flees to the jungle. Kronje and Kruger start home with a rich haul. Mina eludes Muji and takes refuge in an abandoned shack. Here she is attacked by lions and other African animals. Muji comes on with the other blacks and after her rescue, gives her the choice of marrying him or being given to the Vodoo.

Meanwhile, Kronje and Kruger return home and find it in ashes. Mina refuses to marry Muji and is fastened to the interior of a shack. That night a big lion jumps through the window of the shack and goes to the helpless girl. Kruger and his party are beating the jungles for Mina. The village is celebrating its dance. Mina suddenly recognizes her pet lion and embraces him. Kruger hears the shouting and rides to the village. Muji and the rest come to get Mina. The lion guards her. Before they can get guns to kill him, Carl and his party arrive. Muji is killed by Mina's lion and Kruger and Mina are happily married.

JOKER.

MRS. P. RUNE'S BOARDING HOUSE (Dec. 4).—The cast: Mrs. P. Rune (Gale Henry); Signor Bingbinder (Max Asher); A. Lushes (William Franey).

Mrs. P. Rune keeps a boarding house where the staple article of diet is spaghetti and prunes. Signor Bingbinger, a ventriloquist, takes an apartment with her and his Italian ardor wins her love. About this time some girls in the neighborhood cut out some black hands from a hat box and determine to have some fun, as a black hand scare is rife. They place these black hands on doors and windows in the neighborhood.

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The friends notify the police and a detective is put on the trail. The ventriloquist practices with a female dummy and the landlady becomes jealous and tells him to go. She looks through the keyhole and finds her lover beating a supposed woman, whom he knocks out. A drunk with a push cart meanwhile falls into a can of red paint which a man has used on the fire boxes. In staggering on down the street he leans a red hand against the white walls.

The landlady, hearing cries of murder, looks through the keyhole and sees murder and rushes for the police. The drunk leaves a blood red hand on her porch. The detectives trails the crimson hands. The ventriloquist decides to leave, and tips over a bottle of red ink. The landlady returns, and finds the bloody hand. The detective arrives with the police and they descend upon the room of the ventriloquist. He has mounted his trunk on the drunk's cart; sees the crowd coming and runs. The drunk, thinking he has stolen the cart, gives chase, and they finally overtake the ventriloquist. The drunk breaks open the trunk and the landlady falls into the arms of the ventriloquist as the drunk embraces the female dummy.

NESTOR.

THEIR QUIET HONEYMOON (Dec. 6).—The cast: Eddie (Eddie Lyons); Bettie (Bettie Compson); Lee (Lee Moran); Jane (Jane Waller).

Eddie and Lee are the star members of the Bachelors' Club. Wednesday night is the usual calling night among the members of the club and Eddie and Lee are generally the only members left on Wednesday night. Eddie accuses Lee of staying in because he hasn't a girl. Lee gets sore and makes a bet with his friend that the first one to marry will pay the other $500. Eddie agrees. Wednesday night Eddie begins to slip. Having been apart from the fair sex for some time, Eddie "makes hay while the sun shines," and he and the girl decide on a quick marriage. Lee, too, has been scouting about and finally finding "the only girl in the world," decides it would be safest to marry her then and there. The arrangements are made for the next day.

The next day Lee has a bunch of flowers for his bride, and, being met by Eddie, tells him they are for a sick friend. Each of the boys gets married, unknown to the other and slips off to what they think is a quiet hotel. Arriving in their rooms Eddie tells his wife of the bet and tells her if she will help him keep the secret, he will split the bet with her. Lee, in his rooms nearby, tells his wife about the bet and how, if his friend would find him, it would cost him $500. The two boys leave their wives to go after their baggage and meet in the bar-room. They naturally make excuses. The two bellboys who had shown the newlyweds to their rooms are standing nearby and hear Eddie and Lee tell each other they are still single. The bellboys get suspicious and decide to watch the two.

As Eddie returns to his rooms he meets Jane in the hall looking for her hubby and as they are old friends he goes in her room to chat. One of the bellboys sees this. Lee, returning, meets Betty in the hall and they prove to be old friends. Fearful of being seen by Eddie he goes into Betty's room. The other bellboy sees this and hurries to tell the house detective. The detective call the police and, accompanied by the bellboys, determine to raid the rooms.

Eddie hears the knock on the door and takes refuge on the fire escape. Lee, hearing the confusion, thinks it is Eddie and also goes to the fire escape. The two friends meet and in order to keep out of trouble, go to the right rooms. When the detectives come in the newlyweds are highly indignant and it takes a lot of apologies on the officers' part before the matter is fixed up. Eddie and his wife then go to Lee's room and declare that as the race was a tie, the bet will be called off.

KEEPING IN DARK (Dec. 10).—The cast: The Girl (Billie Rhodes); Her Father (Harry Rattenbury); The Boy (Ray Gallagher); His Mother (Stella Adams).

The worst lovers in the world are the old ones. Harry and Stella, both middle-aged, are married. Harry has a grown daughter away at school but he does not tell his wife. He writes his daughter and tells her of the fatal step he has taken and begs her to keep the secret. Stella has not played fair, for she has a son in college and has also kept the matter a secret. She writes the boy, telling how happy she is and begging him to help her deceive her husband.

Harry and his wife both receive letters from daughter and son telling of their arrival. Harry persuades the maid to go on a vacation with pay intending to put his daughter in the maid's place, while Stella persuades the butler to take a much needed rest, intending to have her son fill the vacancy. Harry meets his daughter and after much persuasion she takes the place. Stella has a hard time persuading her son to act as butler, but when he gets a good look at the maid he agrees hurriedly.

The new help find each other's company congenial and finally get to the point of exchanging kisses. Stella happens in the kitchen during one of these friendly exchanges and upbraids her son for flirting with a common maid. The girl leaves and the mother is talking motherly to her son with one arm about his shoulders when Harry walks in.

He gets suspicious of the butler and later on again comes upon the supposed butler kissing the maid. He chases him out, and while the daughter insists on quitting her position, Harry kisses her and begs her to stay a little while longer. Stella happens in at this time and there is more excitement. Harry refuses an explanation and wife seeks her son for comfort. Harry stumbles upon the two in each other's arms and swears he will kill the butler. The girl comes in and pleads for her friend and the deception of the newlyweds is found out. The two old people agree that everything had better be left alone and the son and daughter are given the place of honor in the house. Thereafter the old folks have competition in the spooning business.

REX.

THE KINGDOM OF NOSEY LAND (Three-Parts—Nov. 28).—The cast: The Dwarf (Johnnie Cooke); His Father (Seymour Hastings); King Nosey III (C. Norman Hammond); The Princess (Elsie Albert).

In the Kingdom of Nosey Land a large nose is the sign of high birth. At the time our story opens there is no heir to the throne in sight and the hunchback dwarf covets the vacant place to which he seems entitled by the tremendous size of his nose. In fact, the dwarf's chances seem so good that he and his father step into the throne room and try on the crown. While they are talking things over the king and his men come into the castle and take the crown from the dwarf. The king angrily tells him that his hopes are vain, as there will be an heir to the throne in a short time, word having been received from Storkland that a child is on the way by stork courier. But when the infant arrives the king is angry as the child has a very small nose. The king knows that his subjects will never accept the child as their ruler and his consellors suggest the substitution of a child with a nose of proper length. Another baby is procured by the nurses and put in place of the queen's child, who is thrown into the woods by a royal servant. A lion witnesses this, goes to where the baby is lying and sniffs at it. The king of the animal world is joined by the tigers and other animals and in their dumb council they decide to take the little outcast princess and raise her as their queen.

Sixteen years later we find the little princess the accepted Queen of the Jungle. The King and Queen of Nosey Land have both died meanwhile and the false princess with the big nose now reigns in her stead. Back in the woods the lion brings Elsie, the princess, all the food she wants. She rescues the witch who had come into the forest to pick herbs for her deadly concoctions. The lion tells the witch how Elsie was deprived of her throne, and she promises to do all she can to get Elsie in her rightful position in Nosey Land.

Meanwhile, to fulfill an ancient prophecy, Prince Charming journeys to Nosey Land to wed the princess. The lion and the tiger see the prince and his courtiers coming and rush back to tell Elsie. The prince and his men go into the woods to take a drink at the magical spring and while there are seen by Elsie, who at once falls in love with the prince because he has a small nose like her own. The prince also falls in love with her.

Back in the palace of Nosey Land the dwarf and his father continue to plot against the throne. The dwarf makes love to the princess, but she scorns him. When Prince Charming arrives the courtiers believe he is an imposter, as

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his nose is not large. The dwarf attacks him, but the lion scares him away.

Elsie finds the prince lying in a faint on the ground and revives him. While Elsie runs off to get a shellful of water for the prince the witch tells him that Elsie is the real princess.

Meanwhile the dwarf continues to propose marriage to the false princess. The witch and all the animals of the forest leave the jungle and come into the city, where they frighten the population. The witch denounces the false princess and tells her to get off the throne. The dwarf then tries to step up into her place, shouting that he is the real king, but the lion chases him off through the city. The dwarf takes refuge in the witch's cave, but the lion goes in after him and a few minutes later comes out licking his chops. The prince then leads Elsie to the throne, proclaims her the lawful heir and they all live happily ever after.

THE POWER OF FASCINATION (Dec. 10). —The cast: Juanita (Cleo Madison); Rafael (Jack Holt); Gray (Thomas Chatterton); Concha (Carrie Fowler); Pablo (Jack Francis); Brooks (Jack Wells).

Juanita, a Spanish girl, lives on a ranch with a couple of old servants. The place is run down and she is distressed at her inability to make anything off it. So pressing is her need that she has to consider marriage with Rafael, a prosperous Mexican landowner, whom she really dislikes, but who is much in love with her. Just as she is about to accept him, Gray, a young American surveyor, offers her $1,000 for a right of way across her land. To her this is fortune and she hails it is freedom from Rafael's attentions. Rafael's anger is increased by the fact that Juanita and Gray fall in love with each other.

Rafael comes upon Gray making love to Juanita. He turns Gray's horse loose, steals up unseen by the lovers and stabs Gray in the back. In his anger he is about to kill Juanita also but she, determined not to die and leave Gray unavenged, uses all her powers of fascination and succeeds in making Rafael think that she really loved him all the time. Meanwhile, Brooks, an associate of Gray's on the surveying party, has discovered Gray's riderless horse and comes to the ranch seeking mim. Just as Juanita, in her desperation, is kissing Rafael over Gray's body, Brooks knocks at the gate. Rafael suspects a trap and hastily covers Gray's body with a rug, seizes Juanita and presses his knife against her, warning her that if she makes a sign he will kill her. Brooks appears and is surprised to see the two on such intimate terms, but Rafael tells him that they are engaged when Brooks asks for Gray and Rafael tells him that Gray has not been there. Brooks, however, sees Gray's hat on the table. Juanita manages to "telegraph" a look to him, and Brooks, seeing wine on the table, proposes a health to her future happiness, and Raphael, to avoid suspicion, is forced to drink, but never relinquishes his hold upon Juanita. As she is about to drink she throws the contents of her glass in Rafael's face and wrenches herself free. Brooks has Rafael covered and Juanita, throwing herself upon Gray's body from which she has torn the concealing rug, finds that he is still alive.

JUROR NUMBER SEVEN (Two Parts—Dec. 12).—The cast: Jim Hunter (Ben Wilson); William Ralston (Joseph W. Girard); Fred Watson (Frank Benton); Edith, his wife (Dorothy Philips).

William Ralston, a rich unscrupulous contractor, has in his employ a young foreman by the name of Watson, whose wife, Edith, is a beautiful woman. For years Ralston has been given to wrecking homes, but his advances to Watson's wife have all been repulsed. Fearing that her husband might lose his position, Edith has told him nothing about the advances made to her by Ralston. Reassured by her silence in this respect, Ralston takes advantage of her husband's absence on business and with the help of Ned Murray, a political boss, frames up a criminal charge of stealing the firm's money against the husband, so as to railroad him to prison. This would enable him to win over the wife at his leisure.

Watson is arrested and Murray is told by Ralston to fix the jury, so as to make sure of a conviction. Owing to the watchfulness of the "Reformers," none of Murray's trusted "heelers" will take a chance of tampering with the jury. Murray, at his wit's end, picks up a derelict, Jim Hunter, who, in spite of his appearance, strikes him as the man to carry out the dastardly scheme. Hunter agrees to do the dirty work for a sum of money. The day of Watson's trial arrives. The derelict is drawn on the jury, thanks to the betrayal of public trust by the clerk of the court, who is Murray's benchman. Hunter is told to convict Watson, and to influence the jury. He is number "7" of the jury. The government's case against Watson is so strong as to leave no doubts in the minds of the spectators as to the final verdict. Juror number "7" is listless all through the trial until Ralston is called to the stand. In Ralston he recognizes the wrecker of his former home—the betrayer of his wife. His mind is made up. The excitement makes him tremble like a leaf. Murray, who is sitting among the spectators, attributes it all to lack of "dope" and manages by the aid of a court attendant—another henchman—to get a package to Juror No. 7, who recognizes it as "dope."

The jury is charged by the court. When they enter the jury room, Hunter, unobserved, takes the "dope' from the package. The jurors' minds are made up to convict the prisoner. The dope brings temporary strength to the derelict. He rises from his seat and asks the jurors to listen to him before they vote. They consent and in a faltering voice he narrates to them his story. The narration of the story saps his strength. He falls exhausted in the chair. The derelict, for a final appeal, staggers to his feet and implores his fellow jurymen to remember his wrecked life and save this innocent man from prison. Each of the jurors votes "not guilty." The jurymen file back into the courtroom.

The judge asks for their verdict. The foreman answers "not guilty." Watson and his faithful wife embrace. The foreman demands the court to arrest Ralston and Murray. Great excitement ensues. The derelict's head drops on his breast. The foreman, fearing the worst, lifts up his head and discovers that juror number "7" is dead.

IMP.

SLIM, FAT OR MEDIUM? (Dec. 7).—Slim Hoover (Victor Potel); Betty Boniface (Lillian Hamilton); Sallie Sloppus (Jane Bernoudy); Charley Cupid (Ed. Sedgwick); Harry Hazard (Ted Duncan); John Boniface (George Barrell).

Slim Hoover, Charley Cupid and Harry Hazard are all suitors for the hand of Betty Boniface. John Boniface, Betty's father, favors the attentions of Slim Hoover, Slim being the town undertaker and the only one of Betty's admirers possessing visible means of support.

Betty shows her favors on Harry Hazard, but both Slim Hoover and Charley Cupid press their suits, Charley Cupid resorting to trickery in his efforts to "queer" Slim, who, he thinks, is his most dangerous rival. While Slim and Charley are scheming for each other's downfall, Harry Hazard and Betty elope. Slim receives an additional jolt when Sally Sloppus gives him the "toss over."

THE LITTLE LADY ACROSS THE WAY (Two Parts—Dec. 10).—Jane (Jane Gail); John (Matt Moore); Aunt (Hattie Delano); Percy (Maurice Summers).

Jane's aunt is very anxious to have her niece assume her proper place in society, but Jane, although eighteen years old, remains a young tomboy and takes little interest in anything but athletics. To the house next door comes John Meadows. He is grave and not at all desirous of making the acquaintance of his neighbors. One day Jane is wrathfully rebuked for taking a short cut across the ground of John Meadows, and this starts a feud between them. Jane does not realize that the "Old Bachelor," as she calls him, is not old at all and that the reason for his bitterness against women is because he has been thrown down by a woman in the city, whom he loved very much.

In the city the woman who refused John tires of her husband and sends a pleading note to John, begging him to come to her. His first impulse is to destroy the letter and pay no attention to it, for he knows just how wrong it would be be to answer her call. But love gets the best of him and he makes up his mind to go to town. He has barely time to catch the train. On his way to the station his machine meets with an accident and the chauffeur can do nothing with it. Jane, attired in riding breeches with a Panama hat pulled down to her eyes, comes tearing by driving her new car.

John looks up hastily and says, "Say, boy, will you take me to the depot? I've got to catch the six o'clock train."

Jane nods her head and John gets in. She has seen her chance to ge even and makes up her mind that he will not get the six o'clock train. She takes the wrong road deliberately and lands John away out in the woods. Then she stops the car and pretends that she is lost. Just then a gust of wind blows off her Panama hat and John finds himself facing the girl next door. She tells John that she tries to get even, and as she is about to board her car, John kisses her, saying, "I guess I need to get even a little myself."

She pushes him off the board and drives away. He picks up her hat and slowly hits the trail for home. When he arrives home he finds a telegram from the woman in town begging him not to come, as her husband's jealousy has been aroused and he has threatened to kill John on sight. John goes over to call on Jane that night, but she will not see him. However, he leaves her hat. Jane goes to her

(*Continued on page* 1900.)

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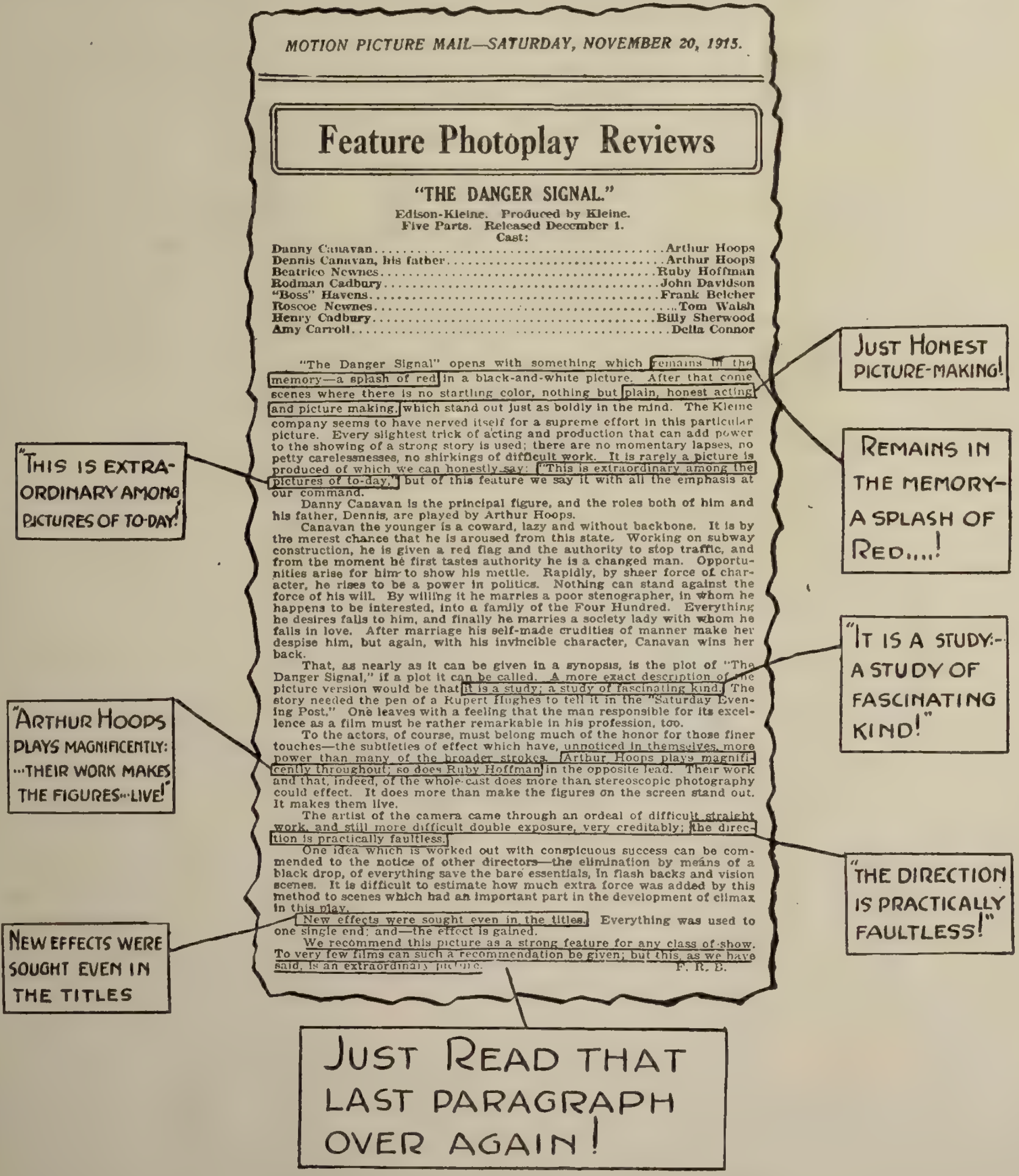

MOTION PICTURE MAIL—SATURDAY, NOVEMBER 20, 1915.

Feature Photoplay Reviews

"THE DANGER SIGNAL."

Edison-Kleine. Produced by Kleine.
Five Parts. Released December 1.
Cast:

Danny Canavan	Arthur Hoops
Dennis Canavan, his father	Arthur Hoops
Beatrice Newnes	Ruby Hoffman
Rodman Cadbury	John Davidson
"Boss" Havens	Frank Belcher
Roscoe Newnes	Tom Walsh
Henry Cadbury	Billy Sherwood
Amy Carroll	Della Connor

"The Danger Signal" opens with something which remains in the memory—a splash of red in a black-and-white picture. After that come scenes where there is no startling color, nothing but plain, honest acting and picture making, which stand out just as boldly in the mind. The Kleine company seems to have nerved itself for a supreme effort in this particular picture. Every slightest trick of acting and production that can add power to the showing of a strong story is used; there are no momentary lapses, no petty carelessnesses, no shirkings of difficult work. It is rarely a picture is produced of which we can honestly say: "This is extraordinary among the pictures of to-day," but of this feature we say it with all the emphasis at our command.

Danny Canavan is the principal figure, and the roles both of him and his father, Dennis, are played by Arthur Hoops.

Canavan the younger is a coward, lazy and without backbone. It is by the merest chance that he is aroused from this state. Working on subway construction, he is given a red flag and the authority to stop traffic, and from the moment he first tastes authority he is a changed man. Opportunities arise for him to show his mettle. Rapidly, by sheer force of character, he rises to be a power in politics. Nothing can stand against the force of his will. By willing it he marries a poor stenographer, in whom he happens to be interested, into a family of the Four Hundred. Everything he desires falls to him, and finally he marries a society lady with whom he falls in love. After marriage his self-made crudities of manner make her despise him, but again, with his invincible character, Canavan wins her back.

That, as nearly as it can be given in a synopsis, is the plot of "The Danger Signal," if a plot it can be called. A more exact description of the picture version would be that it is a study; a study of fascinating kind. The story needed the pen of a Rupert Hughes to tell it in the "Saturday Evening Post." One leaves with a feeling that the man responsible for its excellence as a film must be rather remarkable in his profession, too.

To the actors, of course, must belong much of the honor for those finer touches—the subtleties of effect which have, unnoticed in themselves, more power than many of the broader strokes. Arthur Hoops plays magnificently throughout; so does Ruby Hoffman in the opposite lead. Their work and that, indeed, of the whole cast does more than stereoscopic photography could effect. It does more than make the figures on the screen stand out. It makes them live.

The artist of the camera came through an ordeal of difficult straight work, and still more difficult double exposure, very creditably; the direction is practically faultless.

One idea which is worked out with conspicuous success can be commended to the notice of other directors—the elimination by means of a black drop, of everything save the bare essentials, in flash backs and vision scenes. It is difficult to estimate how much extra force was added by this method to scenes which had an important part in the development of climax in this play.

New effects were sought even in the titles. Everything was used to one single end; and—the effect is gained.

We recommend this picture as a strong feature for any class of show. To very few films can such a recommendation be given; but this, as we have said, is an extraordinary picture.

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(Continued from page [illegible].)

[illegible] her clothes into his arm and starts off. She swims over to the bank and calls to him, commanding him to put her apparel where it was. He sits down again and makes a bargain with her. "If you will see me tonight when I call, I will [illegible] if you won't——" he pretends to start off with the clothes again.

In desperation Jane gives in and off he goes. That night he calls and finds that Jane has another admirer. He gets rid of Percy, who is no favorite of Jane's, by locking him in the garage. John and Jane have a mutual understanding and become friends. Sometime later, while both are fishing, they pledge their troth.

UNIVERSAL.

ANIMATED WEEKLY NO. 195—(Dec. 1).

Tornado Wrecks Town—Thrilling view of fatal wreckage left by 70-mile "twister."—Great Bend, Kansas.

Boy Scouts in Field—America's future defenders display skill in military exercises—Jamaica, L. I. Sub-Title—Daniel C. Beard, Chief of U. S. Scouts. Bicycle ambulance.

Fighting the Flames—Novel test of fire department's efficiency—Atlanta, Ga.

Orange Day Fete—Kiddies show skill in picking fruit as whole city celebrates—New Orleans, La. Subtitle: Mayor Behrman and officials review parade.

Mine Disaster Kills [illegible]—Wives of entombed men weep as rescuers bring victims from 1,200 feet below ground—Ravensdale, Wash. Subtitle: To the rescue.

Women Life Savers—Spectacular launching of surf boat and exhibition rescue by fair swimmers—Ocean Park, Cal.

College Rush—University of Illinois students battle fiercely in annual "sack fight"—Champaign, Ill. Subtitle: Juniors take their turn.

Navy Studies Flying—Glenn Martin, famous airman, takes naval reserve officer on first flight in "war" biplane—San Diego, Cal. Subtitle: Double-steering gear to teach beginners—Glenn Martin.

Envoy Arrives from Belgium—Brand Whitlock, United States minister to war-torn country, returns here with his wife—New York City.

French War Balloon—Giant air craft carries army observers aloft to spy on enemy—On French battle line.

How a Torpedo Works—Loading and launching terrible under-sea weapon aboard U. S. destroyer Ericsson—Newport, R. I. Subtitle: The mechanism. Twin propellers to balance torpedo. Taking aim. Firing torpedo, most deadly weapon of present war. Recovering $1,700 projectile. Firing again.

United States Fights Haytians—Camera catches actual battle scenes as U. S. marines seize island's ports and end revolution—Port au Prince, Hayti. Subtitles: Universal cameraman risks life to picture deadly aim of Americans. Wounded bandit escapes. Bringing in U. S. wounded. Americans perforated by "snipers'" bullets. Signing peace treaty. Admiral Caperton on U. S. S. Washington.

Cartoons by Hy. Mayer, world famous caricaturist.

BIG U.

THE SACRIFICE OF JONATHAN GRAY—(Three Parts—Dec. 9).— The cast: Jonathan Gray (Murdock MacQuarrie); Helen Gray (Edna Payne); Mrs. Gray (Yona Landowska); Mr. Dillon (Mr. Noswokski); Mrs. Dillon (Mrs. Whistler); Tom Wesley (Fred Aldis); Dan (Arthur Moon).

Jonathan Gray, who operates a shoe store in a suburban town, lives happily with his wife and three-year-old child. His wife, however, has a strong desire for city life, and her longing becomes so intense that when a former suitor calls upon her and pleads his love for her, she easily agrees to elope with him. After writing a note to her husband the wife takes the baby and leaves it with her former lover. Jonathan, returning home with happy thoughts of an evening with baby, whom he loves dearly, finds the note and is crushed. He finally sells his store and goes to the city to forget his grief.

In the meantime, Mrs. Gray, her lover and baby arrive in the city and secure lodgings in a cheap house. Later Mrs. Gray discovers that her lover is a drunkard and drug fiend, and when he attempts to strike the baby she packs their few belongings and leaves. Wandering about she finally rests on a park bench and absently watches a taxicab drive up to a handsome house and a couple alight. Unable to care for her baby she leaves it on the porch of the house, the only identifying mark being a locket around the child's neck. The young couple find the child and adopt it.

Mrs. Gray secures work in a lunch stand. Jonathan wanders around and becoming hungry seeks the lunch counter. There is a scene when husband and wife meet and he angrily demands the whereabouts of the child. She shows him where the child is living and tells of the tender care it is receiving. Jonathan hesitates to reveal his identity, but in order to be near his own secures a place in a shop near by as a cobbler. Thus he watches over the girl's childhood. His wife and her lover leave and are never heard of again.

Helen's childhood passes. She is now a young woman loved by all and principally by Tom Wesley, a handsome, worthy young man. One day they declare their love and while confessing are discovered by Mr. and Mrs. Dillon, Helen's foster parents, who tell the couple what little they know of Helen's early life. Tom refuses to let this stand in the way and accordingly preparations begin for the wedding. Old Jonathan still is in the shoe store. One day Mrs. Dillon sends for some shoes and there being no one else handy old Jonathan is sent with the packages. The ordeal of facing his own child is too much for the old man and he sinks in a chair, overcome. He is tenderly ministered to by Helen and Tom. Jonathan is outside the house the night of the wedding and gives Tom a small bouquet, requesting him to give it to the girl. Tom thanks him and Helen wears the old man's offering in her corsage on her honeymoon.

Several years pass. Helen, Tom and their baby girl are out in their auto. Tom and his wife leave the car for a moment and the baby, sitting alone in the car, decides to have the shoe of her doll fixed. She wanders out unseen and makes her way to a cobbler's shop nearby. Old Jonathan is busily engaged when a childish voice interrupts him and he looks to find the image of his baby girl talking to him. He fixes the shoe and the two are engaged in happy talk when Tom and Helen rush in after a wild search. Jonathan has offered the baby the old rag doll belonging to his girl, which he keeps with him all the time and she disdainfully casts aside the French doll for the other. When the mother sees the child with the rag doll vague memories stir within her and the old man tells her he is her father. Helen is overjoyed to find her own father at last and old Jonathan is induced to spend his declining years with them.

UNIVERSAL SPECIAL FEATURE.

THE NEW ADVENTURES OF TERENCE O'ROURKE NO. 1 ("The Palace of Dust"—Two Parts—Nov. 22).—The cast: Terence O'Rourke (J. W. Kerrigan); Danny (Ray Gallagher); Prince Vladislaus (George Periolat); Princess Constantine (Carmen Philips); Prince Aziz (Raymond Nye).

Terence O'Rourke is annoyed at the prosaic life he is leading and to vary the monotony of his existence throws a book at Danny. Danny leaves the room a half second in advance of the book and Terence, with a smile on his face sits down to dream of an adventure of the day before. A fade-in shows Terence seated in a garden. Egyptian woman passes by and gives him a smile. Terence starts to follow her, but the fair creature disappears. The scene shifts. Prince Vladislaus Viazma, Morovian consul to

Do not fail to read Page 1893

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MINA COMEDIES
Even the Hardened Critic Laughs!
"It made this reviewer howl right out with laughter."—M. P. World of November 20th, 1915.

Egypt, dictates a letter to his secretary reading as follows:

"M. Stromboff, Petrov, Morovia.

"Dear Sir:—Plans perfected. Uprising takes place day after tomorrow. Deluding them with the old cry of 'Egypt for the Egyptians.' The Princess Constantine, whose father was killed in the last rebellion against the English, and her betrothed, Prince Aziz, of the Royal household, have been a great help to us. As the English Army of Occupation number but 5,100 men all told, with a skillful efficient soldier to lead Egypt's armies, we may be sure of victory.

"That man is in Cairo now and I will see him immediately. Wire in cipher authority to arrange for dual control with Slavonian Ambassador in case the revolution is a success.

"Vizma."

The Princess Constantine joins Prince Aziz, and they drive off in the royal carriage. Terence, the next day is sitting in the garden when the Princess and Prince Aziz leave their carriage. Terence is wondering who the Princess is when Prince Vladislaus and a friend pass by. Something in Terence's appearance prompts the Prince to stop and make his acquaintance. The Prince hands Terence his card and makes a proposal to him. Terence listens quietly while the Prince unfolds his plan and then rejects it indignantly. Half an hour later the Princess Constantine, the Prince and Vladislaus are sitting at a table drinking to the success of their plans. Vladislaus regrets having made his proposal to Terence and declares that O'Rourke, if he cannot be won to their cause, must be done away with. Princess Constantine then asserts that inside of two hours she will have O'Rourke in her power. The Princess then orders her carriage and leaves for the little garden where she flirted with Terence. She finds him there in evening dress, and, as he approaches her, she tells him hurriedly:

"If you would help me, follow the messenger I shall send to you."

Terence, a bit doubtful, goes to his apartments and slips his automatic miniature revolver into a pocket of his opera cloak. Later Terence is approached by the Princess's messenger. He follows the evil-looking native through the dark streets and up a narrow stairs into the dismal old palace formerly the harem of Egyptian kings. Terence is ushered into a magnificent room. A moment later the Princess enters and sits down on a divan. Overcome with passion, Terence then seizes her in his arms and kisses her.

Meanwhile, the Prince and Vladislaus are discussing matters in the dining room of the palace. The other conspirators against England are drinking and smoking while the Princess Constantine is attempting to weave her spell upon Terence. Suddenly Terence regains his composure and says:

"No; not even for your beauty will I see the streets run red with English blood!"

And then, with his eloquent Irish tongue, Terence draws a picture in fiery language of the result of a rebellion in Egypt, finally drawing tears to the eyes of the Princess. As he is about to leave the Princess takes him by the arm and ushers him into the dining room where the Prince and Vladislaus await her report. The Princess tells Vladislaus that Jack has agreed to join them. Terence sits down with the conspirators but feels that he is being drawn into a trap, and, slowly drawing his revolver, puts it against the Prince's side, intending to make his escape. A moment later Vladislaus asks for a toast to the conspiracy. Terence seeing that his bluff has been called, covers the conspirators with his revolver. The prince attempts to kill him, but Terence shoots him down.

The Princess sees Terence's danger and goes to his aid. In escaping, Terence is wounded and staggers into an alcove. The Princess draws the curtains behind him and when Vlandislaus asks her is she has seen O'Rourke she says she has not, looks behind the curtains and says he is not there. Vladislaus attempts to see for himself, and the Princess draws a long thin dagger and fatally stabs him. British soldiers outside the palace assist Terence to headquarters, where he tells them of his adventure and of the plot of the Egyptian conspirators.

Next day Terence leaves Egypt. On the way home, he reads that the Egyptian conspiracy has been nipped in the bud as the result of prompt action on the part of Lord Cromer, military governor of Egypt. Finished reading he leans back in his chair and a vision of Vera, his sweetheart, appears above him. Back in the palace the Princess Constantine dreams of Terence and looks forward to the time when his recovery from his wound will permit him to return to Egypt and to her.

WHEN A QUEEN LOVED O'ROURKE (Second Adventure of "The New Adventures of Terence O'Rourke"—Two Parts—Nov. 29).—The cast: Warren Kerrigan, Mr. Holland, Mr. Grasby, Maude George, Harry Carter, Lois Wilson and Eddie Polo.

O'Rourke and his valet, Danny, are stranded in a hotel in Bombay, India. Their funds are very low and the landlord has hinted several times that he would like a settlement. In this predicament O'Rourke thinks of a former friend, Tim Hanrahan, who is under obligations to him and remembers that the latest news from Hanrahan stated that he was interested in gold mining somewhere in India. O'Rourke wires his friend for aid, and he receives a reply to come forward. In order to raise transportation fees, O'Rourke "hocks" Danny and the former's possessions.

Near the home of his friend O'Rourke stumbles across Hicks, former foreman in Hanrahan's mine, and he tells him that things are at their worst. While they are talking Hicks is killed by one of the natives. The King of Scondia is a firm friend of the Hanrahans and the next in line of succession is his brother, Prince Rahamin Lal. The King's wife is a very ambitious woman, and is in love with the Prince. The Prince, however, finds much to desire in Hanrahan's sister, Molly, and for this reason the Queen determines to rid the kingdom of both Hanrahan and his sister. She succeeds in getting Hanrahan thrown into prison. O'Rourke arrives and Molly tells him of the danger which threatens her brother. O'Rourke determines to get word to the authorities and, despite the fact that all telegraphic messages must first be shown to the Queen, he manages to send his wire.

O'Rourke then calls upon the King to ask for his assistance and while there hears a servant telling of Molly's abduction. The Queen sees the gallant adventurer and falls in love with him. She determines to win O'Rourke for herself and sends a messenger commanding him to appear before her. The King tells O'Rourke he is powerless, but, being pressed by the latter, gives him permission to act and presents him with a royal horse as a sign of his authority. O'Rourke is then taken before the Queen. The Queen shows her love for him, but he tells her he can give her no definite answer until his friends are rescued. The Queen then releases the mine owner and his sister. The Prince has been instrumental in the abduction of Molly. He sees the Queen and O'Rourke set out for the dungeon. Calling a body of his followers, he hides in ambush with them. When the Queen sees the affectionate meeting between O'Rourke and Molly, she becomes jealous.

O'Rourke's message has been received by the English garrison and a rescue party is sent out post haste. Just as O'Rourke and his party leave the vicinity of the dungeon where Molly and Hanrahan had been imprisoned, the Prince and his followers attack them. There is a fight and the brave Englishmen are about to be overcome when the timely arrival of the soldiers swings things in their favor. The Prince is killed and the Queen begs O'Rourke to accompany her far away, but O'Rourke tells her that what she asks is impossible. Hanrahan is once more restored to his former holdings and O'Rourke bids him adieu, but not until the former has handsomely rewarded O'Rourke. Danny has bewailed his fate, when the arrival of his lord and master once more cheers him up. He is released from bondage and is told of the exciting adventures his beloved master has just gone through, and also of Molly, who, with a tear in her eye, bade him God speed and good luck.

THE ADVENTURES OF TERENCE O'ROURKE (No. 3, "The Road to Paradise"—Two Parts—Dec. 6).—The cast: Terence O'Rourke (J. Warren Kerrigan); Beatrix (Lois Wilson); Princess Karen (Maude George); Duke Victor (Harry Carter); Captain Dé Bressac (J. Morley); Chambret (Bertra Grossby); Danny (William Holland).

O'Rourke, who is sketching on the borders of Grandlieu, gets a message by carrier pigeon from Beatrix, who tells of her forthcoming marriage to the Duke Victor, and asks him to help her. With his valet, Danny, he starts for the capitol. In the meantime the Duke has been making love to Beatrix and tells her that he believes she is still in love with the adventurer. The ministers come on and tell them that the date for their wedding will be announced that afternoon before the populace in the chamber of state. Captain de Bressac comes to the Duke and tells him that O'Rourke is to arrive at the inn. Together they go to the inn and meet Karen, an Indian Princess, who is in search of the Pool of Flame, a jewel stolen from a temple. It is plain that the Duke is well acquainted with her, for she shows him the message.

He tells her that he believes it is in the possession of O'Rourke and outlines a plan to get it. She agrees to the plan. O'Rourke arrives at the inn and meets Chambret, an old friend. He leaves the latter in the inn office and goes upstairs to his room to change his clothes to get ready for his visit to the Princess. As he is on the stairs Karen purposely stumbles into his arms, thus making his acquaintance. O'Rourke, with Danny, enters his room to change. In the meantime Chambret is kidnapped on De Bressac's orders and is placed in an outbuilding. When O'Rourke returns De Bressac tells him that he is to conduct him to the Princess. O'Rourke leaves with him. He is taken to the Duke's castle.

In the meantime Beatrix has despaired of his coming and is ready in her robes to go to the chamber of state with the Duke, to have the marriage date set. The Duke tells her that if she will come with him he will convince her for all time that O'Rourke is unworthy of her and is at the very moment in the company of the Indian Princess, his mistress. She consents and they go to the Duke's castle.

O'Rourke is shown into the room and finds Karen waiting. She throws herself into his arms. At that moment the Duke raises a panel in the wall and Beatrix sees the affair and believes the Duke's tale. The panel drops before O'Rourke can interfere. He and De Bressac draw their swords and fight back into the secret passage. In the meantime Danny, who is following around a pretty chambermaid, finds Chambret in the shed and at once they start for the castle, commandeering an auto that Danny drives. Back at the fight De Bressac tries to kill O'Rourke, but the latter, by accident, springs the trap and De Bressac falls and is killed. O'Rourke sees his body on the rocks below. He hurries out and finds Beatrix and the Duke just leaving. He pleads with her, but she refuses to forgive him. At this moment Chambret comes on and confronts the Duke. He explains to Beatrix and drops on his knees to ask her to take O'Rourke back. She is convinced and tells him to come, that she will go where the ministers are waiting. She takes him to the chamber and starts to introduce him, but he stops her and tells her not yet—not until he has made himself her equal in every way will he consent to their marriage.

This closes the story.

Mutual Film Corp.

CENTAUR.

STANLEY IN DARKEST AFRICA (Seventh and Concluding Episode of the Stanley in Africa Series—Two Parts—Dec. 9).—The cast: Henry M. Stanley (Roy Watson); Capt. Batty (Herr Batty); Jack Wilson (Edward Roberts); Tietze (Court Tietze); Andrea (Chas. Gay); Ada, Jack's sweetheart (Mona Darkfeather); Nina, her companion (Marie Manley); Old Hag, her guide (Anna DeLisle).

Having conqured the Bungangetas and destroyed their village, Stanley and his party move onward to find Ada, who has been kidnapped by Andrea and taken through the jungle to reach Andrea's home. Jack, Ada's sweetheart, becomes impatient at the slow progress, and hurries ahead. In the jungle a tiger separates Andrea and Ada. She takes refuge in the hollow of a giant tree trunk where she finds some lion cubs. As she fondles them the lioness approaches and plunges at Ada, who drops prone to the ground. Her presence of mind has saved her for the animal, mystified, stands over her for a moment and then returns to her cubs. Ada silently rolls into a creek running close by.

Ada unsuspectingly walks into the camp of the Babusosses, a band of crocodile worshippers, while they are making the religious sacrifice of throwing their girl-babies to the crocodiles. She denounces the ceremony and as the headman tosses an infant form into the water, Ada swims after and rescues it. A giant monster of the deep makes its way toward Ada but Jack, who has just arrived on the scene, takes in the situation at a glance, and swimming to her aid brings her to the shore unharmed. The incident is witnessed from the distance by Andrea who, realizing in it an opportunity to gain possession of Ada, explains to the headman that the act is a desecration to the Babusosses idol, and incites them to punish the malefactors. Andrea holds a peculiar authority over the Babusosses. At his command they tie Jack to a stake and send for a witch-doctor to marry Andrea and Ada.

Preparations for the ceremony are well underway when native scouts report the approach of Stanley. The antive force is divided into sections to meet the invaders. A pitched battle follows, Stanley's party is compelled to retreat and Stanley is captured. Ada and Jack escape, however. Not to be thwarted Andrea, now the spokesman for the victors, sends word to Ada that he will release Stanley if she will surrender herself to him, reminding her that Stanley has done so much to help her that she should not deny him. He adds unless she consents he will kill Stanley.

The party is at its wits end at this news. Proceeding further in order to be out of the range of the Babusosses and to formulate plans for regaining Stanley, they meet Livingston. The forces of the two parties united, an attack is made upon Andrea with the result that the Babusosses are overwhelmingly defeated, Stanley and Livingston meet, Ada and Jack are united, and all the expedition turned into success.

(*Continued on page* 1904.)

Have you read Page 1893?

Triumphant Triangle Progress

Comparisons, says the prophet, are odious—and they are so far as we are concerned, for, very frankly, we do not believe comparisons are possible where Triangle Quality is concerned.

While consistency may be jewel-like, Triangle Plays are more than consistent, for they are constantly improving in quality. For verification of this statement we are privileged to refer you to newspapers and exhibitors all over the country. We've been busy for some weeks now printing these comments.

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(*Continued from page* 1901.)

THE ARAB'S VENGEANCE (Two Parts—Dec. 16).—The cast: Captain Vincent (Roy Watson); Lieutenant Dagwell (John Oaker); Mr. Calvin (Thos. Morrissey); Carol Calvin (Margaret Gibson); David, an Arabian (Dave Allan); Another Arabian (B. Singh).

Captain Vincent is in command of an out-post in Arabia. Mr. Calvin, a naturalist, on his way to the interior, to collect fauna, or flora, presents a letter of introduction, as he wishes to leave his daughter who accompanies him, at this post, and to await letters of importance. While there are soldiers in the post, the servants are natives. Carol is oppressed by their silent ways, and ever present watchfulness, but the young captain assures her that she will become used to it in time. As the days pass, the young people become more interested in each other. One day one of the servants steals a razor from the Captain who orders him whipped and in revenge the native conspires to kidnap Carol and sell her as a slave to a traveling band of Arabs.

The letters arriving, the naturalist escorted by the Captain, starts for the Interior. This pleases the Arab as he will now be able to carry out his plans. He sends one of his tribe to the interior to get an elephant that he may get the girl through the jungle. Carol in spite of warning, leaves the post and the Arab follows her and lifting her to a horse, rides away with her. The other native aids him. Lieutenant Dagwell, learning of the abduction, hastens in search of her father and the Captain to tell them of the girl's fate. In the meantime, the wandering tribe refuses to send back the elephant to their leader as they are terrorized by a man-eating lion in the neighborhood. When the Arab gets the girl to the hut appointed as the meeting place, he does not find the elephant. He is afraid to lose time, so leaving the girl pinioned in the hut, he starts away to find the elephant. He is caught by the lion and killed. A night of horror follows, in which the hunting party struggle through the jungle hoping to find the girl, while she, a prey to terror, is menaced by the animals who try to get in the hut. Just at daybreak the hunters come upon the hut, and the shot of the Captain kills the lion, who has at last broken the door and is springing within. So all ends happily.

FALSTAFF.

CHECKING CHARLIE'S CHILD (Dec. 2).—The cast: Dick (George Marlo); Dot, his wife (Isolde Illian); Baby (Kenneth Clarendon, Jr.); Porter (Glen Jones).

Charlie was devoted to his child, but his employer had no use for a howling baby at the office. Charlie's wife had gone to a whist, and had nowhere else to leave the infant, so he was up a tree. At last he gave the baby to the office boy, and told him to check him at a nearby department store. That night the office boy lost his check. The attendant refused to accommodate him with a baby, so the office boy swiped a lusty youngster and ran back to Charlie. Charlie was in such a hurry that he didn't notice that he had somebody's else baby. Next he was arrested for kidnapping.

Charlie's wife was summoned to bail him out. The phone rang, and an officer announced that a chap in the store round the corner wanted to speak with Charlie's wife. Taking up the receiver, she was overcome to hear her baby say "Goo! Goo!" Mrs. Charlie headed a rescue party to the telephone booth, where the infant was found cooing merrily. The enthusiastic young mother kept insisting that "it was too cute for anything in baby to have called her up." But the office boy next morning had a more scientific explanation. It seemed he had found the check in his hat, and had been in the act of phoning the father at the police station when Mr. Charlie's voice over the wire had frightened him away. So he had left the baby to do the talking.

CLARENCE CHEATS AT CROQUET (Dec. 9).—The cast: Clarence (Alfred Hickey); Alicia Barbara Gilroy); Peter, the Pitcher (Charlie Emerson); Wicked Wicket Keeper (Riley Chamberlain); His Aged Grandmother (Frances Keyes).

Clarence, the idol of his native village, is the star of the Croquet Club. He bears himself creditably until the return of Peter, the Pitcher, formerly a member of the National Baseball League. Peter, to please Alicia, the President of the Croquet Club, tries to take an interest in croquet. He arousess the animosity of Clarence. Blows follow, but the pitcher wins. Clarence withdraws, limping with pain. The wicked wicket keeper of the club fans the fuel. He induces Clarence to challenge his rival to a croquet match.

When it becomes evident to Clarence that the ex-pitcher is going to win, he yields to temptation, and cheats. The wicket keeper catches him in the act, and that night, summons him to his home, where he demands a large sum of money. The aged grandmother of the wicket keeper lies ill. Alicia, coming with broth for the old lady, overhears the conspirators. Bursting open the door, she fearlessly denounces them. The wicket keeper makes her a prisoner. But the grandmother, rising to the emergency, summons the pitcher, who discharges the keeper, and makes Alicia his bride. Clarence still wanders through the streets of his native town, a creature shunned and despised.

MINNIE, THE MEAN MANICURIST (Dec. 6).—The cast: Minnie (Louise Emerald Bates); Suffragette Leader (Frances Keyes); Barbers (Claude Cooper and Arthur Cunningham).

It is generally believed that barbers always talk to their customers, but once there was a shop where the two partners chiefly talked to each other. In many ways this is worse than conversing with customers, for the danger to the innocent patron is greater. Both barbers agreed on most subjects, and one upon which they were very decided, was that women should not be allowed to vote. They discussed it at great length one day, and were so unpleasant to a woman worker for the cause that it aroused the ire of a customer. He told the woman that if she could prevent the talkative barbers from voting against the suffrage amendment he would gladly contribute $500 to "The Cause."

The woman worker did not see how it was possible to win the money, but one of her colleagues, a bright young girl, named Minnie, had a plan and tried it out. The barbers wanted a manicure girl, so Minnie, applied and got the job. Within a short time the two barbers had fallen in love with her, and became bitterly jealous of each other. Despite their admiration, Minnie could not win them over to "The Cause," and they even sneered when they witnessed the great parade of the women of New York.

The manicurist fanned the jealously of her suitors, until finally they came to blows.

The barbers were arrested, and Fate so arranged things that they were brought before the judge who had offered the reward on the day before election. One barber pleaded for clemency because "I was the man who shaved you," and the judge added ten days to his sentence. The barbers spent Election Day and several later days and weary nights behind the bars, while Minnie, the mean manicurist, claimed and collected the $500 offer that the judge had made.

MUTUAL.

MUTUAL WEEKLY NO 48 (Dec. 2).

Atlanta, Ga.—Harvest Festival Celebration. Subtitle: The Queens.

San Francisco, Calif.—Liberty Bell leaves here for Philadelphia. Thousands greet the old relic en route. Subtitle: At San Diego, Calif. At San Antonio, Texas.

New York City—Navy Department presents torpedo to the American defense league.

Vallejo, Calif.—700 delegates to the American Federation of Labor convention visit Mare Island navy yard.

Swampscott, Mass.—Schooner dashed on rocks by gale. Crew saved but vessel is total loss.

Calistoga, Calif.—Rancher boring a well strikes geyser. It spouts higher than "Old Faithful" in Yellowstone Park and has temperature of 212 degrees.

San Francisco, Calif.—Thousands cheer exciting game of rugby between Stanford and Santa Clara universities.

Bingham, Maine.—Mr. and Mrs. Walter Estes live primitive life. Living like Adam and Eve, they dine on porcupine meat and fish, and use deerskin for raiment.

Latest Paris Fashions.—Photographed in the Italian Gardens of the Hotel Biltmore (By courtesy of J. M. Gidding and Co., Fifth Avenue, New York City).

San Francisco, Calif.—A whirlwind trip of 7,000 miles. Samuel L. Rothapfel, The "Belasco of Moving Pictures," touring the U. S. for the Mutual Film Corporation, arrives here to address motion picture exhibitors.

Port Arthur, Texas.—Oil Steamer Afire at Sea. The S. S. "Livietta" loaded with oil for the allies reaches port after thrilling experience.

San Francisco, Calif.—Storm Tossed Submarines reach Golden Gate Safely. "F" boats arrive here after 2100 mile trip from Honolulu.

Delhi, India.—The Gaekwar of Broda's son weds. Marriage festivities of India's famous Prince.

New Orleans, La.—Veterans Pay Tribute to Confederate Hero. Equestrian Monument of General Beauregard is unveiled here.

New York City.—Warm Welcome for Whitlock. U. S. Minister to Belgium, Brand Whitlock, arrives here on the S. S. "Ryndam."

Latest War Pictures (By the courtesy of the French Union of Cinematographers).—King George of England visits the French armies. It was during this visit that King George was injured by falling under his horse. Subtitle: The King and President Poincare arrive at the Presidential Palace. Arriving at the reviewing field. The infantry passes in review.

Do not fail to read Page 1893

CUB.

A SHOTGUN ROMANCE (Dec. 3).—The cast: Jerry (George Ovey); Father, Jefferson Osborne); Daughter Grace (Belle Bennett); I. M. Short (George George); Minister (Bob Kenyon); First Tough (Louis FitzRoy); Second Tough (Arthur Munns); First Hunter (Joe Van Meter); Second Hunter (Harry Jackson); Butler (Gordon McGregor).

Jerry and Grace are in love but the latter's father frowns upon this match, preferring I. M. Short for a son-in-law. Grace protests strongly. Jerry writes his sweetheart a note planning an elopement but before reaching its destination it is discovered by the butler and given to the father. Grace is locked in her room and a plan of action is formulated to prevent the elopement. The elopement fails but with results not anticipated by the father.

Next morning Grace sends a note to Jerry and plans means for escape. In a very amusing manner she eludes her father and meets Jerry at the appointed place. Here unknown to the lovers two toughs spy them and hide behind them. While Jerry is preparing for a little osculatory exercise and Grace has her eyes closed in anticipation each tough steals a kiss, Grace opening her eyes sees the toughs and she and Jerry run off in a panic.

In the meanwhile the father, discovering the disappearance of his daughter, starts out after the runaway couple accompanied by Mr. Short who has come to ask for Grace's hand. While the toughs are congratulating themselves on their experience the father and Mr. Short appear. The latter are held up, forced to exchange garments and are started on their way by a couple of shots from the toughs' revolvers. These shots attract the attention of nearby hunters. The tramps plan to escape suspicion and one of them falls to the ground pretending to be hurt. When the hunters come up the other tramp informs them that his comrade has been shot by the fleeing parties and the hunters immediately give chase.

Meantime Jerry and Grace are enjoying themselves at a picnic with a great crowd of friends when into their midst rush the father and Short pursued by the hunters. One of the hunters accidently drops his gun and Jerry immediately seizes it firing it off permiscuously. Alarmed by the havoc he has wrought, Jerry rushes out to the road and here sees the tramps. Realizing the situation he marches the toughs to the picnic grounds at the point of the gun. There the father and Short are rehabilitated in their proper garments, the toughs are taken into custody and Jerry and Grace receive the parental blessing.

MUTUAL MASTERPICTURE.

THE BUZZARD'S SHADOW (American—Five Parts—Dec. 9).—The cast: Sergeant Barnes (Harold Lockwood); Alice Corbett (May Allison); Dr. Deschamps (William Stowell); Unitah, the Half-Breed (Harry Von Meter); Arreep, the Squaw (Alice Ann Rooney); Colonel Sears (Dick LaReno); Mrs. Sears (Betty Hart); Barbara Corbett (Virginia Fordyce).

Sergeant Barnes is scout and special messenger at a U. S. army post on the edge of the great American desert. Alice Corbett, a young widow, and her infant, Barbara, find difficulty in making ends meet. Between Sergeant Barnes and the young widow a warm friendship is formed, a friendship which soon develops into love. It is the birthday of Col. Sears and an army ball is planned in his honor. Sergeant Barnes discovers the Colonel's wife in loving tete-a-tete with Dr. Deschamps. A day or two later, when the Sergeant is scouting the foothills for "strays" he encounters Deschamps and the Colonel's wife riding together in a wooded path. The Sergeant incurs the enmity of Deschamps when he asserts that the latter must hand in his resignation to Col. Sears or be exposed. Another enemy is made in the person of Unitah, whom the Sergeant knocks down when he discovers the half-breed maltreating a horse.

Col. Sears entrusts Sergeant Barnes with a message to be carried to another post across the desert. Deschamps plots the downfall of the young Sergeant. Taking a phial of deadly poison from his medicine kit, the post physician proceeds to saturate some lumps of sugar, which Sergeant Barnes is taking along for his horse, with the poison fluid. Unitah follows the Sergeant when he starts. While the Sergeant sleeps the half-breed empties his canteen and replaces the water with sand. In the morning Barnes' horse dies. Barnes proceeds afoot, then discovers the deadly trick that Unitah has played. The young Sergeant is alone, on foot, and without water in the middle of the desert. He sees a strange symbol—a symbol, of death for it is the shadow of a buzzard. In a stupor the young Sergeant staggers on. He falls, his reason flees, but he has managed to reach the railroad tracks. A train passes. The Sergeant is seen. Friendly hands lift him aboard and he is plied with water. Across the desert the soldier recovers and finally his memory, which was shattered, returns and he recalls everything.

Meanwhile, at the army post, hope that Barnes still lives has been given up. Col. Sears has sent out a searching party and the squad has returned bearing the clothes that young Barnes had worn. Alice is inconsolable, while Deschamps and the half-breed are highly satisfied. Then comes a message from the dead. Young Barnes still lives and he is returning. Terror-stricken, Deschamps plans to flee. He leaves the post as does the half-breed. Returning, Barnes encounters both his enemies. A fight ensues. They are two against one, and the young Sergeant is on the point of defeat when the soldiers at the post chance upon the struggling trio. A bullet lays the half-breed low. No bullets, however, ends the life of Deschamps. He is roughly handled and taken back to the post where, without ceremony, he is thrown into the guard-house, to be dealt with in the way the army treats a traitor. Barnes reports to his Colonel, who commends the lad for his bravery. The young Sergeant and Alice are reunited.

AMERICAN.

THE WATER CARRIER OF SAN JUAN (Two Parts—Dec. 6).—The cast: Juanita (Winifred Greenwood); Romela (Edward Coxen); Pedro (George Field).

Juanita and Romela are sweethearts. Romela is growing rich as the proprietor of a fishing industry. Romela's boats are off the banks and the daily catch of his men is ever growing in volume. Pedro, an itinerant musician, comes upon the scene and by his grace and his musical attainments he captivates the heart of Juanita.

Romela is forced to leave on a journey. When he returns his sweetheart has fled with the musician. Romela vows revenge and starts in pursuit of the couple. He comes upon Pedro and a pistol duel follows. Romela is shot and severely wounded and left on the plain. Three days later he is discovered, blind and half dead. Tenderly he is taken to his home. He loses his fortune and because of his infirmity is compelled to pass the remainder of his days eking out a precarious living as a water carrier.

Years pass. Pedro the musician has taken Juanita from mining camp to mining camp. At first the girlish charm of Juanita had won the miners, but as the years advance and her grace grew less, the popularity of the girl is fast waning. Her beauty gone, Pedro tires of her. She is left to cast for herself. She goes home and begs forgiveness. At length Pedro encounters Romela. The blind man senses the presence of the man he has sworn to kill and with a vengeance, the aged water carrier carries out his oath. His knife reaches Pedro's heart, and Romela is avenged. The slayer is imprisoned, but the fading days of his life are happy for he has fulfilled his solemn oath and made way with the man who had ruined his life. Juanita, forgiven, does her best to lighten the woes of the old prisoner's declining years.

A BROKEN CLOUD (Dec. 10).—The cast: Nellie Armstrong (Vivian Rich); Jo Bradley (Alfred Vosburgh); Col. Armstrong (Perry Banks); Robert Joffrey (Roy Stewart); Clara Bain (Lizette Thorne).

Jo Bradley, a young author, is in love with Nellie Armstrong, daughter of Col. Armstrong, who is affected with heart disease. The Colonel desires Nellie to marry Robert Joffrey, an unprincipled lawyer, but Nellie loves Jo. Joffrey conspires with his friend Clara, a woman of shady reputation, to ensnare Nellie in a plot in which he plans to rescue her from a threatened scandal on condition that she marry him.

Clara inveigles Nellie to her room on pretense of illness, slips a locket into Nellie's pocket and then accuses her of theft, threatening to call the police. Jo, however, comes to her rescue and takes her home. The Colonel is grateful to Jo for his act and finally concludes that he is the fellow for Nellie to marry. Seized with an attack of heart failure, he hastily writes a note: "Marry Jo. It is my dying wish." Then he dies. Joffrey comes in, discovers the note and changes it to read "Marry Joffrey." Nellie finds the note and decides to accede to her father's wish and marry Joffrey. Jo suspects trickery and on looking at the blotter on the Colonel's table finds proof of Joffrey's perfidy. He confronts the lawyer; a fight follows and Jo forces him to confess.

NOVELTY.

A JANITOR'S JOYFUL JOB (Dec. 6).

"Fatty," the janitor, and Count Melville de Rose both are in love with Melinda Rousseau, who lives with her aunt in Apartment 23. Melinda favors "Fatty," but Auntie butts in, inexpressibly shocked to see her niece sitting on the knee of "only a janitor." The Count gives tango lessons which shake the walls, and cause the hat-rack repeatedly to fall over upon the janitor. At last he drives it in place with a long spike which penetrates the partition and enters the small of Melville's back. The Count goes into spasms, and his rival is called to his rescue. Early the next morning one of the tenants, much the worse for a night out, is carried upstairs and thrust into his apartment by "Fatty." The inebriated gentleman wanders into the bathroom and hangs his hat on the lighted gas jet. In less than an hour the smell of smoke warns the terrified dwellers. Melinda wakes, tries to flee, but falls back in a faint upon the bed. "Fatty" carries her, upside down, out of the burning house. They are attacked in the hall by the jealous count, but make their escape. Alone at last, Melinda rewards her hero.

RELIANCE.

THE STAB (Two Parts—Dec. 5).—The cast: Ruth (Irene Hunt); Alice (Mabel Wiles); Pauline (Margie Wilson; George Landon (William Hinckley); Charles Clarke (George Beranger); Stone, a theatrical manager (Charles Gill).

George Landon marries the wrong woman. Ruth, his wife, craves a good time. At last her husband suggests that she go to visit Pauline, an old chum of hers. Ruth entrusts their child to Alice, a neighbor. Pauline is an actress. Ruth seems to fit perfectly into her friend's environment. Charles Clarke, a rich young good-for-nothing, falls in love with Ruth. Meanwhile Alice is making a success as substitute mother to Baby Aline. Landon's business taking him to the city where Pauline lives, he sends Ruth word to be ready to go back with him. Ruth is angry. Landon reaches Pauline's apartment to find a gay party in progress.

In the meantime Ruth has warned Clarke not to dare come near the house, and he, thinking she has jilted him, had taken many drinks. Ruth leads her husband aside into a little den. Both admire an antique dagger upon the wall. Five minutes later Landon is found, the dagger, blood-stained, in his hand, and Ruth lying lifeless over the divan. The husband is arrested. Pauline, who had mysteriously fainted a few minutes previous to the discovery of the tragedy, appears at court during Landon's trial. She proclaims Landon innocent. On taking up her small mirror she had seen in the reflection of a large mirror behind her, repeated in her vanity-case, the entire tragedy. Landon and Ruth stood talking in the den. Ruth made an impetuous reply, and her husband went outside on the balcony. At that instant the intoxicated Clarke entered, seized the antique dagger, stabbed Ruth, and escaped. Pauline's testimony saves Landon. He goes home to his child, and to Alice. Little Aline's substitute mother consoles the heart-broken man.

THE FRIENDS OF THE SEA (Two Parts—Nov. 28).—The cast: Monroe Salisbury, Alfred Paget, Mlle. Fovieri, Mr. Moody, Mr. Mack and Mr. Harley.

Two friends, August and Manuel, both are in love with Jeanne Cavoure, daughter of the most prosperous fisherman in Sea Cove. August learns that Manuel is going to marry Jeanne. On the day set for the wedding August disappears, leaving word that he has gone to Brenton's Reef, and shall not return until he hears that his friend is happily settled with his bride. Manuel realizes that August has gone away to heal a broken heart. He postpones the wedding until his friend, months later, ventures back to port. August again meets Jeanne. He finds that she is still unmarried. By this time the girl has discovered that it is August, not Manuel, who she really loves, Manuel makes the supreme sacrifice. And the lovers are happy.

THANHOUSER.

THE CRIMSON SABRE (Two Parts—Nov 30).—The cast: The Girl (Isolde Illian); Her Sweetheart (George Marlo); His Rival (Robert Whittier); Detective (Hector Dion); Chief of Police (Dave Keleher).

Winston Holmes is decoyed to the home of Gerald Lafitte, his unsuccessful rival in love, by a promise that the latter will put him in touch with a proposition which will mean big money. Lafitte, meanwhile, robs his own safe, and sends for a detective. When Holmes arrives he finds that the "proposition" is: "Give up Hilda Brown, or go to jail." For a despairing moment the young man sinks his face in his hands. He is roused by a cry of horror. In the doorway stands the detective and Lafitte's valet. On the couch, his head cloven in twain, lies his enemy, a sabre, crimson with blood, at his side. A few minutes before Holmes had been absent-mindedly admiring the strange weapon as it hung on the wall above the couch. He is arrested for the murder.

Rhodes, the detective, is not convinced even by apparently inclusive evidence. He finds in Lafitte's study the money and jewels cleverly removed by the dead man from his own safe, also a photograph of a beautiful girl with a theatrical signature across the corner. The detective visits a theatrical agency where he learns that the original of the picture had been Lafitte's sweetheart. Rhoades studies the mechanism by which the sabre had been so attached to the wall that it could be swung out over the head of an unconscious victim and dropped with fatal effect. A photograph of the missing actor forms another link. Rhoades proves to the detective force that Lafitte's valet is none other than the father of the deserted actress, whose death he at last has avenged in the murder of her betrayer.. Winston Holmes is acquitted, and he and Hilda marry.

THE HOUSE PARTY AT CARSON MANOR—(Dec. 5).—The cast: Pritchard Moore (Morris Foster); Pauline, his sweetheart, (Marie Newton); Detective Oliver (Morgan Jones); Cousin Blondine (Ethel Jewett).

Pritchard Moore gives a house party at his estate, Carson Manor. On the second day a gardener employed on the grounds is found dead. Detective Oliver is summoned. He substantiates Moore's suspicion that his hired man has been murdered. The detective in disguise mingles with the guests. His attention is drawn to Blondine Elliott, Pritchard's cousin. She identifies him immediately as an officer, taking pains to let Oliver know it. Several days later a tennis match is arranged by Miss Elliott, between their host, Pauline Coombs, his fiancee, Oliver and herself.

The detective sees Miss Elliott deliberately deflect a ball, which falls into a bush filled with brambles. Pritchard springs forward to recover the ball, but a warning cry from Oliver brings him to a standstill. "Who would have benefited by your death?" demands the detective. Moore hesitates, then replies, "My cousin, Miss Elliott." "That bush," says Oliver, "is covered with a deadly acid. One scratch from the poisoned brambles would have been fatal." Aides of Oliver's now bring forward a Hindu prisoner, at sight of whom Blondine Elliott turns ghastly pale. "My assistants and I have witnessed your secret meetings with this man," continues the detective coolly. "I have lost!" cries the woman. "Life is a gamble, and I am willing to pay the penalty." She presses to her mouth a strange ring upon her fore-finger and sinks back unconscious.

RIALTO.

THE SECRET AGENT (Three Parts—Dec. 15).—The cast: Wilbur Clark (Robert T. Haines); Alicia Carlton (Cathleen Butler); Mrs. Vanderlind (Flavia Arcaro); James Tawney (Henry W. Pemberton); J. P. Hayden (Charles W. Travis); Harold French (Albert Macklin); Clark's assistant (Sidney Mason); Alicia's maid (Miss Davis); Mrs. Vanderlind's maid (Marie Vaughn); Jeweler's clerk (James Davis); Jeweler (S. Wilstie).

Mrs. Vanderlind, a wealthy American widow residing in Paris, bought some unusually fine diamonds for a necklace. News of this reached the Paris branch of the American secret service through the regular channels, the sale being reported by the jeweler. Meanwhile Wilbur Clark, a secret service agent, had met Alicia Carlton, Mrs. Vanderlind's niece, when he saved her from a panicky horse and had felt himself attracted to the beautiful girl.

James Tawney, a crook whose gentlemanly appearance serves to give him entree to the best circles, had made Mrs. Vanderlind's acquaintance through Harold French, a society man, and had designs on the diamonds. So when Mrs. Vanderlind announced to her jeweler, in the presence of Tawney, that she intended to send the diamonds to America by her niece, Alicia Carlton, it was natural that the westbound vessel should bear Alicia, Tawney and Wilbur Clark.

Tawney had seen Mrs. Vanderlind concealing the diamonds in a peculiar smelling-salts bottle, which Alicia often wore on a neck chain. Clark and his assistant, when entering Alicia's stateroom to search it in her absence, surprised Tawney there. But Tawney produced secret service credentials and warned Clark not to interfere in the case. Clark, however, sent a wireless message to Washington, D. C., asking if Tawney's secret service credentials were genuine. Meanwhile Clark hated himself for pursuing the girl he loved. But, believing her a lawbreaker, he saw no other course open to him. That night he resolved to open the question with her about its contents.

When Alicia professed ignorance of the bottle's contents, Clark felt irritated. For his reply he opened the bottle. It was empty. "Your diamonds! You've been robbed, and I know who did it!" cried Clark who suspected Tawney.

Alicia's peal of laughter interrupted him. "Why the stones I am carrying to America are imitations," she said, "from which a design for a necklace will be made. Then when auntie arrives the real stones can be slipped in their settings." When word arrived that Tawney's credentials were false, Clark and Alicia were so happy in their love for each other that they only smiled when he learned that the man who had brought them together had escaped by tug.

Do not fail to read Page 1893

BEAUTY.

PRETENSES (Dec. 7).—The cast: Steve (John Sheehan); Mike Guffy (John Steppling); Mary Guffy (Carol Holloway); Mrs. Guffy (Sylvia Ashton).

It is Saturday afternoon—a half holiday—in the big city. Steve, a bank policeman, is strolling in the park, where he meets a young lady whose name he discovers to be Mary Guffy. Steve tells Mary he is an officer in the bank. Mary tells Steve her father is a big engineer. The two become fast friends. Romance buds then bloom, and the two are about to be married.

Then the horrid truth leaks out. Steve is an officer in the bank—a bluecoat officer with a star—while Mary's father is none other than Mike Guffy, the 220-pound engineer, in charge of the steam roller. Romance begun under false pretenses is given an added impetus when the truth becomes known and the two are wedded and take up their abode under the Guffy roof.

All social restraint under which all parties had been laboring, owing to false pretenses, is cast aside, and it becomes a case of love in shirt sleeves in a cottage. The even tenor of the Guffy way is resumed and the son-in-law has no difficulty in making himself one of the family.

NOBODY'S HOME (Dec. 11).—The cast: Dick (Frank Borzage); Mabel (Neva Gerber); Dick's father (William Carroll); Dick's mother (Mollie Shafer); Mabel's mother (Lucille Ward); Mabel's father (Rae Berger); the agent (Dick Rosson).

Father objects to Mabel's love affair with Dick, but mother is in sympathy with the pair. Dick receives a letter from his father, telling him that when he is married and settled down father will start him in business. The letter also states that father will arrive for a visit next day. Dick proposes marriage to Mabel and insists on a wedding before his father arrives. The two elope and are married. In order to put up a prosperous appearance, Dick rents a house from a real estate agent. The lease is drawn up—for one day. Dick wires his father that he is married. The old man arrives in town intent on buying a home for his son and his bride. He makes an engagement with a real estate agent to look at a house that day.

In the meantime, Mabel's mother has brought Mabel's father around to her way of thinking, and the two conclude to show their love for their daughter by buying a house for the young folks. They make an appointment with the agent to look at a house that day. Then things come to a climax. Mabel's father and mother and Dick's parents set out to look at the house. It is the very structure in which Mabel and Dick are living on their one-day lease. For a time the fathers and mothers glare at each other. Mabel and Dick artfully negotiate peace, and both fathers conclude that Dick is so prosperous that neither must buy a home for the boy. It then becomes a question of "Nobody's Home." Dick's prosperity is feigned and the desire of the young folks to appear in financial ease has cheated them out of the gift of a home. All ends happily, however, when parental bank rolls are pooled and the ease and comfort of the young folks are assured.

CLIPPER.

CURLY (Three parts—Dec. 11).—The cast: Curly (Lottie Pickford); Arthur Brewster (William Russell); Isabel Morrisey (Charlotte Burton); Roland Morrisey (George Periolat); Tim McGraw (George Clancey); Mrs. McCarty (Eugenie Forde); Flo Murray (Lizette Thorne); Mrs. Brewster (Marie Van Tassal).

Arthur Brewster, a wealthy young man, is a worker in the slums. He has founded the Good Hope Mission when he comes upon Curly, a girl whose womanhood is budding in the mire of evil surroundings. He rescues the girl from the vileness of Mrs. McCarty, a drunken old woman with whom she lives. Curly becomes his devoted friend and repays the kindness he has shown her when she saves him from a murderous attack of a couple of thugs.

Brewster gives Curly work at the Mission and under his influence a new life is opened up for the girl. Roland and Isabel Morrisey have squandered their patrimony and have become social pirates, living by their wits. To recoup their fortune, which will enable them to continue the high social life which they have lived. Isabel sets her cap for Brewster and succeeds in becoming the young man's betrothed.

Meanwhile, Roland desperately in need of money, has decided to convert some securities which he long has held for the unknown heir of Captain Harley Peters. Isabel notes with jealousy Curly's adoration for Brewster and she and her brother concoct a plot. The evil plan works out and Curly is accused of the theft of some rings belonging to Miss Morrisey. Things indeed look black for the girl, until the watchful eye of old Tim McGraw comes to her aid. He discovers circumstances which prove Curly's innocence. Then Mrs. McGraw is taken fatally ill. On her deathbed she confesses that Curly is the rightful heiress to Capt. Peters' fortune. Peters had left the girl years ago in her care and had been lost at sea.

Brewster and Curly go to Morrisey's office. Roland and his sister are apprehended before they can flee with the Peters' securities. Brewster removes the solitaire from Isabel's hand and the diamond circlet is placed by him on the finger of Curly, the girl he has grown to love.

CASINO.

CURING CISSY (Dec. 12).—The cast: Cissy (Cissy Fitzgerald); Willie Waffles (Charles Craig); Oswald Boomer ("Budd" Ross); Cissy's father(Phin Nares).

Cissy was an athletic girl, athletic to such a degree that she annoyed her father by her sporty tendencies and caused Willie Waffles, who adored her, to pine away to a shadow while contemplating the hopelessness of his suit. But Dad resolved to cure her. Dad noticed Oswald Boomer, whom the decline of drama had left high and dry, as the latter was being ejected from a cafe. He asked Oswald to pose as the leader of the "Back to Nature" cult. A little of the axle grease of commerce sufficed to win Oswald over.

So Oswald, Cissy, Willie and Cissy's father donned primitive clothes and took up their abode in a tent. The first night they found the beds of pine boughs hard, and they were annoyed by various noises. Cissy's father went out to take a shot at some dogs barking nearby, but succeeded in killing a cow, as he learned when the farmer showed up to collect damages. The farmer became quite threatening, but the day was saved when Willie Waffles plucked up his courage and thrashed the farmer. Then it was found that Oswald had been caught in a noose trap which he had set for bear the night before. With her idol shattered and Willie elevated in her eyes by his brave conduct, Cissy fell upon the neck of her faithful sweetheart.

Pathe Exchange, Inc.

PATHE NEWS, NO. 93 (Nov. 20).

Susquehanna, N. Y.—The largest railroad engine in the world goes into service on the Erie Railroad, marking the 100th anniversary of the locomotive in America. Subtitles: 1—It has twenty-six driving wheels, draws a train of cars five miles long and converts 150 gallons of water into steam per minute. 2—The new engine and the type it has supplanted.

Philadelphia, Pa.—Monster chrysanthemums are grown by the thousands in the annual exhibit at Horticultural Hall.

Madrid, Spain.—King Alphonso XIII, one of the few European monarchs not at war, encourages preparedness among the coming generation. Subtitle: 1—King Alphonso (on left) talks with Boy Scout officials.

Walker Valley, Tenn.—Grandma Moore, who lives twenty miles from the nearest store, cards and spins her own wool into yarn and makes her own cloth.

New York City.—To trace thefts by the animals at the Bronx Zoo, the finger prints of the monkey tribe are being recorded. Subtitles: 1—Datu, the orang-outang, with a suitcase belonging to a visitor, trying to investigate the contents. 2—Datu does not appreciate civilized clothing.

San Diego, Cal.—The largest ocean-going raft ever seen on the Pacific Coast reaches port after a thousand-mile trip from the Columbian River. Subtitle: 1—One hundred and twenty tons of chains are used to bind the huge logs together.

El Monte, Cal.—A bumper crop of 150 tons of walnuts has just been gathered from the largest walnut grove in the world. Subtitle: 1—The immense quantity of nuts is washed by machinery and then spread out in the sun to dry.

North Yakima, Wash.—Undeterred by reports of States going "dry," one of the biggest hop crops in years is gathered and prepared for making into beer.

New York City.—The shortage of ships is causing serious congestion in the sidings and piers of the metropolis, great difficulty being experienced in handling America's booming exports.

Lawrence, Kansas.—Nebraska University rooters cheer their team to a 33-0 victory in the annual game against Kansas University. Subtitles: The Kansas team. 2—Nebraska University. 3—Captain James, of Kansas, meets Captain Rutherford of Nebraska.

Philadelphia, Pa.—The celebration of the double anniversary of the Cathedral and of Archbishop Prendergast takes place with elaborate ceremonies. Subtitle: 1—Cardinal Farley.

New York City.—Foot and vehicular traffic is impeded and in some cases completely upset, when a seventy-five-mile-an-hour gale rocks the city skyscrapers.

PATHE NEWS, NO. 94 (Nov. 24).

Missouri Valley.—Further scenes of the destruction after the tornado which swept the Central States. Subtitle: 1—The lost chord.

Jamaica, L. I.—Boy Scouts in great rally at Kings Park give demonstration of first aid methods.

Kansas City, Mo.—Christy Mathewson, the famous base ball pitcher, finds clay pigeon shooting keeps his eye in trim. Subtitle: 1—Otis Crandall and Harry Davis with "Chief" Bender and "Matty."

Chicago, Ill.—Dr. Harry J. Haiselden, who refused to operate to save the life of a mentally defective baby, records his decision in the case. Subtitle: 1—But his little patient has a chance to be President.

Bangor, Me.—Emulating Adam and Eve, Mr. and Mrs. W. F. Estes, start life anew in the Maine woods, depending on nature for food, clothing and weapons. Subtitle: 1—"Adam" lights the fire without matches and "Eve" cooks the venison without a pan.

Tuskegee, Ala.—The body of Booker T. Washington is carried to its last resting place by favorite pupils of the great negro leader. Subtitle: 1—Tuskegee Institute, which Dr. Washington founded.

Greenwich, Conn.—A mother's quarrel has arisen over the award at the Baby Show. Evelyn's mother thinks she should have won a prize, a piano. Subtitle: 1—But it was awarded to little Edith. Which do you think should have won?

Chicago, Ill.—Students enliven the football game between Chicago and Illinois by parading about the field in "land boats."

Wallasey, England.—The lads of the Lancashire Naval Training School, the future handymen of Britain's dreadnaughts, celebrate Trafalgar Day.

Swampscott, Mass.—Crew of two-masted schooner H. S. M. have narrow escape from drowning when vessel drives ashore during terrific Atlantic gale.

Atlanta, Ga.—Many picturesque floats are seen in the big parade held during the Georgia Harvest Festival Celebration.

Paris, France.—Barges on the River Seine are fitted out for Red Cross work, and wounded soldiers can now be sent home without suffering from the jolting of the trains.

Chicago, Ill.—A new giant crane, which lifts bodily a 200-ton locomotive, has been installed by the Belt Railroad to cope with Chicago's increasing freight traffic.

MARY'S LAMB (Gold Rooster—Five Parts—Nov. 19).—Leander Lamb, entomologist and matrimonial martyr, hunts the savage butterfly. He is flirtatiously inclined, but does not know "how." Leander's one solace is the "widow next door," her daily plunge in the old swimming hole interesting him unduly. This leads to a chase with Mary Miranda Lamb, his lawful wedded wife, in the role of chaser. In his effort to outdistance her, he lands in an institution for the mentally depressed, where the foes of depression wish to disfigure his none too beautiful skull.

He escapes, and falls into the clutches of the beautiful "widow next door," who, to aid her friend, Allen Townsend in marrying Phyllis Atwood, Leander's niece, wishes to compromise him. The widow, posing as "Charity giving away her clothes," starts Leander on a "butterfly" chase which is interrupted by the arrival of Mary. Leander arrayed in a night-gown, candlestick in hand, proceeds to give the most realistic "sleepy walker's escapade" that Mary ever witnessed.

A note from the widow, which Leander had forgotten on the dresser, proves the somnambulist's undoing. He evens up matters with Mary, when his old college chum, Blackwell, relates a most disgraceful story of Mary's maiden days. He sentences her to the "wrongdoers' rest"—the stocks, the fate he had often met for too ardent "butterfly" chasing. Mary in the stocks is more manageable, and matters are straightened for the best interests of all.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, "A Transaction in Summer Boarders" (Episode No. 8—Two Parts—Nov. 22).—The newly-rich and simpering Mr. Charles Algernon Swivel is fussful and flirty and a conspirator. He is a member of a clique of criminal financiers who have caused the ruin and death of the father of Violet and Fanny Warden, who, in turn, are being aided by J. Rufus Wallingford and Blackie Daw in their endeavor to regain a part of the stolen fortune.

Again Wallingford invests five thousand dollars—value received, the "Pine Lake Hotel." Aged, dilapidated, God-forsaken Pine Lake with its oily swamp and an over-abundance of the infernal pest, mosquitoes. This was the lucious lemon into which Wallingford wanted Algernon

Kindly turn to page 1893

to bite. Bite he did—Forty thousand dollars' worth.

How the Prancing Pink Pretties, a stranded theatrical troupe, with Miss Tottie Vorhies, later Mrs. Charles Algernon Swivel, as star, gave the "Pine Lake" an air of something it wasn't, and how "Onion" Jones developed smallpox, cholera and leprosy at the one time in order that Pine Lake might be rid of its undesirable guests, is a very laughable bit of comedy.

A GENTLEMAN'S AGREEMENT Three-Part —Balboa—Nov. 22).—The cast: Ruth Nolan (Edith Reeves); Mrs. Nolan (Ruth Lackaye); Richard Folsom (Wiliam Lampe); Clara Conrad (Joyce Moore); Sidney Bowen (Thos. Allen Rector).

Ruth Nolan, employed in a broker's office, is the sole support of her aged mother. Resenting her employer's advances she is discharged. In an exhausted condition, brought on by bodily privation, she is found by Richard Folsom, director of the Star Moving Picture Company. Folsom, impressed by her beauty, offers her a position.

Sidney Bowen, Folsom's leading man, has saved his life, and Folsom in his gratitude offers Bowen anything he may possess at any time Bowen may want it. They make a gentleman's agreement to this effect and put it in writing. Little does either of them realize, when this gentleman's agreement is made, how it is to influence the greatest passion of their lives, when it shall stand a menacing spectre between Ruth Nolan and Folsom.

GREAT WHILE IT LASTED (Phunphilms—Nov. 22).—Byron Beanskin and Hugo Snubb, on the brink of despair, are threatened to put one foot over when they receive a laundry and rent bill for $20.02. Hugo Snubb having broken his last nickel for lolly-pops, they ache for eats. When lo!—glad tidings—Byron is rich; someone has died that he might live.

With a new shroud, plenty of money, and a "vally" in the person of Hugo Snubb, and with cards printed to announce his importance, thusly: "Byron Beanskin. Worth $20,000,000.36," he sallies forth to flock with the queens and becomes a social lion. At a garden party, a would-be pretender to Beanskin's social position, slits his trousers, forcing him to hie to a near-by body of water, where he must stand until a barrel is procured that he might proceed to home—and bad news. He isn't an heir, and as he finds out from the treatment accorded him by his landlady, none of the glory of riches attaches to him.

NEAL OF THE NAVY (Panama—Two Parts —Nov. 25—"White Gods).—Through the treachery of Hernandez, the adventurer who is trying to steal her inheritance, Lost Isle, Annette Ilington and her party have been shipwrecked close to a cannibal island to which they row in safety. Neal returns to the vessel, the superstructure and wireless room being only partly submerged, and sends out a call for help. In the meantime, Hernandez and his brute man servant, have landed on another part of the island, and securing the aid of the cannibals, who see in the Brute a god risen from the sea, and respecting Hernandez for his influence over him, capture Annette and Mrs. Hardin, killing the surviving members of the crew.

How Neal again proves a deciding factor at a moment when things look blackest for Annette, Mrs. Hardin and the brute-man can best be told in the picture.

THE SULTAN'S PARADISE (Picturesque Turkey—Globe—Nov. 22).—If there be one city in the world whose site combines in absolute perfection, beauty, and utility, it is beyond a doubt Constantinople, well named the Sultan's Paradise. Just as the Bosphorus divides two continents, so does the Golden Horn separate Constantinople into two great sections, the Turkish (Stamboul) and the European (Galata and Pera). The general view of this capital of the Sultan is one of the most remarkable and beautiful that this world can offer. One looks upon a marvelous perspective of picturesque houses, marble mosques and palaces, besides numerous graceful minarets which cut their outlines into the clear sky, like columns of polished ivory.

AN INTIMATE STUDY OF BIRDS, NO. 11 (Pathe—On Same Reel as Foregoing).—These studies of our feathered friends are always welcome. The intimate peeps into the everyday life of these wonderful creatures is productive of much that is surprising and beautiful, leaving as vivid a picture in the mind as could be gotten through personal observation. The studies are complete, showing all the phases of bird life. How the nest is made, the eggs and their undescribable and peculiar markings, the young breaking through the shell, their course in flying, how they are taught to seek their food; all these remarkable pictures taken at close range.

A SQUABBLE FOR A SQUAB (Starlight—Nov. 27).—Heinie and Louie squabble for a squab—for someone else. The squab for whom they squabbled, squabbled with her dad—over a man, and father, an irritable old chap, rushes her off to one of those institutions for further instruction in the use of a chafing dish—in the dormitory at midnight.

The outraged suitor supplies them with an automobile in which to effect the rescue of his fiancee. Arriving at the school they force a window in the mistress' room and bundling her into a sheet hang her over the window-ledge. Entering the dormitory via another window, they accidentally awaken the girls in the squabble, the girls under the leadership of the master and mistress (the Mistress having fallen from her lofty perch) vanquish the invaders with an abundance of water.

THE NEW ADVENTURES OF J. RUFUS WILLINGFORD ("Detective Blackie"—Episode No. 9—Two Parts—Dec. 6).—The confidence men assume the roles of detectives and try their hand at relieving the town of Spanglerville, which was mixed up in the death and ruination of the father of the Warden girls, from some of the contents of the exchequer. This little town harbors one Henry Closby, a man of mystery, who has patented a clay image called the "Lost Dog," the royalties on which net him a handsome sum every year.

On arriving at the only hostlery in town, they register as "Mr. Scotland Yard" and "Mr. S. Holmes." They tell the inn-keeper that they are on the trail of a mysterious man, and learn of Closby. The latter aids them in their efforts to hoodwink the town. With the judicious use of the "sneakograph" and "sleuthophone," they give the rubes an exhibition of the latest devices for the detection of crime. So interested are the townspeople in the exhibition that they buy another "invention" of this Closby for the sum of $60,000, just enough to cover the sum stolen from old man Warden.

THE GOLD COBRA (Victory—Three Parts—Dec. 1).—Colonel Douglas, returning to England after long and meritorious military service in India, purchases the estate of one Frank Mallon. A short time later, his daughter Kathleen becomes engaged to Sir Robert Hamilton, and at a party given in honor of the event, her father presents her with a gold cobra which he secured from a sect in India. That night Mallon steals the image.

Hamilton hears from his agents in South Africa that his interests there have been damaged by a great storm, and he prepares to leave for the colony, being unable to raise sufficient mnoey in Europe to repair the damage. But Kathleen, rather than have him go, "kidnaps" herself, and writes to her father, demanding the gold cobra as a ransom. Unable to find the cobra, Sir Robert, in Hindoo garb, goes to London in search of it and secures it from Mallon, giving a false check in return. Later on, Mallon returns to the Douglas house and is surprised by the police. How he escapes in a balloon and later is thrown out in a fight with the pilot makes a stirring climax.

RAGTIME SNAP SHOTS (Phunphilms—Nov. 29).—Lucas and Larkin, his running mate, after looking for a job for some time, finally land one in a photographer's shop and immediately start to take possession of the place. They rule supreme in their own inimitable way until a be-spectacled college graduate arrives to have his diploma, and incidentally himself, photographed. He looks rather harmless with his bone-rimmed goggles, but when Lucas and Larkin attempt to take his feet off the table where he has placed them for safekeeping, he shows them a few new ones in the manly art of self-defense. Then Harry Hardguy makes his appearance. He looks more dangerous than the college boy, and makes outlaw the rule that looks are deceiving. He literally cleans out the place, and the last we see of Lucas and Larkin is when they are both making a bee-line for the street and safety.

NEAL OF THE NAVY, NO. 14 (Panama Films—"The Great Goal"—Two Parts—Last Episode—Dec. 2).—This installment tells the story of how Hernandez and Inez, having escaped from the cannibal island, reach their goal—Lost Island. They find that a crew of pirates has lived on the island for several years and have worked the rich cinnabar mines, waiting for a time when they would be rescued. The battleship with the Ilington party on board steams slowly toward Lost Island and on the way down the Brute recovers his senses, and proves to be Annette's father.

The pirates have amassed a vast amount of quicksilver and this they offer to Hernandez in exchange for Inez. He is about to agree to this when he sights Annette, her party having landed, walking about the island, determines to offer her instead. He captures her and is about to hand her over to the pirate chief, when her appearance causes the rest of the band to mutiny. The Ilington party hears the noise of her strife and rushes to the rescue. Ilington pursues Hernandez to the edge of a cliff, where the latter plunges over—to his death.

Thus with the greatest enemy removed, the Ilingtons and Hardins enjoy the fortune derived from the mines, and Inez, wishing to make reparation for her part of the conspiracy, enters a convent. This wonderful serial closes with Annette and Neal having come to a perfect understanding as to how they intend to spend the remaining years of their lives.

THE HOUSE OF FEAR (Gold Rooster—Five Parts—Dec. 3).—Ashton-Kirk is a young man of high social position and great wealth; he is a deep student and learned in the lore of ancient tablets and forgotten books. His keen mind delights in those mysteries which have proven too shadowy for the police. He finds a joy in the hunt; there is a thrill in matching his intelligence against the craft of the criminal.

His interest in the mystery of the house of fear—Cramp's house—was awakened by Pendleton, who, as a guest of Cramp, communicated to Kirk, his friend, the strange sense of mystery and fear surrounding Cramp's house. In Cramp's household lives Grace, his sister; Miss Hohenlo, his aunt; and Kretz, his servant. Kirk learns through his agent in Mexico that Cramp's father was an expert engraver in Mexico years before, and his astute mind connects this fact with the number of Mexicans in the vicinity. He also learns that, in a time of financial stress, Cramp's father forged some currency plates for one Alva, an unscrupulous Mexican, but at the last moment failed to deliver them. At the time of Kirk's visit, the plates rested securely under a great stone in the cellar of Cramp's house, and the presence of the prowling, murderous Mexicans, headed by Alva, was explained by this. The perplexing question, however, was how these intriguers managed to gain nightly entrance to the cellar in their search for the plates. It takes Ashton-Kirk to resolve the queer markings on the string of a package sent to Miss Hohenlo into the message "tonight." That night, Kirk and his aides wait in the cellar as the unsuspecting Miss Hohenlo lets in her confederates. There is a big scene in which Alva and his men are overpowered, and it is learned that Miss Hohenlo is Alva's wife. Thus does Ashton-Kirk solve the mystery of The House of Fear.

HOT HEADS AND COLD FEET (Starlight—Dec. 4).—Heinie and Louie, suffering the pangs of hunger, take to chicken-stealing to relieve said pangs. Getting a couple of fat birds, they go to the edge of a neighboring lake to pluck them, but a mysterious hand rising out of the water disconcerts them. They flee, but the hand greets them wherever they go and finally, getting all their courage together, they grab the card held in the hand. This directs them to go to a certain address, death being the penalty should they fail. They go and there find a queen of a band of rogues, who directs them to kill a rival. They leave on this errand, but when they arrive at the home of their quarry, they find her to be a much more formidable person than they had imagined her to be. She pulls a gun on them and they take to their heels. When they return to the queen, she orders them to get the third degree of those who fail to carry out her royal command, and they are pitched without ceremony into the tank reserved for such emergencies.

Triangle Film Corporation

THE LILY AND THE ROSE (Fine Arts—Dec. 12).—The cast: Lillian Gish, Loyola O'Connor, Cora Drew, Wilfred Lucas, Mary Alden, Elmer Clifton, Rozsika Dolly, William Hinckley.

Mary Randolph lives with her two aunts in an old Colonial house in the suburbs of a Southern city. There is a young author next door who is in love with her, but who has never got up his courage sufficiently to tell her about it. Mary meets Jack Van Norman, a wealthy bachelor and former football hero. She marries him. For some time they live happy together. Then he becomes infatuated with a stage dancer. His wife will hardly believe the truth when it is told her. She takes dancing lessons and at a party gives an exhibition, but Jack is unmoved. She reproaches him when he wants to leave early by himself. He gives her a short answer.

Jack takes the dancer to the seashore and they have a happy life for a while. Then Jack is called away and the fickle dancer turns to another admirer to pass the time. Jack is furious and leaves her. She promises to do better, but again he finds her with another man. He determines to leave her for good, but becomes so despondent over the thought that he shoots himself. The dancer finds him dead and carefully goes away leaving no trace. Mary hears of the tragedy and is sustained in her grief by the sympathy of her friend next door. She finally forgives her dead husband. The author gains recognition after a long struggle. He dedicates his great book to her and gets permission to dedicate all his future works to her.

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THE GREAT VACUUM ROBBERY (Dec. 12—Keystone).—The cast: Charles Murray, Slim Summerville, dime novel detectives; Ed Kennedy, Louise Fazenda, crooks; Harry Booker, landlord; Dixie Chene, his daughter; Whalen Trask, cashier in bank.

Louise Fazenda and Ed Kennedy rob a bank by means of a vacuum cleaner. They operate through the rooms of Charles Murray and Slim Summerville, a pair of dime novel detectives living over the bank. The robbers chloroform the would-be detectives and gain entrance to the cashier's room by means of a ventilator shaft. By means of the hose quantities of paper money are shot up to the detectives' rooms and gathered together in a grip. The cashier has been fooled by Kennedy, who posed as a plumber to get entrance to the money room and then hit the official on the head. A bank policeman gives the alarm, but the robbers escape.

Police are summoned and in their researches find the robbery was pulled off through the ventilator and by means of the dime novel men's rooms. The amateurs, however, are gone in disguise to the hotel rooms where the robbers have fled. Murray is disguised as a woman and Summerville contents himself with false whiskers. Murray enters into Kennedy's rooms and gets the robber's loot by an exchange of grips. Kennedy finds a grip containing woman's apparel and fights with Louise. Then he finds Kennedy carrying his grip and takes it away by force. Summerville calls the police. They chase the robbers over the roof. It gives away under their feet and they fall through three stories. Cashier Trask is in his glory and knocks 'em cold with an axe and exits with his coin.

ALOHA OE (Kay-Bee—Dec. 12).—Cast: Willard Mack, Enid Markey, Margaret Thompson, Frank Borzage, J. Frank Burke and J. Barney Sperry.

David Harmon, a brilliant but dissipated lawyer, wins a verdict for a client in a big criminal case. He disappears and his fiancee, Doris Keith, gets two of his old friends to find the missing man. He is discovered in an insensible condition in a cheap waterfront lodging house. For his own good his friends ship him on a voyage across the Pacific Ocean. The ship is driven ashore. Harmon is rescued and becomes a derelict. He fights with the natives and is driven away. He rescues the daughter of a chieftain, who had been tied to a post and left to be destroyed by hot lava flowing from a nearby crater. The natives thought by the sacrifice of the maiden that they would prevent their own destruction by the eruption of the mountain. He takes the girl as his bride and lives idyllically with her until he is seized with dissatisfaction and the wanderlust.

He steals away and regains the city where he had been a shining legal light. Disgusted at seeing the girl he had been betrothed to married to his best friend, he goes on a spree with his companions on the ship. Suddenly he remembers his clean happy life with Alohoa Oe. He goes back to the islands. Again he finds the girl tied to the post. This time she is expecting his coming. The villagers see him rescue the girl, who has a little child, his own son, in her arms. They hail him as a god and there is great rejoicing as he is reunited with his bride.

Miscellaneous Feature Film

WORLD FILM CORP.

BODY AND SOUL (Frohman—Nov. —).—Florence Rockwell, Kenneth Hunter, Robert Whitworth, Jack Sherrill, Mrs. Cecil Raleigh, Frazier Coulter, George Irving.

Claire Martin, niece of the wealthy Mrs. Taylor, suffers from loss of memory. Under the effect of this, Claire acts as an entirely different person. She wanders through the woods seeking shelter and food, and finally reaches a cabin temporarily occupied by a New York sportsman, who is fishing and hunting in the woods. For a week, Claire accepts the shelter from this sportsman whose love grows with each day's stay. Finally a strange rider passing the cabin asks for a drink, and Claire in her innocence shows her admiration for the new man, making him finally accept the temptation of her eyes to kiss her. At this moment Houghton, the sportsman, returns and bursts into the cabin. He drives out the stranger and then takes a knife and marks the woman so that she will always remember that her love must be for him alone.

Houghton returns to New York. While walking down Fifth avenue he sees in a photographer's show case a picture which closely resembles the girl he thinks he lived with in the woods. He finds out who she is and decides to visit Great Neck and see if it is the same girl. Returning to his boat, Houghton looks at some pictures which he had taken of the girl and decides it must be she. He returns to the grounds of Mrs. Taylor's home and meeting Claire declares she is the woman who was with him at the cabin. Pushing back the dress from her shoulders, he points to the scar. She begs him to tell her what he knows about the scar, and he thinking she is bluffing, tells her to come to the houseboat and he will tell her.

There Houghton proves that she must have been with him at the cabin and when he demands that she love him now as she did then and attempts to take her, she picks up a knife from the table and kills him. Kent, who has been over to the Yacht Club to a committee meeting, sees this when returning to his launch. He rushes to the boat and carries the fainting body of Claire home, gets her to her room and calls the doctor to see if he can help her. The doctor declares that the girl is guiltless of the crime, having gone back to her old personality, and they decide to make the case appear as one of suicide.

When Kent is returning to the boat the following morning he finds there some pictures of her and her scarf, but when he himself is charged with the murder by the man who heard the quarrel, he is made to believe that Claire is innocent by Kent and the doctor, who point out to him the terrible weakness of circumstantial evidence. After Charlie goes, the doctor tells Kent that Claire needs care and attention and must be protected, and Kent in his great love takes her to his heart.

THE SINS OF SOCIETY (Brady—Nov. 29).—The cast: Captain Dorian March (Robert Warwick); Noel Ferrers (Alec B. Francis); Robert Morris (Ralph Delmore); Henry Hogg (Royal Byron); Parker, detective (George Ingleton); Jim Baines (Robert B. Mantell, Jr.); Colonel Gretton (Harry Weir); Marion Beaumont (Dorothy Fairchild); Gwendolin Beaumont (Frances Nelson); Madame D'Orville (Lila Hayward Chester); Mary (Mildred Havens).

Marion Beaumont and her younger sister, Gwendolin, are orphans, inheriting from their father a mortgaged estate, gambling instincts and a social position to uphold. Through gambling and card debts they become deeply involved. Marion gets into the hands of Noel Ferrers, who, under the pretense of helping her, is gradually drawing her into a web of serious trouble, so that he can compel her younger sister, Gwen, to become his wife. Ferrers persuades Marion, in a fit of desperation, to show a magnificent tiara of precious stones lent to her by Madame D'Orville, to Morris, a society pawnbroker.

The clever strategy suggested by Ferrers to raise money on the tiara, is to change the box containing the jewel for one which only holds a paper weight. With the money obtained on this, Ferrers tells her her fortune is certain by backing his horse for a race the next day. The horse loses, as Ferrers intends, and Marion is distracted. One night Morris sees Madame D'Orville wearing the tiara which is supposed to be locked in his safe. As the tiara is far too uncommon to be duplicated, Morris sends for Marion and insists upon having the box, supposed to contain the tiara, opened before his attorney the next day. To prevent Morris finding out her deception, Marion drugs and robs him of the fraudulent box. Captain Dorian March, an officer of the United States Army and sweetheart of Gwen's, comes to her rescue. While the police are pursuing Marion, Dorian, although he has no knowledge of what it contains, takes the box and the suspicion with him. After eluding the police by jumping into the river, Dorian enlists as a private soldier in a Canadian regiment. The troopship on which he leaves for the front is torpedoed and sinks with all on board.

Gwen is being forced into a marriage with Ferrers, who threatens to expose her sister. She believes Dorian is drowned. The situation is saved by Dorian, who is rescued by a tramp steamer and returns in the nick of time. Also Madame D'Orville learns the true state of affairs, she returns her tiara to the pawnbroker as if from a repentant crook. She is aided in this by a faithful friend of Dorian's and sweetheart of her own, called Hogg, who, in Marion's name, redeems the tiara from Morris. Ferrers' attempt to force Gwen into immediate marriage, to save Marion from the police, is frustrated by Dorian's arrival and the coming of the detective, who tells of the restoration of the tiara to Morris. Dorian is cleared. Marion's honor is saved and Gwen and Dorian are united.

THE GRAY MASK (Shubert—Dec. 13).—The cast: Jim Garth (Edwin Arden); Nora (Barbara Tennant).

The Hennion gang of crooks having killed Joe Kridel, a police inspector, and, fearing discovery, accept the aid of Simmons, who wears a gray mask that covers wounds caused by an explosion. Jim Garth, another inspector, is placed on the trail of the gang of which he becomes a member. Nora, the daughter of Garth's inspector, is beloved by Garth. She appears to be one of the gang. Although Jim loves her deeply, she is cold to him. She has sworn to avenge the murder of Kridel, and believes the murderer to be one of the gang.

The Hennions attempt to steal a valuable explosive and penetrate to a steel room in which the chemical is placed. Nora learns the name of Kridel's murderer. When the gang has gathered in the steel room, Garth reveals himself and calls in the aid of the police.

The gang is arrested; the murderer secured, and out of gratitude, Nora accepts Jim Garth as her lover.

NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 29—"A Deal With Destiny"—Two Parts—Nov. 15).—Blair and Vivian are happy because Arthur Stanley is dead in the person of "John Powell," and Blair and Vivian prosper in their wickedness. They have achieved all. Blair has the Stanley earldom in England and Vivian has, or is to have, the diamond from the sky. Clad in the robes of peer and peeress, they are to attend the Coronation of a King.

But happier than these, are Esther and Arthur. Living with the gypsies, happy in each other's love, for love the world and wealth and ambition is forgotten! And yet fate beckons to them. Blair is struck down and despoiled of the diamond and stayed and defeated in the hour of his wicked triumph. Who got the diamond? What will happen next? How will it all come out? are the questions a thrilled and enthralled audience will ask in every theater where this chapter of the Diamond from the Sky is shown.

THE DIAMOND FROM THE SKY, Chapter 30, "The American Earl" (Two Parts—Nov. 22).—In this, the last chapter, the diamond "fans" will learn who was the real heir after all, and why; and what great influence on the fortunes of the lovers, the eccentric lawyer Smythe and his strange fondness for his deer head trophy, had on the romantic destinies of the hero and heroine. They will see how and why Quabba became King of the Gypsies—and how and why, after all the harm it did and woe it brought—that the diamond from the sky, in the rightful possession of a rightful Stanley, was indeed a true "charm against harm." Everybody will be anxious to see who rightfully gained the Stanley Earldom and who is to rightfully hold the diamond from the sky. All these things and many more are interestingly and convincingly shown in the last chapter of the Diamond from the sky. All ends happily for Esther and Arthur, who rose from his dead self to higher things, worthy at least of the devotion of Esther's constant heart. All ends happily—and yet somewhere in the world Blair and Vivian, desiring the diamond from the sky, lurk, waiting to strike—

Who will make the suggestion for a sequel, the suggestion in 1,000 words or less, that will gain the prize of $10,000.

EQUITABLE MOTION PICTURES CORP.

(Releasing Through World Film.)

NOT GUILTY (Triumph—Five Parts—Nov. 29).—The cast: Cyril Scott, Catherine Proctor, Ada Boshell, Mark Ellison and Chas. Hutchison.

Ed Andrews, a young shipping clerk, is in love with Dora Birch, and has as rival Tom Matthews, but wins the girl, much to his mother's satisfaction. A raise in salary hastens their marriage and two years later their baby arrives. Andrews, celebrating the event, goes to the corner bar with George Gardner, his chum, and, after several drinks, Gardner gets into a fight with Jim Matthews, Tom's brother, knocking him down with a blow, Matthew's head striking the pavement, causing his death. George runs away, and Ed bends over Matthews, trying to raise him. The crowd threatens him and he starts to run, but is soon caught. In the morning he is fined for disorderly conduct, and is near freedom when word comes that Matthews is dead, and he is held for murder.

Tom is a ward detective, and four months after the arrest, swears that Jim was killed while resisting highway robbery. Ed is sentenced to death, and the shock kills his wife, his mother taking the child and rearing her. She pleads with the Governor, and in view of the evidence he commutes Ed's sentence to imprisonment for life. His mother tells him of his wife's death, and, with his nerve crushed, he begins his prison life.

Nineteen years later his daughter falls in love with Paul Matthews, son of the man who had sworn away his life. Ed's mother continues her efforts in his behalf, and Gardner, dying in a distant city, tells the truth about the assault. Ed is pardoned and meets his daughter for the

Kindly turn to page 1893

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first time in the warden's office. Ed and his daughter are having luncheon on the beach when he sees a man fall from a boat, swims out to save him and brings him to shore, but the man is dead and Ed recognized the body as that of Tom Matthews, the brother of the man his friend had killed, and on whose evidence he had spent twenty years in prison. Then he feels that while nothing can give him back his lost youth, his wasted life and the wife he loved, justice has overtaken the man who was responsible for his troubles.

METRO PICTURES CORPORATION.

A YELLOW STREAK (Columbia—Five parts—Dec. 6).—The cast: Lionel Barrymore, Irene Howley, Dorothy Gwynne, J. H. Goldsworthy, Niles Welch, R. A. Bresee, William Cowper, William Davidson, Martin J. Faust, John J. Donough.

"Barry" Dale, the atom, a Wall Street broker, is financially ruined by his perfidious and faithless wife, and her companion, Richard Marvin, another broker, who has posed as Dale's best friend. Disheartened and depressed, Dale goes to his apartment expecting comfort and solace from his wife. Instead he finds her there in the embraces of Marvin. They laugh at him, and Marvin, the stronger of the two men, literally throws Dale out of his own home. He gives him a pistol and tells him the whole affair can best be settled, to every one's satisfaction, if Dale will kill himself.

Dale walks aimlessly through the streets with this end in view. Long after midnight he finds himself on the Brooklyn Bridge, where he observes a girl about to leap into the river. A shout from Dale causes her to turn back and flee. They are mere silhouettes in the dim light, and do not see each other's faces. The girl, another atom in the swirl of human life, is Mary Austin, a child of the tenements, who had planned suicide to escape marrying "Jack" Rader, a gambler, to satisfy a debt her father owed to Rader. After the incident on the bridge "Barry" indifferently wanders to a railroad station and buys a ticket west, as far as his money will carry him. In the far west "Barry" brings up in a little mining town. There he falls in with an outlaw, who is being sought by a sheriff's posse. A few days later, in a lonely mountain trail, the posse closes in on the outlaw. He directs "Barry" to safety, but is killed by the sheriff. A sky-pilot, who had joined them a few hours before, is likewise killed by the posse's bullets. "Barry" buries them both, and decides to impersonate first one and then the other.

Tom Austin, Mary's brother, is addicted to drink, and Mary succeeds in inducing his employers in New York to send him west. Subsequently, arrangements are made for Mary and her father to join Tom in the west. Disguised as the outlaw, "Barry" holds up the coach that Mary and her father are riding in. Struck by the girl's beauty, and her plea not to rob them, "Barry" grants the request for a kiss. Afterward, as the sky-pilot, "Barry" and Mary become well acquainted in the mining town, where she and her father have taken over a small hotel. "Jack" Rader, the gambler, turns up and compromises Tom Austin in a hold-up. He offers to clear him if Mary will consent to marry him. Mary tells the sky-pilot of her predicament. "Barry," disguised as the outlaw, saves Tom and shoots the gambler in a pistol battle. When the sheriff's posse arrives he is disguised as the minister.

With renewed strength and ample funds, "Barry" returns to New York and seeks out Marvin and his wife. He throws Marvin into the street and returns the revolver to him, with the same advice he received a year before. Back west Mary waits for the sky-pilot's return, standing every night on a little bridge that spans a mountain stream. She is about to despair of his return, when she hears his voice. She turns and sees the same silhouette she saw on the Brooklyn Bridge, and for the first time both know they met that night.

THE HOUSE OF TEARS (5 parts—Dec. 13).—The cast: Mrs. Alice Collingwood and Gail Collingwood, her daughter (Emily Stevens); Robert W. Collingwood (Henry Bergman); Henry Thoms (co-respondent, alias Edward North (Walter Hitchcock); Anna Gail's nurse (Madge Tyrone); John, a butler in the Collingwood home (George Brennan).

In The House of Tears, there lived Robert Collingwood, his wife, Alice Collingwood, and their baby girl, Gail. In the courts Robert has been granted a decree of divorce and the custody of little Gail, upon evidence that Mrs. Collingwood has been found in a compromising situation with Henry Thorne, and her subsequent admissions. Once free, Mrs. Collingwood openly accepts the attention of Thorne, and they soon marry and go west to live. Thorne takes up the life of a prospector in a mining community, and his consistent failure proves a source of discouragement to him and unhappiness to the woman. Collingwood, his mind upset by domestic troubles, loses his fortune in Wall street manipulation, and becomes a raving maniac. He drives his employees out of the office, and then goes to his home intending to kill his little daughter. In a chase up a staircase, he falls and is killed. An annuity he had settled on the baby when she was born, and which has been saved from the financial wreck, is the means of her education.

Fifteen years later Thorne, who has been plodding along in the west, meeting with little success, wins $15,000 at faro in a desperate plunge one night. He has become tired of the woman he won by intrigue and his sudden prosperity turns his head. He arranges to go back to Wall street to flirt with fortune, and he tells his wife he will not take her along, but will leave enough money for her to live on. She is horrified at the prospects of his desertion, and at the point of a revolver, demands his money. In a struggle which ensues, she is seriously wounded. Thorne leaves, believing his wife dead by the shot from her own hand.

Back in Wall street, Thorne electrifies other operators by his phenomenal rise to affluence, and he becomes the elegant man of wealth he aspired to be. Gail Collingwood, who has now grown to womanhood, is known under the name of Alice Gail, and employed as a reporter on the Evening News. She is sent to interview Thorne, who is now known as "Edward North." They become very friendly and their acquaintance soon ripens into love. In due time their betrothal is announced. Out in the mining town Thorne's wife has recovered, and she resolves to come back to the scenes of her youth. She is seeking Thorne in the great city, when Gail, who is riding in an automobile loaned her by her fiancee, runs down her mother, a poor, ill-clad, wandering woman. The mother is slightly injured, and she recognizes her daughter. They plan to make "North" face his past. Gail sends word for "North" to come to her home, as she is in trouble. When he arrives he is brought face to face with his wife, whom he believed to be dead. "North" becomes frenzied from fear, as he thinks the sad faced woman is an apparition, and he flees from the house. The apparition continues to haunt him, and in a half-crazed mood he drives his automobile blindly through the streets, ending by running off a bridge when he is hurled to death.

Mother and daughter, re-united, then seek a happier existence.

ASSOCIATED FILM SALES CORP.

THE PARSON SLIPS A COG (Atla—Rel. Wk. of Nov. 22).—Rev. I. O. You and two of the female congregation of his church have been attending a convention in a certain town, at the conclusion of which they start for home on the boat. On the same boat is a female vaudeville company which is accompanied by a few college boys bent on a good time. The parson becomes interested in the youngsters, much to the astonishment and indignation of the two Deaconesses. The parson sneaks away from the women and goes to the upper deck of the boat, where the youngsters are dancing and having the time of their lives.

Upon his approach the girls get him mixed in the festivities, and he, being missed by the women of his party, is immediately sought by them, but is hidden by the girls until the women get out of the way. The boat stops at Ocean Grove for two hours and everybody goes ashore for recreation. The parson gets into the merry company again, but is soon missed and the women find him on a bench in the grove with one of the girls and sneak him on board the boat. After he has been knocked over by swings, merry-go-rounds, etc., the parson is about all in when the boat reaches its destination. The college boys bid goodby to the girls, as they are going back on the boat's return trip. The parson is seen at home, swearing "Never Again."

PICTURE PLAYHOUSE FILM CO., INC.

THE GRANDEE'S RING (Five parts).—The cast: Earl Beebe, Helene Wallace, A. Sears Pruden, H. Tudor Morsell, Kenneth MacDougall.

David Saunders and his daughter Shirley in company with Prof. Sinclair of Watson College are staying at the Saunders' ranch on the Mexican border. Shirley, despite a warning to keep away from the Rio Grande, insists on riding in that direction and is captured by some marauding Mexican bandits. She is rescued in thrilling manner by Carlos DeLaBarra, scion of an old Castilian family and a strange attachment springs up between them.

Later Shirley and her father return to the East and through the kindness of Saunders, Carlos is entered in Watson College, where he and his room mate, Jack Foster, proceed to make reputations on the baseball field. Four years have passed and both Jack and Carlos are deeply in love with Shirley, who in turn is in love with them.

Finally after a series of exciting incidents in which a championship baseball game plays an important part, Shirley is brought to the realization of true love and is won by Carlos through the medium of a dream in which she finds the true character of both boys.

V-L-S-E., INC.

THE ALSTER CASE (Essanay)—5 Parts—Dec. 6).—The cast: Bryant Washburn, John H. Cossar, Ruth Stonehouse, Anne Leigh, Louise Crolius, Betty Scott, Arthur W. Bates, Roderick LaRoque.

Miss Cornelia Alster, a wealthy spinster, secretly makes George Swan, a poor lawyer's clerk, executor of her estate. That night, she goes to a theatre and returns home unexpectedly, discovers her two wards, Beatrice and Linda, in, what she thinks, is an affair with two men.

As a matter of fact, Linda is fighting Keith, the butler, who is using some knowledge of her to force her to give him money. Beatrice is entertaining her sweetheart, Allen Longstreet, a young inventor.

Miss Alster waits in her room, determined to see who the men are. The next day she is found murdered. Trask, a noted detective, is put on the trail. He runs down five clues, the last leading to the criminal. It is a baffling story and an unexpected denouement. The criminal is in the cast. Which one do you think committed the crime?

CIRCLE FILM CORPORATION.

THOU SHALT NOT KILL (Five-parts, Dec. 13.—The cast: Rose Coghlan, Chas. Coghlan and others.

Judge Meredith, of Lexington, Kentucky, has two sons, Harry and Douglas, Harry, the younger, being a Civil Engineer, and Douglas, the elder, an Attorney-at-law.

At the opening of the story, Judge Meredith returns home in the evening, after having sentenced to death James Wilmot, who has been found guilty. Shortly afterwards, Harry, the younger son, goes to the mountains of Kentucky on his first job, to survey a branch railroad. He falls in love with a mountain girl and is secretly married to her. He continues his habit of drinking, which causes much friction with Zeke, the father of the girl. A tramp visits the mountains and is arrested for trespassing upon the neighborhood. Out of revenge, he sets fire to the neighbor's place. Meantime, the little mountain girl wife has written to Judge Meredith that his son is drinking and not attending to his work, which causes the Judge to send his son, Douglas, to the mountain to correct the younger brother.

Harry has an altercation with his wife's father in the presence of the Sheriff and Deputy, and threatens to "get even," with his father-in-law. At this time, the Sheriff appoints Zeke, and his son Jack, deputies to assist him in tracking and arresting the tramp for his crime. A little later, Harry Meredith returns to the cabin in hopes of seeing his young wife and sets his shot gun, which was presented him by his brother. Harry hears his father-in-law approaching and conceals himself. Zeke coming upon the tramp attempts to arrest him and is fatally shot. The tramp escapes through the under-brush. Harry goes to the assistance of his father-in-law who dies in his arms. In this position, his own shot-gun still hot from the discharge of its load, Harry is found by the Sheriff, and is taken into custody on the charge of murder. The young wife also witnesses the incriminating scene, and suffers the agonies of torment between her love for her reckless young husband and her duty as a Kentucky mountain girl to avenge her father's death.

Meantime, Harry's mother, while attending a social function, has a premonition that her boy is in danger, and goes to the mountains to see him. She learns that he is accused of murder and telegraphs her husband, the Judge, to come at once. That same night the Judge has read in the newspaper that the man, James Wilmont, has been found to be absolutely innocent by the death-bed confession of the real murderer and immediately upon the head of this he receives his wife's telegram that his own son is accused of murder. He leaves at once to join her. Harry Meredith is tried and convicted upon circumstantial evidence, which apparently leaves no room for doubt that he committed the crime, is sentenced to death and is executed. The tramp having been crushed between freight cars, sends for the Priest, on the night of the day of the execution, confesses the crime, thus proving Harry Meredith innocent.

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Out of a total of eleven metalized screens in Atlantic City, N. J., nine are Mirroroids. You can readily see why we sold over 9,000 screens in seven years—from Nov. 1st to Nov. 26, 1915, we made, sold and shipped 162 Mirroroid Screens. This is an acknowledgment of Quality and Efficiency—the keynotes of Mirroroid superiority.

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Mirroroid is made in two finishes—A, Medium; B, Rough Matte—three Tints—Silver White, Pale Gold and Silver Flesh. Sold the world over at 36 1/9 cents a square foot, $3.25 a square yard.

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A NO. 1 Wurlitzer and American master organist open for engagement after Nov. 27th. Address Organist, 1131 E. Jersey St., Elizabeth, N. J.

YOUNG MAN—Good habits, who has directed orchestra as first violinist for road show, wants position as musical director in moving picture house. Salary reasonable. Address F. C. Laitenberger, Fond du Lac, Wisc.

OPERATOR—Seven years' experience, run all makes, strictly sober, reliable, nothing too big. Reference. State all. Harry Hoyle, Elmore St., Escanaba, Mich.

WANTED—Position as scenario editor and director by man of broad education, widely travelled, well-read, newspaper and theatrical experience as New York dramatic critic. Special and humorous writer, scenario author and playwright, and who believes that beauty, intelligent art and clean virile drama hold the future of the film. C. B., care M. P. World, N. Y. City.

PHOTOPLAY EDITOR—Large metropolitan newspaper, wants place in publicity or scenario department of producing company. Thoroughly trained man with all-round experience. Knows kind of copy needed by photoplay editors and can supply it. Two-thirds of present stuff dead waste. I have ideas and want to sell them. Address Pencil, care M. P. World, N. Y. City.

MANAGER-OPERATOR. Wife pianist. Seven years' experience. Will locate anywhere. Best references. The Palmers, 137 Front St., Deposit, N. Y.

SALES MANAGER whose records exceed 4,000 others same company, accustomed to meet men of large affairs. Wants connection with reputable motion picture concern. Box 159, Deep River, Conn.

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FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the United States. Therefore, we are going to keep a register of applications for the accommodation of our patrons. Cameramen desiring a change are invited to send their names, together with references and complete particulars, for registration. No charge for this service. Universal Camera Co., 25 East Washington St., Chicago, Ill.

BUSINESS OPPORTUNITIES.

BETTER BUSINESS—Let me show you how good advertising can fill those empty seats. Anything from ads to programs at exceptionally reasonable rates. Write me today. John R. Coffee, 3393 Broadway, N. Y. City.

MOVING PICTURE STUDIO for sale or rent. Terms reasonable. Suitable for winter quarters, small company. Address A. Sorgenfrey, Main St., Fort Lee, N. J.

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CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

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MODERN, fully-equipped picture theater located central States, town 5,000. No opposition, 300 seats. Best reasons for selling. $1,500 takes if sold next three weeks. Long lease on building. Central, care M. P. World, N. Y. City.

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THEATER—Oklahoma town of 8,000, no negroes. Modern equipment, $3,000 to handle. Invoice over $5,000. Reasons for sale, etc. Address D. O., care M. P. World, N. Y. City.

MOVIE—Town of fifteen thousand inhabitants, open seven nights, seven matinees, ten cents admission, General Film service, seating and standing capacity about three hundred and fifty. Lease optional for seven years. Best make opera chairs, three exhaust fans, brick building, two motor-driven Edison machines in first-class condition. Weekly expenses $99.75, weekly income $187.75. Price $4,000 cash. Owner is a baseball player and has an exceptional offer in the Major League. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

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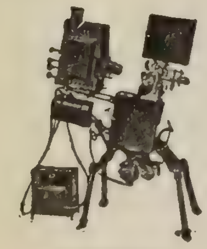
(*Continued on page* 1915.)



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THEATER AND BUILDING—Only house in town of 3,000. Near Chicago; $8,000; about half cash, balance liberal. A chance for someone seeking a nice small steady business. Address Paying, care M. P. World, Chicago, Ill.

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FOR SALE—1909 Motiograph, $65. 1915 Victor M. P. machine, fine for lodge, school or road work, $75. Films for sale or rent. Write for catalogue and lists. Reliance Film Service Co., Princess Theater Bldg., Sioux City, Iowa.

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EDISON'S—"Dangers of the Street," "Making a Convert," "On the Wrong Track," "The Man Who Learned," "The Price of Human Lives." Essanay's "The Error of Omission." Vitagraph's "The Locked Door," "The Price of Thoughtlessness." Butler, 320 Meridian Life Bldg., Indianapolis, Ind.

WE ARE in the market for immediate purchase of new or used feature films of strictly high dramatic quality in 3, 4 and 5 reels. Same must be subject to screen examination. We are experienced buyers and will not purchase otherwise. State full particulars first letter, giving exact condition of films and advertising matter available. No Foreign prints acceptable. We positively guarantee all express charges both ways. B-B, Film Producing Co., Winona, Minn.

HAVE choice unimproved South Dakota farm land to exchange for film, features and singles, upon screen examination. Can deal $400 to $4,000. An opportunity to unload your surplus to good advantage. Lock Box 78, Hector, Minn.

WANTED—Oliver Twist, five reels up, other Shakesperian plays, operas. Eternal City. The Christian, Judith of Bethulia. Pathe Passion Play (complete). Sapho. Other big features. Macbeth. Othello. Latest war pictures, all sides, for export. Lowest prices, length, paper and other advertising matter. Send heralds with answer. A. J. Doerick, 236 Lexington Ave., Brooklyn, N. Y.

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A NEW YORK film exchange, owning about 100 features and 300 single reels, with posters, in fine condition, is open for proposition for sub-renting to out-of-town exchanges. References and full particulars in first letter. F., care M. P. World, N. Y. City.

FOR SALE—200 reels film $1.50 per reel, 100 reels, with paper, $3.00 per reel. Lot features for sale. Cheap. Meyer Silverman, Pittsburgh, Pa.

FOR SALE—Five hundred comedies, westerns and features with 1, 3, 6 sheet mounted paper. Shipped subject to examination. Write for list. National Feature Film Co., 408 Jackson St., Sioux City, Iowa.

WE HAVE fifty, three and four reel features for sale. Prices ranging from fifty to seventy-five dollars per feature, among them being "The Red Club," four reels; "Fall of Constantinople," three reels; "Clutches of the Paris Apaches," four reels; "Rogues of Paris," four reels; "Dr. Nicholson and the Blue Diamond," four reels; "A Bargain With Satan," five reels, and "The Kissing Cup," four reels. Plenty of advertising matter thrown in. Write or wire at once, 14 Ninth St., Portland, Oreg.

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INDEX

TO CONTENTS

Acting that is Not........1800
Advertising Ethics........1866
Advertising for Exhibitors........1826
"Alster Case, The" (Essanay)........1845
Amend Code in Detroit........1870
Another Studio for Equitable........1805
"Armstrong's Wife" (Lasky)........1846
Arrow Film Reorganized........1805
"As the Twig is Bent" (Lubin)........1850
At Leading Picture Theaters........1809
Australian Notes........1843

Ban on German Pictures........1878
"Between Men" (Triangle-KayBee)........1848
Blaisdell, Roland E., Marries........1835
Box Office Boomerangs........1801
Bradburry, James, with Selig........1815
Broader Censorship........1879
British Notes........1817
"Broken Law, The" (Fox)........1845
Buffalo Operators Give Sixth Annual Ball..1865
"Buzzard's Shadow, The" (American)....1850

Calendar of Daily Program Releases..1880, 1882
Casey, Harry........1806
"Cave Man, The" (Vitagraph)........1844
Chicago News Letter........1836
Conklin, William........1812
Coming Triangle Attractions........1803
Cincinnati Politics........1868
Comments on the Films........1852
Cowles, Julius D........1805
"Crooked to the End" (Triangle-Keystone).1848
"Cross Currents" (Triangle-Fine Arts).....1848

Dark Cloud........1812
"Divorcons" (Biograph)........1844

Eastern Pennsylvania Exhibitors........1816
Eloquent Record, A........1821
Equitable Directors Busy........1811
Executive Board Meeting Called........1815

Facts and Comments........1799

Fairbanks in the Ring........1810
"Fate" (Biograph)........1844
Flickers........1843
"Frietchie, Barbara" (Metro)........1846

General Film Policy........1806
Getting to See Edna Mayo........1811
"Gray Mask, The" (World Film)........1848

Hayakawa, Sessue........1810
Hearst with Vitagraph........1802
Helen's Anniversary Thrill........1808
Holah (H. C.) Promoted........1867
"House of Fear, The" (Pathe)........1845

John D. Tippett Talks........1807

Kalem Announces Plan........1804
Kansas City First Runs........1872

Lang, Peter........1813
League's House Warming........1868
"Life's Pitfalls" (Edison)........1851
"Life Without Soul" (Ocean)........1846
List of Current Film Release Dates. 1918, 1920, 1922
Luckett, Edith........1809

Manufacturers' Advance Notes........1855
Making Films Steady........1813
Maurice, Mary........1820
May, Edna, to Act for Vitagraph........1835
Minneapolis to Have Censor Board........1873
More Censorship Gospel........1877
Motion Picture Photography........1834
Moving Picture Educator........1822
Music for the Picture........1823
Mutual Opens Publicity Campaign........1809

Nance O'Neil in Lubin Play........1818
National Exchangemen's League Formed..1866
Neighborhood House, A........1873
New Family Theater at Adrien........1870
Notes of the Trade........1862

Observations by Man About Town........1825

Paramount in Canada........1878
Philadelphia Ball Coming Dec. 8........1865
Photoplaywright, The........1828
Picture Men Fall Under Blue Laws of Jersey City........1864
Picture Theaters Projected........1863
Poet Lindsay on Films........1871
"Primrose Path, The" (Universal)........1849
"Prince and the Pauper, The" (Famous Players)........1849
Protests Against War Tax Penalties Futile.1871
Projection Department........1830

Result of a Test, The........1801
Richard Stanton Working on Graft........1812
Rothapfel's Milwaukee Visit........1874
Rothapfel's Talk to Indianapolis Exhibitors.1875

Salem, Mass., to Try Special Children's Shows........1864
Scott, Cyril........1808
Service Must Precede National Advertising.1819
Shows Titles in Italian........1876
Spokes from the Hub........1814
Springfield (Mass.) Boycott........1864
Statistics and the Motion Picture........1820
Stories of the Films........1887

"Taking of Stingaree, The" (Kalem)......1847
Triangle Program........1848
Triangle Protests........1804
"Trip to the Argentine, A" (Chandler)....1848

Unionism in Louisville........1869

Vitagraph Plans........1802
Vokes, Harry........1813

"Warning, The" (Equitable)........1847
Worthwhile Suggestion, A........1872

"Yellow Streak, A" (Metro)........1849

TO ADVERTISERS

ASBESTOS SUPPLIES.
Johns-Manville, H. W., Co........1929

CARBONS AND CARBON ACCESSORIES.
Habicht, Braun & Co........1917
Jones & Cammack........1928
Kiewert, Chas. L........1924
Reisinger, Hugo........1923
Speer Carbon Co........1928

CHAIR AND SEATING MANUFACTURERS.
American Seating Co........1929
Andrews, A. H........1929
DuPont Fabrikoid Co........1924
Peabody School Furniture Co........1929
Steel Furniture Co........1929

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co........1926
Detroit Engine Works........1929
Electric Products Co........1927
Erker Bros........1894
Fidelity Electric Co........1923
Fort Wayne Electric Works........1930
Fulton, E. E........1894
General Electric Co........1892
Hallberg, J. H........1921
Hertner Electric & Mfg. Co........1923
Hommel, Ludwig & Co........1891
Kleine Optical Co........1888
Lucas, Harry K........1894
Picture Theater Equipment Co........1914
Porter, B. F........1929
Stern Mfg. Co........1895
Strelinger, Chas. A........1890
Swaab, Lewis M........1927
Typhoon Fan Co........1928

FILM EXCHANGES.
Bradenburgh, G. W........1892
Central Film Co........1900
Film Exchange, The........1900
Greater N. Y. Film Rental Co.......1880, 1922
Monarch Film Service........1892
Stone, A........1890
Wisconsin-Ilinois Feature Release Co......1900
Wyandotte Film Supply Co........1892

LENS MANUFACTURER.
Gundlach-Manhattan Optical Co........1924

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc........1790
Associated Film Sales Corp........1769
Biograph Co........1881
Bosworth, Inc........1766
Dormet Film Co........1761
Edison, Thos. A., Inc........1793
Equitable Motion Picture Corp........1776-77
Essanay Film Mfg. Co........1755, 1780-83
Famous Players Film Co........1762-63
Gaumont Co........1791
Horsley, David, Productions........1787
Hearst-Vitagraph........Colored Insert
Kalem Co........1797-98
Kleine, Geo........1898-99
Lasky, Jesse L., Feature Play Co........1764-65
Lubin Mfg. Co........1794, 1884-85
Metro Pictures Corp........Colored Insert
Mutual Film Corp........1784-86
Paramount Pictures Corp........1768
Pathe Exchange, The, Inc........1771-75
Picture Playhouse Film Co., Inc........1894
Premier Program........1908-09
Raver Film Corp........1911
Reliable Feature Film Co........1792
Rolin Film Co........1895
Select Film Booking Agency........1767
Selig Polyscope Co........1925, 1931
Signal Film Corp........1788-89
Sterling Camera & Film Co........1900
Thanhouser Film Corp........1754
Triangle Film Corp........1902-03
Universal Film Mfg. Co........1757-60
V-L-S-E........1886
Vim Comedies........1770
Vitagraph Co. of America........1795-96, 1883
World Film Corp........1778-79

MISCELLANEOUS.
Automatic Ticket Selling & Cash Reg. Co..1896
Bioscope, The........1923
Caille Bros........1900
Classified Advertisements........1914
Corcoran, A. J........1926
Eastman Kodak Co........1923
Erbograph Co........1892
Evans Film Mfg. Co........1929
Gunby Bros........1896
Holcomb & Hoke Mfg. Co........1926
H. N. C., care M. P. W., Chicago........1924
Industrial Moving Picture Co........1923
Kingley Mfg. Co........1928
Kinematograaf, De........1928
Kraus Mfg. Co........1897
Moore, William N........1892
Motion Picture Directory Co........1928
M. P. W. Anti-Censorship Slides........1929
M. P. W. Circulation Coupon........1913
National Ticket Co........1887
New York Film Laboratories........1927
Public Service Film Co........1897
Preddey, W. G........1892
Richardson, F. H........1926
Simon, Walter C........1923
Salvation Army Free Christmas Dinners...1929
Standard Motion Picture Co........1892
Trade Circular Addressing Co........1927
Underwood & Wilson........1927
Wheeler, Samuel F........1894

MOVING PICTURE CAMERAS.
International Photo Sales Co........1927
Los Angeles M. P. Co........1894
Universal Camera Co........1927

MUSICAL INSTRUMENTS.
Deagan, J. C........1895
Harmo Pipe Organs........1913
Seeburg, J. P., Piano Co........1892
Sinn, Clarence E........1900

POSTERS AND FRAMES.
Goes Lithographing Co........1895
Menger & Ring........1894
Newman Mfg. Co........1891

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Machine Co.....1892
Enterprise Optical Co........1925
Power, Nicholas, Co........1932
Precision Machine Co........1919

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc........1913
Gold King Screen Co........1917
Radium Gold Fibre Screen, Inc........1889
Simpson, Alfred L........1926

STEREOPTICON SLIDES.
Niagara Slide Co........1895

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1880, 1882.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Nov. 3—Number 191 (News)
Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).

BIG U.

Nov. 18—No release this week.
Nov. 24—The Trap that Failed (Drama).
Nov. 25—No release this day.
Dec. 2—No release this day.
Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).
Dec. 16—Col. Steele Master Gambler (Comedy—Drama).

BISON.

Nov. 13—What the River Foretold (Three parts—Western—Drama).
Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).
Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).
Dec. 4—The Connecting Link (Two parts—Western Drama).
Dec. 11—The Lion's Ward (Three parts—Animal—Drama).
Dec. 18—His Real Character (Two parts—Western—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 8—The Frame-Up (Five parts—Political Drama).
Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional—Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—The White Scar (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).

GOLD SEAL.

Nov. 16—Manna (Two parts—Drama).
Nov. 23—In Search of a Wife (Two parts—Thanksgiving Story).
Nov. 30—The Phantom Fortune (Three parts—Drama).
Dec. 7—Idols of Clay (Three parts—Heart Interest—Drama).
Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).

IMP.

Nov. 9—Getting His Goat (Comedy).
Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).
Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama).
Nov. 30—Safety First and Last (Comedy).
Dec. 7—Slim, Fat or Medium (Comedy).
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).
Dec. 14—Almost a Papa (Comedy).
Dec. 17—The Vacuum Test (Drama).

JOKER.

Nov. 13—Subject not yet announced.
Nov. 20—Chills and Chicken (Comedy).
Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—Title not decided.

LAEMMLE.

Nov. 14—The Masked Substitute (Two parts—Drama).
Nov. 21—No release this day.
Nov. 25—The Mayor's Decision (Three parts—Modern Political—Drama).
Nov. 28—Inside Facts (Drama).
Dec. 2—Gilded Youth (Three parts—Drama).
Dec. 3—The Devil and Idle Hands (Drama).
Dec. 5—Does it End Right? (Drama).
Dec. 9—No release this week.
Dec. 12—No release this week.
Dec. 16—The Bride of the Nancy Lee (Two parts—Sea—Drama).
Dec. 19—No release this day.

L-KO.

Nov. 10—Silk Hose and High Pressure (Three parts—Comedy).
Nov. 14—No release this week.
Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).
Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).
Dec. 15—Blackmail in a Hospital (Comedy).
Dec. 19—The Doomed Groom (Comedy).

NESTOR.

Nov. 13—Father's Lucky Escape (Comedy).
Nov. 15—A Looney Love Affair (Comedy).
Nov. 19—Wanted, a Leading Lady (Comedy).
Nov. 22—When Father was the Goat (Comedy).
Nov. 26—Saved by a Skirt (Comedy).
Nov. 29—Operating on Cupid (Comedy).
Dec. 3—No release this day.
Dec. 6—Their Quiet Honeymoon (Comedy).
Dec. 10—Keeping it Dark (Comedy).
Dec. 13—Her Speedy Affair (Comedy).
Dec. 17—Where the Heather Blooms (Two parts—Comedy).

POWERS.

Nov. 18—Muscles and Merriment (Vaudeville Act).
—Home Life of the Spider (Educational).
Nov. 20—No release this day.
Nov. 25—Lady Baffles and Detective Duck in "Kidnapping the King's Kids"—Comedy).
Nov. 27—The Mirror of Justice (Drama).
Dec. 2—The Three Jeanettes (Vaudeville Act).
—The Life of the Salamander (Ditmar's Educational).
Dec. 3—His good Name (Two parts—Heart-Interest—Drama).
Des. 9—The Frolic of the Marionettes (Vaudeville Act).
—Nature's Monstrosities (Ditmars Educational).
Dec. 11—No release this day.
Dec. 16—No release this day.

REX.

Nov. 21—The Mystery of the Locked Room (Three parts—Mystery—Drama).
Nov. 23—No release this day.
Nov. 28—The Kingdom of Nosey Land (Three parts—Fairy Story).
Nov. 30—No release this day.
Dec. 5—Under a Shadow (Two parts—Mystery—Drama)
Dec. 7—No release this day.
Dec. 10—The Power of Fascination (Mexican Drama).
Dec. 12—Juror Number Seven (Two parts—Modern—Drama).
Dec. 14—No release this day.
Dec. 19—The Bachelor's Christmas (Three parts—Drama).

VICTOR.

Nov. 5—No release this day.
Nov. 10—No release this day.
Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.
Nov. 26—No release this day.
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).
Dec. 8—The Awakening of Patsey (Drama).
Dec. 15—The Widow's Secret (Two parts—Drama).
Dec. 17—No release this day.

UNIVERSAL SPECIAL FEATURE.

Nov. 15—The Broken Coin (Episode No. 22, "An American Queen"—Two parts—Dr.). Last Installment.
Nov. 22—The New Adventures of Terence O'Rourke No. 1, "The Palace of Dust" (Two parts—Drama).
Nov. 29—The New Adventures of Terence O'Rourke No. 2, "When a Queen Loved O'Rourke (Two parts—Drama).
Dec. 6—The New Adventures of Terence O'Rourke, No. 3, "The Road to Paradise" (Two parts—Drama).
Dec. 13—Graft (No. 1, Liquor and the Law (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Nov. 22—The Key to the Past (Two parts—Drama).
Nov. 26—The Bluffers (Drama).
Nov. 29—The Silver Lining (Two parts—Dr.).
Dec. 3—Spider Barlow Cuts In (Comedy—Drama).
Dec. 6—The Water Carrier of San Juan (Two parts—Mexican—Drama).
Dec. 10—A Broken Cloud (Society—Drama).
Dec. 13—The Solution of Society (Two parts—Drama).
Dec 17—Spider Barlow's Soft Spot (Comedy—Drama).

BEAUTY.

Nov. 27—Cupid Beats Father (Comedy).
Nov. 30—Billy Van Deusen and the Merry Widow (Comedy).
Dec. 4—Making Over Father (Comedy).
Dec. 7—Pretenses (Comedy—Drama).
Dec. 11—Nobody's Home (Comedy).
Dec. 14—A Girl, a Guard, and a Garret (Comedy—Drama).
Dec. 18—Two Hearts and a Thief (Comedy).

CASINO.

Nov. 28—Widow Wins (Comedy).
Dec. 5—A Tangle in Hearts (Comedy).
Dec. 12—Curing Cissy (Comedy).
Dec. 19—Cissy's Innocent Wink (Comedy).

CENTAUR.

Nov. 25—Stanley and the Slave Traders (Two parts—Drama).
Dec. 2—Stanley Among the Voo Doo Worshippers (Two parts—Animal Drama).
Dec. 9—Stanley in Darkest Africa (Two parts—Animal—Drama).
Dec. 16—The Arab's Vengeance (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Oct. 30—The Idol (Three parts—Drama).
Nov. 20—The Alternative (Three parts—Dr.)
Dec. 11—Curly (Three parts—Drama).

CUB.

Nov. 26—A Deal in Indians (Comedy).
Dec. 3—A Shot Gun Romance (Comedy).
Dec. 10—Doctor Jerry (Comedy).
Dec. 17—(Title later).

FALSTAFF.

Nov. 22—The Postmaster of Pineapple Plains (Comedy).
Nov. 25—The Villainous Vegetable Vender (Comedy).
Nov. 29—Foiling Father's Foes (Comedy).
Dec. 2—Checking Charlie's Child (Comedy).
Dec. 6—Minnie the Mean Manicurist (Com.).
Dec. 9—Clarence Cheats at Croquet (Comedy).
Dec. 13—The Conductor's Classy Champion (Comedy).
Dec. 16—Billy Bunks the Bandit (Comedy).

GAUMONT.

Nov. 23—See America First (No. 11—New Haven, Hartford, Conn—Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Nov. 30—See America First (No. 12—Lake Mohonk, N. Y.—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 7—See America First (No. 13) (Scenic).
—Keeping Up With the Joneses (Cartoon).
Dec. 14—See America First, No. 14, Pittsburgh, Pa. (Scenic). Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1920.)

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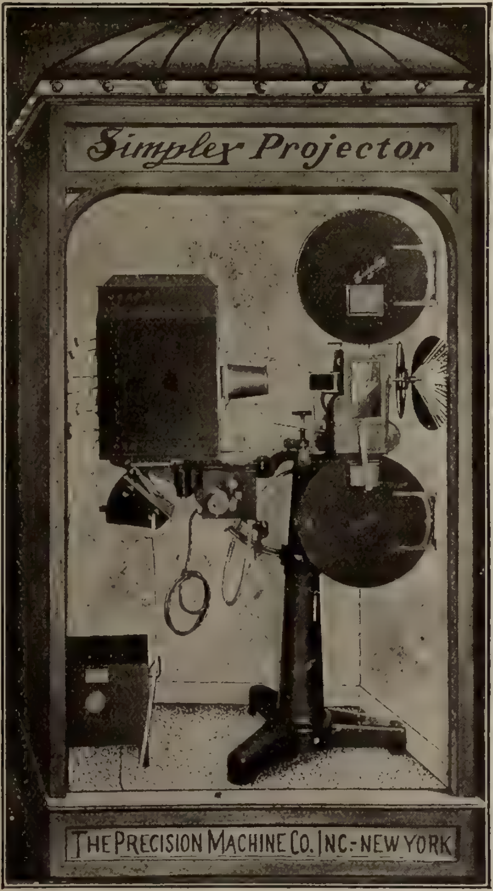

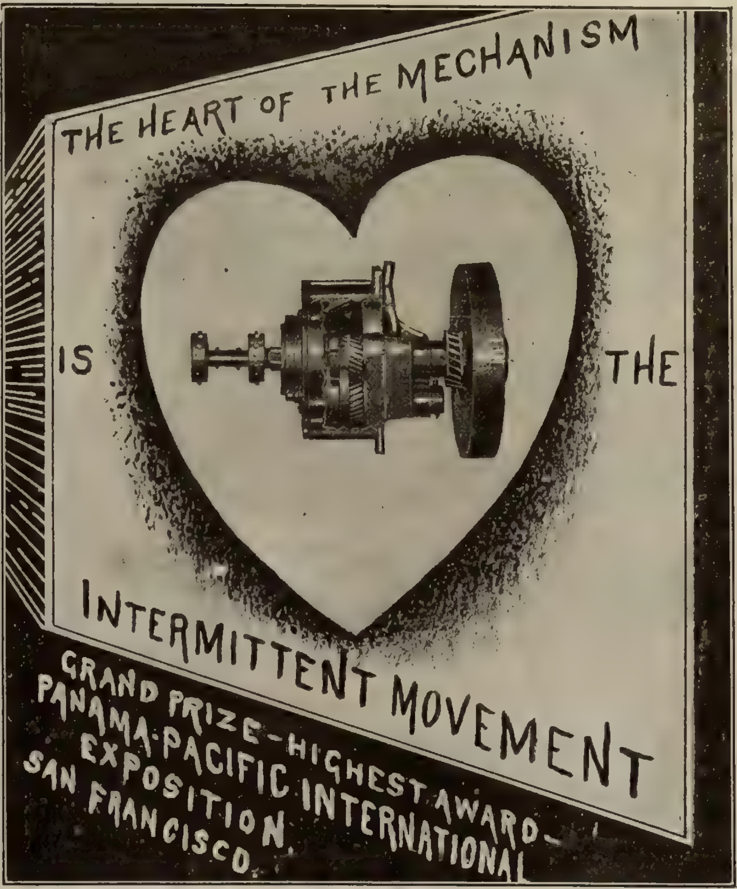
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1880, 1882.)

(*Mutual Releases continued from page* 1918.)

MUSTANG.

Dec. 3—Broadcloth and Buckskin (Two parts Comedy—Drama).
Dec. 4—Film Tempo (Three parts—Comedy—Drama).
Dec. 10—There's Good in the Worst of Us (Two parts—Western—Drama).
Dec. 17—In the Sunset Country (Two parts—Western—Drama).

MUTUAL WEEKLY.

Dec. 2—Number 48, 1915 (Topical).
Dec. 9—Number 49, 1915 (Topical).
Dec. 16—Number 50, 1915 (Topical).

NOVELTY.

Dec. 1—Betty Burton, M. D. (Comedy).
Dec. 6—A Janitor's Joyful Job (Comedy).
Dec. 8—Army and Navy Football Game of 1915 (Sports).
Dec. 13—The Book Agent (Comedy).
Dec. 15—A Musical Mix-up (Comedy).

RELIANCE.

Dec. 5—The Stab (Two parts—Drama).
Dec. 8—Her Mother's Daughter (Three parts—Drama).
Dec. 12—The Wayward Son (Two parts—Dr.).
Dec. 19—The Opal Pin (Two parts—Detective—Drama).

RIALTO.

Dec. 1—Lessons in Love (Three parts—Comedy—Drama).
Dec. 15—The Secret Agent (Three parts—Drama).

THANHOUSER.

Nov. 28—All Aboard (Comedy).
Nov. 30—The Crimson Sabre (Two Parts—Dr.).
Dec. 5—The House Party at Carson Manor (Drama).
Dec. 7—His Vocation (Two parts—Circus—Drama).
Dec. 12—Her Confession (Modern—Drama).
Dec. 14—An Innocent Traitor (Two parts—War—Drama).
Dec. 19—The Political Pull of John (Comedy).

THAN-O-PLAY.

Nov. 27—The Valkyrie (Three parts—Drama).
Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MUTUAL MASTERPICTURES.

Dec. 2—The Forbidden Adventure (Five parts—Drama) (No. 49).
Dec. 9—The Buzzard's Shadow (American—Five parts—Drama) (No. 50).
Dec. 16—The Mill on the Floss (Thanhouser—Five parts—Drama) (No. 51).

NORTH AMERICAN FILM CORPORATION.

Nov. 1—The Diamond from the Sky, No. 27, "Mine Own People" (Two parts—Drama).
Nov. 8—The Diamond from the Sky, No. 28, "On the Wings of the Morning" (Two parts—Drama).
Nov. 15—The Diamond from the Sky (No. 29, "A Deal with Destiny"—Two parts Drama).
Nov. 22—The Diamond from the Sky (No. 30, An American Earl) (Two parts—Drama).

SIGNAL FILM CORPORATION.

Dec. 13—The Girl and the Game (No. 1) (Two parts—Drama).

Associated Film Sales Corp.

Releases for week of Nov. 22:
- The Fighting Minister (Santa Barbara—Two parts—Drama).
- The Bitter Cup (Ramona—Two parts—Drama).
- A Friend in Need (Alhambra—Two parts—Drama).
- The Goat (Empire—Two parts—Drama).
- The Parson Slips a Cog (Atla—Comedy).
- Ike Goes to the Front (Federal—Comedy).
- Sammy, the Cub Reporter (Banner—Com.).
- The Courting of Miss Fortune (Deer—Comedy).

Releases for week of Nov. 29:
- The Yellow Streak (Santa Barbara—Two parts—Drama).
- The Comeback (Ramona—Two parts—Drama).
- The Bitter Dregs (Alhambra—Two parts—Drama).
- The Rescue (Empire—Two parts—Drama).
- Ike With the German Army (Alta—Comedy).
- Elsie's Ambition (Federal—Comedy).
- Aunt Tillie's Elopement (Banner—Comedy).
- Rube's Delirium (Deer—Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe Phunphilms Photocolor Globe.
Wednesday—Pathe News Pathecolor.
Thursday—Panama Pathecolor
Friday—Gold Rooster Plays.
Saturday—Pathe News Starlight.

BALBOA.

Nov. 15—His Conquered Self (Three parts—Drama).
Nov. 22—A Gentleman's Agreement (Three parts—Drama).

GLOBE.

Nov. 22—The Sultan's Paradise (Picturesque Turkey (Scenic).
Dec. 6—Sugar Cane Growing (Mascarent Islands—Industry).

GOLD ROOSTER PLAYS.

Nov. 19—Mary's Lamb (Five parts—Comedy).
Nov. 26—At Bay (Five parts—Drama).
Dec. 3—The House of Fear (Five parts—Dr.).
Dec. 10—The Greater Will (Five parts—Drama).

PANAMA FILMS.

Nov. 18—Neal of the Navy, No. 12, "Backed by the U. S. N." (Two parts—Drama).
Nov. 25—Neal of the Navy, No. 13, "White Gods" (Two parts—Drama).
Dec. 2—Neal of the Navy, No. 14 (Two parts—Drama).

PATHE.

Nov. 15—New Adventures of Wallingford, No. 7, "The Bang Sun Engine" (Two parts—Drama).
Nov. 22—New Adventures of Wallingford (No. 8, "Transaction in Summer Boarders")(Two parts—Comedy).
Nov. 22—An Intimate Study of Birds, No. 11 (Educational).
Nov. 29—New Adventures of Wallingford, No. 9 (Two parts—Comedy).
Dec. 6—New Adventures of Wallingford (No. 10—Two parts—Comedy).

PATHE NEWS.

Nov. 10—Number 90, 1915 (Topical).
Nov. 13—Number 91, 1915 (Topical).
Nov. 17—Number 92, 1915 (Topical).
Nov. 20—Number 93, 1915 (Topical).
Nov. 24—Number 94, 1915 (Topical).
Nov. 27—Number 95, 1915 (Topical).
Dec. 1—Number 96, 1915 (Topical).
Dec. 4—Number 97, 1915 (Topical).

PATHECOLOR.

Nov. 3—Whiffles' Futile Flivver (Comedy) (Colored).
Dec. 8—A Rose Among the Briers (Colored—Three parts—Drama).

PHOTOCOLOR.

Nov. 21—Bamboo and Its Uses (Industrial—Colored).
Dec. 12—Picturesque Hanoi (French Ind-China—Colored—Scenic).

PHUNPHILMS.

Nov. 15—Tinkering with Trouble (Comedy).
Nov. 22—Great While it Lasted (Comedy).
Nov. 29—Ragtime Snap Shots (Comedy).
Dec. 6—A Foozle at a Tea Party (Comedy).

PUNCH.

Nov. 17—Whiffles' Busted Date (Comedy).
Dec. 12—Max Hits the High Spots (Two parts—Comedy).

STARLIGHT.

Nov. 13—Bungling Burglars Burgle (Comedy).
Nov. 20—All Dolled Up (Comedy).
Nov. 27—A Squabble for a Squab (Comedy).
Dec. 4—Hot Heads and Cold Feet (Comedy).
Dec. 11—Deep Dyed Dubs (Comedy).

VICTORY.

Dec. 1—The Gold Cobra (Three parts—Dr.).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).

CIRCLE FILM CORPORATION.

Nov. 13—Thou Shalt Not Kill (Five parts—Drama).

CORT FILM CORPORATION.

Dec.—Whirl of Life (Drama).

EQUITABLE FILM CORPORATION.

Nov. 15—The Cowardly Way (Drama).
Nov. 22—A Daughter of the Sea (Five parts—(Drama).
Nov. 29—Not Guilty (Triumph—Five parts—Drama).
Dec. 6—The Warning (Triumph—Drama).

FOX FILM CORPORATION.

Nov. 1—Carmen (Six parts—Drama).
Nov. 8—The Blindness of Devotion (Five parts—Drama).
Nov. 15—A Woman's Past (Five parts—Dr.).

GREAT NORTHERN FILM CO.

Nov.—For Her Son (Four parts—Drama).

IDEAL FILM SERVICE.

Nov.—Florence Nightingale (Four parts—Dr.).

INDIAN FILM CO.

Nov.—Russian Battlefields (Four parts—Topical).

IVAN FILM PRODUCTIONS, INC.

Dec.—Concealed Truth (Drama).

METRO PICTURES CORPORATION.

Nov. 22—One Million Dollars (Rolfe—Five parts—Drama).
Nov. 29—Barbara Frietchie (Popular Plays & Players—Five parts—Drama).
Dec. 6—A Yellow Stream (Columbia—Five parts—Drama).

OCEAN FILM CORPORATION.

Nov.—Life Without Soul (Five parts—Dr.).

PARAMOUNT PICTURES CORPORATION.

Nov. 22—Chimmie Fadden Out West (Lasky—Four parts—Comedy).
Nov. 25—A Gentleman from Indiana (Pallas—Five parts—Drama).
Nov. 29—The Prince and the Pauper (Famous Players—Five parts—Drama).
Dec. 2—Mr. Grex of Monte Carlo (Lasky—Five parts—Drama).
Dec. 6—"Jane" (Morosco—Five parts—Com.).
Dec. 9—The Unknown (Lasky—Five parts—Drama).
Dec. 13—The Cheat (Lasky—Five parts—Drama).
Dec. 16—The Reform Candidate (Pallas—Five parts—Drama).

PREMO FEATURE FILM CORPORATION.

November—The Antique Dealer (Five parts—Drama).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

THE ADRIATIC FILM CO.

Nov.—Fatherland of Italy (Four parts—Dr.).

TRIANGLE FILM CORPORATION.

Releases for week of Nov. 28:
- Matrimony (Kay-Bee—Drama).
- The Sable Lorcha (Fine Arts—Drama).
- Stolen Magic (Keystone—Comedy).
- His Father's Footsteps (Keystone—Com.).

Releases for week of Dec. 5:
- Double Trouble (Fine Arts—Drama).
- The Golden Claw (Kay-Bee—Drama).
- The Best of Enemies (Keystone—Comedy).
- A Janitor's Wife's Temptation (Keystone—Comedy).

WORLD FILM CORPORATION.

Nov. 22—Body and Soul (Frohman—Drama).
Nov. 29—The Sins of Society (Brady—Drama).
Dec. 6—The Gray Mask (Shubert—Drama).
Dec. 13—The Siren's Song (Shubert—Drama).
Dec. 20—Camille (Shubert—Drama).
Dec. 27—Over Night (Brady—Drama).

V-L-S-E, INC.

Nov. 22—The Nation's Peril (Lubin—Five parts—Drama).
Nov. 29—The Caveman (Vitagraph—Five parts—Drama).
Dec. 6—The Alster Case (Essanay—Five parts—Drama).
Dec. 6—The Man's Making (Lubin—Five parts—Drama).
Dec. 13—I'm Glad My Boy Grew Up to be a Soldier (Selig—Five parts—Dr.).
Dec. 13—The Price for Folly (Vitagraph—Five parts—Drama).
Dec. 20—The Great Divide (Lubin—Five parts—Drama).
Dec. 20—A Daughter of the City (Essanay—Five parts—Drama).
Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Nov. 17—The Politicians (Kleine—Drama).
Dec. 1—The Danger Signal (Kleine—Five parts—Drama).
Dec. 8—The Destroying Angel (Edison—Five parts—Drama).
Dec. 15—Bondwomen (Kleine—Five parts—Drama).

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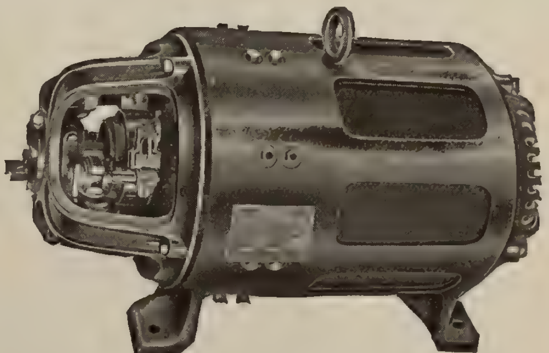

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1880, 1882.)

General Film Company

RELEASE DAYS.

Monday—Essanay, Kalem, Lubiin, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vim, Vitagraph.
Saturday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov. 17—The Gambler of the West (Special—Four parts—Drama).
Nov. 18—The Eyes of the Soul (Drama).
Nov. 19—The Lonedale Operator (Drama) (Biograph Reissue No. 24).
Nov. 23—Love's Enduring Flame (Special—Two parts—Drama).
Nov. 24—The Reproach of Annesley (Special—Three parts—Drama).
Nov. 25—The Man from Town (Drama).
Nov. 26—Two Daughters of Eve (Drama) (Biograph Rissue No. 25).
Nov. 30—Count Twenty (Special—Two parts—Drama).
Dec. 1—The Hungarian Nabob (Special—Four parts—Drama).
Dec. 2—His Emergency Wife (Comedy—Dr.).
Dec. 3—My Hero (Drama) (Biograph Reissue No. 26).
Dec. 7—A Woman Without Soul (Special—Two parts—Drama).
Dec. 8—A Poor Relation (Special—Three parts—Drama).
Dec. 9—The Masterful Hireling (Drama).
Dec. 10—The Painted Lady (Drama) (Biograph Reissue No. 27).

EDISON.

Dec. 4—Microscopic Pond Life (Educational).
—The Sufferin' Baby (Comedy).
Dec. 8—Mary (Drama).
Dec. 10—Faith and Fortune (Special—Three parts—Drama).
Dec. 11—The Lone Game (Drama).
Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).

ESSANAY.

Nov. 18—Snakeville's Eugenic Marriage (Western—Comedy).
Nov. 19—Too Much Turkey (Drama).
Nov. 20—The River of Romance (Special—Two parts—Drama).
Nov. 22—The Law's Decree (Special—Three parts—Drama).
Nov. 23—The Papered Door (Special—Three parts—Drama).
Nov. 24—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
Nov. 25—It Happened in Snakeville (Western—Comedy).
Nov. 26—Broncho Billy's Love Affair (W-Dr.).
Nov. 27—The Edge of Things (Special—Two parts—Drama).
Nov. 29—The Night of Souls (Special—Three parts—Drama).
Nov. 30—The Losing Game (Special—Three parts—Drama).
Dec. 1—The Fable of "The Low Down Expert on the Subject of Babies" (Com.).
Dec. 2—Jack Spratt and the Scales of Love (Comedy).
Dec. 3—The Burglar's Godfather (Comedy-Drama).
Dec. 4—On the Private Wire (Special—Two parts—Drama).
Dec. 7—The Power of Publicity (Special—Two parts—Drama).
Dec. 8—Dreamy Dud in Love (Cartoon—Comedy).
—A Scenic Subject on same reel.
Dec. 9—The Merry Models (Comedy).
Dec. 10—The Escape of Broncho Billy (Western—Drama).
Dec. 11—Blind Justice (Special—Three parts—Drama).

KALEM.

Nov. 19—The Veiled Priestess (No. 4 of "The Ventures of Marguerite"—Drama).
Nov. 20—The Girl on the Bridge (Episode No. 54 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 22—The Model's Adventure (Special—Three parts—Drama).
Nov. 23—Oh, Doctor! (Burlesque-Comedy).
Nov. 24—An Enemy of Mankind (No. 1 of the "Stingaree" Series) (Special—Three parts—Drama).
Nov. 26—A Society Schemer (No. 5 of "The Ventures of Marguerite") (Dr.).
Nov. 27—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama).
Nov. 29—The Luring Lights (Special—Four parts—Drama).
Nov. 30—Only a Country Girl (Comedy).
Dec. 1—A Voice in the Wilderness (No. 2 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 3—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series—Drama).
Dec. 4—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad series—Drama).
Dec. 6—The Money Gulf (Special—Three parts—Modern—Drama).
Dec. 7—Minnie the Tiger (Burlesque—Comedy).
Dec. 8—The Black Hole of Glenranald No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 10—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series—Dr.).
Dec. 11—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 13—The Glory of Youth (Special—Four parts—Drama).
Dec. 14—Almost a King (Burlesque—Comedy).
Dec. 15—To the Vile Dust (No. 4 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 17—The Secret Message (No. 8 of "The Ventures of Marguerite" Series—Drama).
Dec. 18—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Nov. 26—Meg o' the Cliffs (Drama).
Nov. 27—Blaming the Duck or Ducking the Blame (Comedy).
Nov. 29—The Legend of the Poisoned Pool (Drama).
Nov. 30—Which is Which? (Comedy).
Dec. 1—The Taint (Special—Three parts—Drama):
Dec. 2—The Silent Man (Special—Two parts—Drama).
Dec. 3—With Stolen Money (Drama).
Dec. 4—And the Parrot Said—? (Comedy).
Dec. 6—The Other Sister (Drama).
Dec. 7—Playing the Same Game (Comedy).
Dec. 8—The Web of Hate (Special—Two parts—Drama).
Dec. 9—The Ogre and the Girl (Special—Three parts—Drama).
Dec. 10—The Stool Pigeon (Drama).
Dec. 11—Bashful Billie (Comedy).
Dec. 13—The Moment Before Death (Drama).
Dec. 14—The Great Detective (Comedy).
Dec. 15—The Inner Chamber (Special—Three parts—Drama).
Dec. 16—A Thief in the Night (Special—Two parts—Drama).
Dec. 17—Sweeter than Revenge (Drama).
Dec. 18—An Unwilling Burglar (Comedy).

MINA.

Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).
Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).

SELIG.

Nov. 29—Just As I Am (Special—Two parts—Drama).
Nov. 29—Hearst-Selig News Pictorial No. 95, 1915 (Topical).
Nov. 30—Bad Man Bobbs (Western—Drama).
Dec. 2—The Love of Loti San (Special—Three parts—Drama).
Dec. 2—Hearst-Selig News Pictorial No. 96, 1915 (Topical).
Dec. 4—A Jungle Revenge (Jungle Zoo Animal—Drama).
Dec. 6—Chronicles of Bloom Center, No. 5, "The Run on Percy" (Special—Two parts—Drama).
Dec. 6—Hearst-Selig News Pictorial No. 97 1915 (Topical).
Dec. 7—Orders (Drama).
Dec. 9—Hearst-Selig News Pictorial No. 98, 1915 (Topical).
Dec. 11—The Baby and the Leopard (Jungle-Zoo Animal—Drama).
Dec. 13—The Coquette's Awakening (Special—Two parts—Drama).
Dec. 13—Hearst-Selig News Pictorial No. 99, 1915 (Topical).
Dec. 14—On the Eagle Trail (Drama).
Dec. 16—The Making of Crooks (Special—Three parts—Drama).
Dec. 16—Hearst-Selig News Pictorial No. 100, 1915 (Topical).
Dec. 18—Jungle Justice (Jungle Zoo—Animal—Drama).

VIM.

Nov. 26—Pressing Business (Comedy).
Dec. 3—Love, Pepper and Sweets (Comedy).
Dec. 10—Strangled Harmony (Comedy).
Dec. 17—Speed Kings (Comedy).

VITAGRAPH.

Nov. 29—One Plus One Equals One (Comedy).
Nov. 30—The Mystery of the Empty Room (Special—Two parts—Drama).
Dec. 1—A Scandal in Hickville (Comedy).
Dec. 2—The Conquest of Constantia (Comedy—Drama).
Dec. 3—The Home Cure (Comedy).
Dec. 4—Cal Marvin's Wife (Broadway Star Feature — Special — Three parts—Drama).
Dec. 6—Her Last Flirtation (Comedy).
Dec. 7—Wasted Lives (Broadway Star Feature—Special—Three parts—Drama).
Dec. 8—Sonny Jim's First Love Affair (Comedy-Drama).
Dec. 9—Sam's Sweetheart (Drama).
Dec. 10—Rooney's Sad Case (Comedy).
Dec. 11—Hughey of the Circus (Special—Two parts—Comedy).
Dec. 13—Benjamin Bunter, Book Agent (Comedy—Drama).
Dec. 14—A Question of Right or Wrong (Special—Two parts—Drama).
Dec. 15—The Faith of Sonny Jim (Comedy—Drama).
Dec. 16—The Flower of the Hills (Drama).
Dec. 17—The Deceivers (Comedy).
Dec. 18—A Man's Sacrifice (Broadway Star Feature—Special—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 9—For the Honor of the Crew (Special—Three parts—Drama).
Nov. 20—Heredity (Broadway Star Feature—Special—Three parts—Drama).
Nov. 23—Saints and Sinners (Special—Three parts—Drama)
Dec. 4—Cal Marvin's Wife (Special—Three parts—Drama).
Dec. 7—Wasted Lives (Special—Three parts—Drama).
Dec. 18—A Man's Sacrifice (Special—Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).
Oct. 27—The Morning After (Special Feature—Three parts—Drama).

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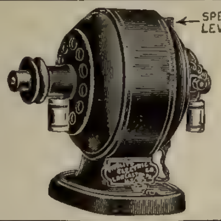

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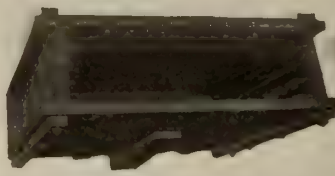

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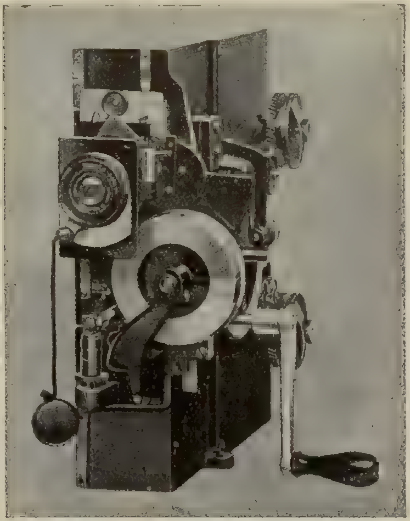

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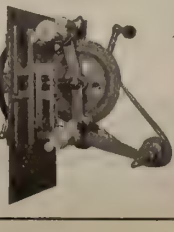

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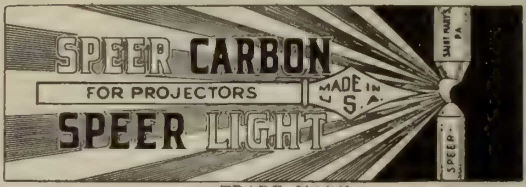

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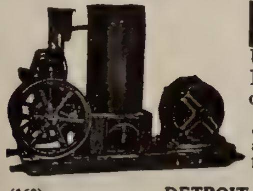

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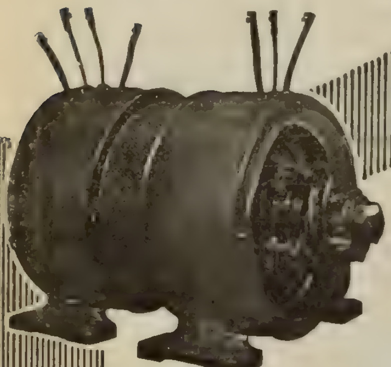

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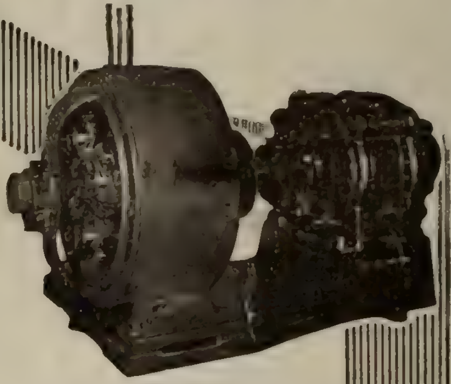

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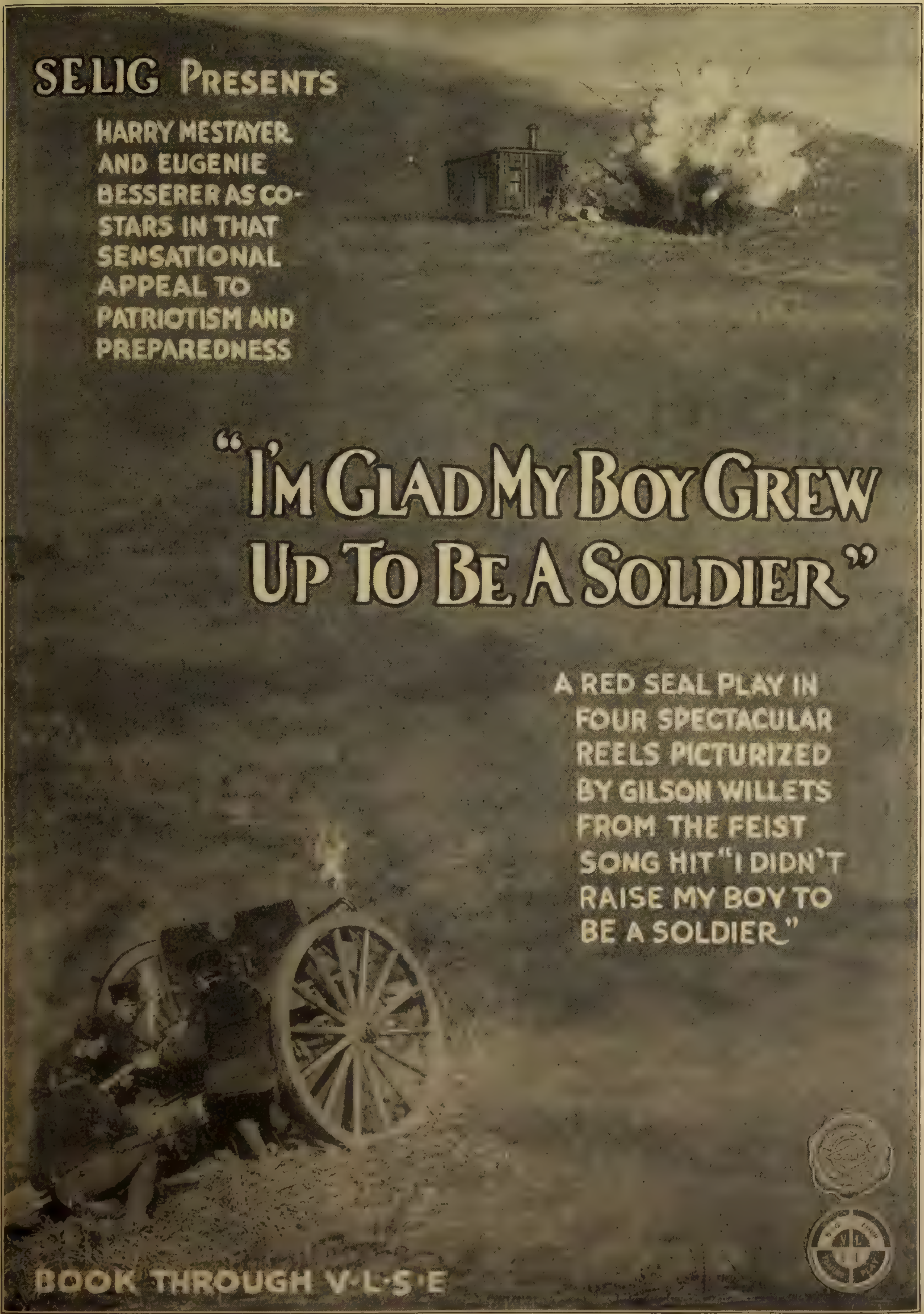

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MOVING PICTURE WORLD

THE FILM INDEX

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UNCLE JOSH FINDS HIS WANDERING BOY AT LAST.

UNCLE JOSH REUNITES THE LOVERS

The greatest single triumph of the American Stage.

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Five
Parts

Released
December
23rd.

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FILM COMPANY

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NEW YORK

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46
FAMOUS
FEATURES
A YEAR

PARAMOUNT

Jesse L. Lasky
announces for **DECEMBER** on the

PARAMOUNT PROGRAM

Dec. 2nd

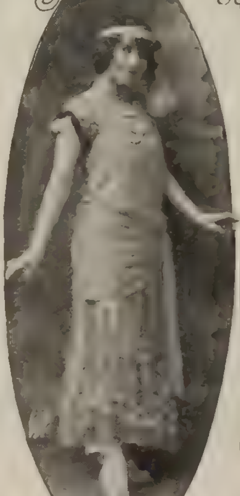
Theodore Roberts in "Mr. Grex of Monte Carlo,"

a picturization of
E. Phillips Oppenheim's
widely read novel which
appeared in the
Saturday Evening Post.

Dec. 9th

Lou-Tellegen in "The Unknown",

Based on I.A.R. Wylie's
novel "The Red Mirage"
by arrangement with
Bobbs-Merrill Co.



Dec. 13th

Fanny Ward in "The Cheat,"

by
Hector Turnbull,
Produced by
Cecil B. DeMille.

Dec. 20th

Valeska Suratt in "The Immigrant,"

by
Marion Fairfax.

LASKY

JESSE L·LASKY
120 West 41st Stree

Jesse L Lasky *President* Samuel Goldfi

PROGRAM

It's just as easy to be a Lasky exhibitor as it is to be just an exhibitor.

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If you exhibit photoplays

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The public knows

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In the United States

—Lasky productions are released exclusively through Paramount Pictures Corporation, and

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—through Famous Players Film Service, Ltd.

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CHARLOTTE GREENWOOD

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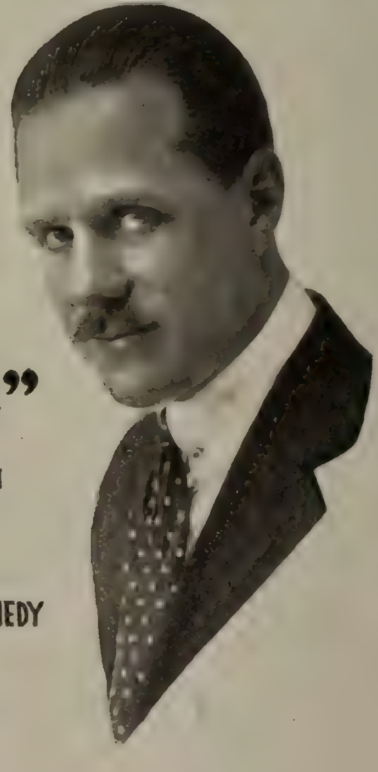
SYDNEY GRANT



IN

"JANE"

THE INTERNATIONALLY FAMOUS CHAS. FROHMAN COMEDY

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The Oliver Morosco Photoplay Co.

SPECIAL MUSIC CAN BE OBTAINED FOR THIS PRODUCTION FROM YOUR PARAMOUNT EXCHANGE.

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STUDIOS
201 NORTH OCCIDENTAL B'V'D.
LOS ANGELES, CALIF.

THE LITTLE GIRL IN THE BIG MOON

She sat all alone in the big moon and she
was very, very lonely.
Her mother had forbidden her to see the only
playmate she had.
She looked at the blinking lights of the far
away city where her mother promised
her some day she would find wealth
and position.
But her heart was sad, for it was cold in the
moon and she longed for the warmth of love.
Then the rich man her mother was seeking
asked her to come and play.
She didn't know he wouldn't play fair, but
her playmate did. He was watching
and when the rich man hurt her so
that she cried out with pain, he
came and drove him away.
Then he whispered:
"I love you."
And she was very
happy at last.

This beautiful story of a girl's love, so nearly wrecked by a vampire of society, is found in Essanay's five act photoplay — "A DAUGHTER OF THE CITY"

Featuring
MARGUERITE CLAYTON
and E. H. CALVERT
Directed by E. H. Calvert
Written by H. S. Sheldon

Trademark Reg.
U. S. Pat. 1907

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President

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V L S E
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Why? Ask the exhibitor who knows Essanay. He will tell you all Essanay photoplays reach the highest standard of excellence. They are all clean and interesting. No other kind is released.

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LAUGH AND LIVE LONG

Every spectator will hold his sides when he sees the next

ESSANAY-CHAPLIN

2-act fun maker

"CHARLIE CHAPLIN'S BURLESQUE ON CARMEN"

MIRTH IS THE BEST MEDICINE

★★★

"THE FABLE OF SISTER MAE WHO DID AS WELL AS COULD BE EXPECTED"
By George Ade Dec. 15

"SNAKEVILLE'S CHAMPION"
A rollicking western comedy
Dec. 16

★★★★★★

"RECKONING DAY"

A powerful and fascinating drama featuring

E. H. CALVERT and ELIZABETH BURBRIDGE

3 Acts Dec. 14

G. M. ANDERSON

is presented in the thrilling western dramas

"BRONCHO BILLY'S MARRIAGE"
1 Act Dec. 17

"A CHRISTMAS REVENGE"
2 Acts Dec. 18

Book Through the General Film Co.

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WHO KILLED CORNELIA ALSTER

This is the fascinating problem
in Essanay's five-act feature

"The Alster Case"

Featuring

BRYANT WASHBURN, JOHN COSSAR
RUTH STONEHOUSE, ANNE LEIGH

Directed by J. Charles Haydon

Everyone loves a mystery. This drama contains the most puzzling problem and thrilling plot to be found on the screen.

"THE CRIMSON WING"

(In 6 acts)

By H. C. Chatfield-Taylor. Directed by E. H. Calvert.

Featuring E. H. CALVERT and RUTH STONEHOUSE

"IN THE PALACE OF THE KING"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL"

(In 6 acts)

By Henry Oyen. Directed by E. H. Calvert.

Featuring RICHARD C. TRAVERS and JUNE KEITH

"A BUNCH OF KEYS"

(In 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker.

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

"THE RAVEN"

(In 6 acts)

A romance of the life of Edgar Allan Poe, founded on George C. Hazelton's play. Directed by Charles J. Brabin.

Featuring HENRY B. WALTHALL and WARDA HOWARD

"THE BLINDNESS OF VIRTUE"

(In 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten.

Featuring EDNA MAYO and BRYANT WASHBURN

"THE WHITE SISTER"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring VIOLA ALLEN and RICHARD C. TRAVERS

"THE SLIM PRINCESS"

(In 4 acts)

By George Ade. Directed by E. H. Calvert.

Featuring RUTH STONEHOUSE

"GRAUSTARK"

(In 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright.

Book through the V. L. S. E., Inc.

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ALABAMA
VERMONT
NEW HAMPSHIRE
ILLINOIS
WISCONSIN

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ARKANSAS
CALIFORNIA
COLORADO
DELAWARE
DIST. of COLUMBIA
FLORIDA
MINNESOTA
MISSISSIPPI
NEBRASKA
NEVADA
OREGON
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UTAH
WEST VIRGINIA
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WIRE for your territory quick—all of the states sold were taken up in **three weeks.**

Note: Fonda Bros., Stock Exchange, N. Y., bought all New England at a startling figure.

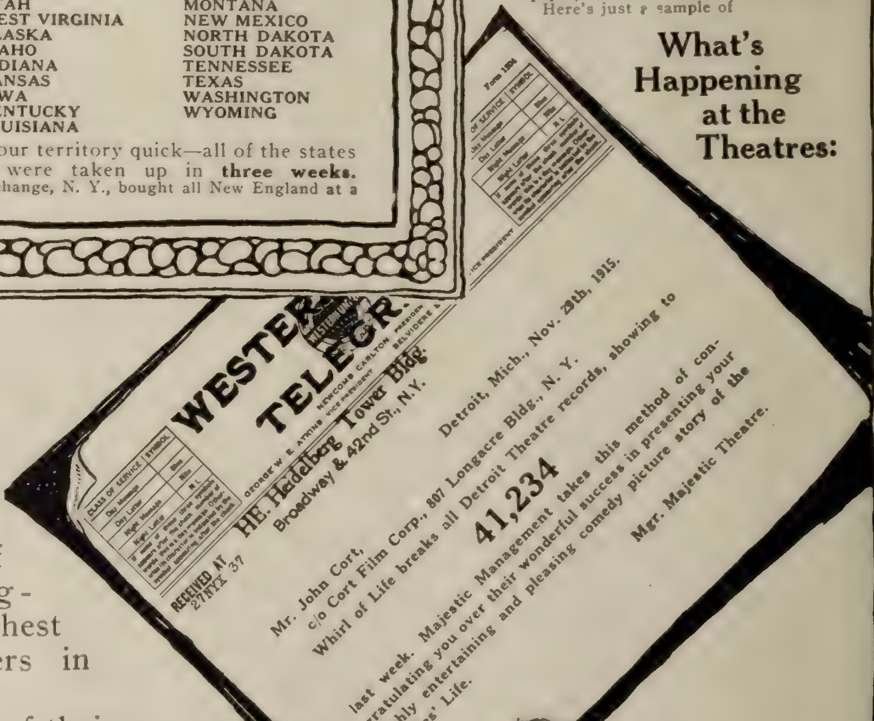
Mr. State Right Buyer

If you want a feature that every exhibitor is bound to want—that the public is crazy to see, get the rights on this Castle hit. Think: Producers of pictures have been after Vernon and Irene Castle every day, and we signed them up—only when we paid their price and promised the right sort of advertising.

Mr. Exhibitor

All you care about is the box office receipts. Well, read this telegram from a man who has tried it out—along with our paper, heralds and advertising helps. Here's just a sample of

What's Happening at the Theatres:



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Detroit, Mich., Nov. 29th, 1915.

Mr. John Cort,
c/o Cort Film Corp., 807 Longacre Bldg., N. Y.

Whirl of Life breaks all Detroit Theatre records, showing to

41,234

last week. Majestic Management takes this method of congratulating you over their wonderful success in presenting your highly entertaining and pleasing comedy picture story of the Castles' Life.

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The most popular couple in the world: The Castles. The idols of the dancing world, the stars of Broadway's biggest hits, the highest priced performers in history.

This, the story of their romantic career, has proven to be the biggest motion picture surprise of the year—

Mr. and Mrs.

VERNON CASTLE

IN

"The Whirl of Life"

Story by Vernon Castle Adapted for screen by Catherine Carr
Directed by Oliver Bailey

All inquiries for territory or bookings are directed to

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John Cort, President. Longacre Building, New York

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FIVE PARTS

Featuring

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A plot that grips. Climaxes that thrill. Actually bristling with unlooked for situations

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"A"

Associated Releases, Week of Dec. 13, 1915

2 reel Drama	Empire	"The Blight of Greed"
2 reel Drama	Ramona	"Your Only Friend"
2 reel Drama	Santa Barbara	"The Spectre"
2 reel Drama	Alhambra	"The Man In Him"
1 reel Comedy	Federal	"Ike Stops a Battle"
1 reel Comedy	Atla	"Going—Going—Gone"
1 reel Comedy	Banner	"The Spooners"
1 reel Comedy	Deer	"Taking Chances"

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A CENTAUR STAR FEATURE

THE MYSTERY OF CARTER BREENE

Featuring
Crane Wilbur

A REMARKABLE DETECTIVE DRAMA
IN THREE REELS OF "BIG SCENES"

RELEASED DEC. 22nd
ON THE REGULAR MUTUAL PROGRAM

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AUTHOR! AUTHOR!

ONE OF THE FAMOUS
BUCK PARVIN SERIES *by*
C.E. VAN LOAN *featuring* ART ACORD

HREE REELS. RELEASED DEC. 25th
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Go to your nearest Mutual Exchange. Ask to see "A Mind in the Past." Its amazing thrills will hold you spellbound. "A Mind in the Past" is, in itself, a powerful two-reel release, yet it is only one chapter—chapter eight—of the greatest continued photoplay ever produced—

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell

Pile Up Big Profits!

Now you can obtain this big, magnificent production at surprisingly low cost. Exhibitors have piled up tremendous profits with "The Diamond From the Sky." Write in to the main office for full particulars. You can't afford to wait. Here is a real opportunity to get big crowds—to make big money. Write now and clinch "The Diamond From the Sky" for your theatre.

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MUTUAL SPECIAL FEATURE

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American Film Company, Inc.
Samuel S. Hutchinson, President
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THE CLEAN UP

A two-part "Flying A" production—an intense sociological drama portraying activities of gamblers in society's lowest and highest strata, as exposed by a powerful newspaper.

Winifred Greenwood
and **Frank Borzage**

are presented in the leading roles.

Director—Charles Bartlett

Released December 20th

Yes Or No?

Here is a fanciful and pretty single-reel "Flying A" drama with

Alfred Vosburgh and Nell Franzen

Director—Reaves Eason

Released December 24th

Making a Man of Johnny

An American "Beauty" comedy with

Carol Holloway and John Sheehan

Director—James Douglass

Released December 21st

That Country Gal

If you're looking for a good laugh-getter, book this "Beauty" comedy

Neva Gerber and Lucille Warde

Director—James Douglass

Released December 25th

"Flying A" and "Beauty" Productions are distributed throughout the United States and Canada Exclusively by Mutual Film Corporation.

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

MUTUAL PROGRAM

Author! Author!

And still they come! "Author! Author!" is another of those side-splitting "Mustang" comedies that has jumped from "The Saturday Evening Post" into moving pictures. One of the "Buck Parvin and the Movies" series by Charles E. Van Loan, king of the modern humorists. Book published by George H. Doran Co., publishers.

The Special Cast

ART ACORD

Larry Peyton **Rea Berger**

and a host of other stars

Directed by William Bertram

"Author! Author!" is a scream. Acord does some marvelous roping and riding—and by superhuman strength, he actually throws a steer! Book it! It's a wonder!

Release Date December 25th

Two-Reel "Mustang" Subjects

In the Sunset Country

It's a wonderful Western drama, with

E. Forrest Taylor and Lizette Thorne

Directed by Frank Cooley **Release Date Dec. 17th**

The Pitch of Chance

A vivid, vigorous Western drama with

Helene Rosson and Jack Richardson

Directed by Frank Borzage

Release Date Dec. 24

All "Mustang" flims are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

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THE GIRL AND THE GAME

The New Stupendous Railroad Film Novel
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Helen Holmes

The Fearless Film Star

Here you have the biggest, the most stupendous profit-pulling production, that ever has been presented.

"The Girl and The Game" tops them all and stands supreme — the pinnacle of motion picture achievement. Fifteen amazing two-act chapters—one chapter released each week beginning Dec. 27th. Drive home this point: "The Girl and The Game" means fifteen consecutive weeks of crowded houses—fifteen consecutive weeks of big box-office success.

Thrill After Thrill at Lightning Speed

Each chapter of this huge production is fairly alive with thrills—the big, red-blood thrills and the dare-devil action for which fearless Helen Holmes is famous. No man on earth is so capable of directing a thrill production as J. P. McGowan, who directs "The Girl and The Game." No living author is so capable of writing thrills as Frank H. Spearman, the great railroad author who wrote "The Girl and The Game." Each chapter is a distinct production—a distinct triumph in itself. The chapters are bound together by a strong skein of romance, love and suspense which carries over from chapter one to the last scene of chapter fifteen.

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First Release Dec. 27th!

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Seattle Post Intelligencer

and a thousand other big American Newspapers.

ou Must Act at Once—Now!

ow seize this opportunity! Wire, write or at once "The Girl and The Game" department of ır nearest Mutual exchange. Hurry! We must prot customers. That's why we say—Hurry!

t in touch with your nearest Mutual hange—or wire or write the home office, 71 West d Street, New York. Hurry! Act quickly! *NOW!*

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THE MILL ON THE FLOSS

(In 5 Acts)

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MIGNON ANDERSON

and a specially selected
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Harris Gordon and
W. Eugene Moore

A spectacular and faithful adaptation of George Eliot's novel of the sublime devotion of a sister and brother.

Staged by W. Eugene Moore

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They embrace subjects of interest in one, two and three reels, enacted respectively by these big drawing cards ——

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BOSTOCK ANIMALS
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They'll stand the test of *YOUR* patrons, too.

Book through your Mutual exchange.

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In Chicago a physician, to save the
and defective, refuses to prolong an

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Traces the life history of a girl born into
she rid herself of the hereditary cu

Everyone will enjoy these

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world from a useless dependant infant's life. The new Pathe Serial

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Pathé

CYRIL

The most eminent of English actors

Supported by LOIS MEREDITH

in the 5 part GOLD ROOSTER play

The GREATER WILL

Scenario and direction by Harley Knoles
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A story of pronounced heart interest
splendidly acted

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Pathé presents the first GOLD ROOSTER play

IN COLOR
THE BELOVED VAGABOND

A superbly beautiful production in 6 parts

Featuring the celebrated actor

EDWIN ARDEN

Supported by BLISS MILFORD
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Adapted from WM. J. LOCKE'S famous novel
Produced by EDWARD JOSÉ

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"VIM" COMEDIES

Filmland's
Funniest
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Burns and Stull

as

Pokes & Jabbs

in

"Mixed and Fixed"

(Release of December 24th)

Love is blind in "Mixed and Fixed"

Vim Releases are the Cream of Comedy Output

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(The Equitable Girl)

in

A visualization of Harry Chandlee's
romantic tale of an actress and
the life she lives—and moulds

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The late star of Seven Keys to
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in the most fascinating character
she has ever played.

Released December 13th

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THE GRAY MASK

portrays to the critical motion picture public a play of universal appeal. It is as tense as "Jimmy Valentine." You'll gasp at the terrible dash of the loaded auto into the river, or the horrifying explosion in the chemical laboratory. You'll thrill with the young lovers and above all you'll grasp eagerly at each succeeding reel to find out how it's going to end. It's a

SHUBERT FEATURE

carrying a strong supporting cast, including Barbara Tennant and Johnny Hines. Story by Charles Wadsworth Camp

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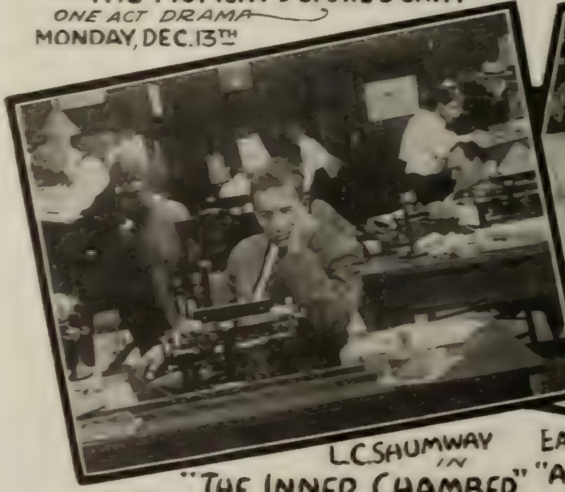
LUBIN

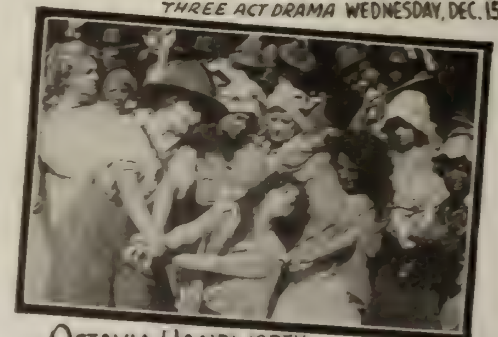
"THE MOMENT BEFORE DEATH"
ONE ACT DRAMA
MONDAY, DEC. 13TH

D.L. DON COMEDY–ONE ACT–
"The GREAT DETECTIVE"
TUESDAY, DEC. 14TH

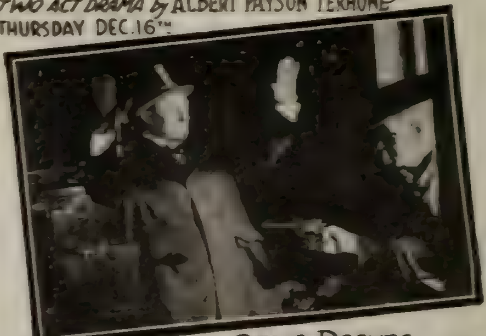


L.C. SHUMWAY IN
"THE INNER CHAMBER"
THREE ACT DRAMA WEDNESDAY, DEC. 15TH

EARL METCALFE IN
"A THIEF IN THE NIGHT"
TWO ACT DRAMA by ALBERT PAYSON TERHUNE
THURSDAY DEC. 16TH



OCTAVIA HANDWORTH IN
"SWEETER THAN REVENGE"
ONE ACT DRAMA
FRIDAY, DEC. 17TH



BILLIE REEVES IN
"AN UNWILLING BURGLAR"
ONE ACT COMEDY
SATURDAY, DEC. 18TH

GENERAL FILM
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Siegmund Lubin

for Edison Excellence

Leonie Flugrath

The Charming Child Star

and

Pat O'Malley

in

The 3-act feature

"Blade o' Grass"

A Love Idyl of a
Wood Nymph Child

A FATHER embittered of man and woman and the world which has treated him cruelly, takes his beautiful daughter to secluded woods and there the wood nymph grows up pure, innocent, and as sweetly refreshing as its own pine breezes. Then comes to her, life and love.

Leonie Flugrath, favored by nature with a charming sweetness and talented to a pre-eminent degree, draws hearts to her in this appealing well-fitting role. This little girl is causing the sensational heart landslide that she made when she swung from Broadway to coast in featured roles on the stage. Friday, December 24. Direction, Burton George. Scenario by William Addison Lathrop.

Thomas A. Edison
INC. ORANGE, N. J.

General Film Company's
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for Edison Excellence

KLEINE-EDISON FEATURE SERVICE

MAUDE FEALY

In George Kleine's **BONDWOMEN** ➡

KLEINE-EDISON FEATURE SERVICE

MAUDE FEALY

in

George Kleine's

Bondwomen

Five Parts

An especially written starring vehicle for America's greatest Emotional Actress

BONDWOMEN deals fairly, forcefully, clearly, with a problem vital to every home and one that every married pair has solved either to its weal or woe—a wife's independence of her husband in the management of family bills—

About this responsive theme has been builded a drama of surpassing power!

For Release Through the Kleine-Edison Feature Service December 15th!

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CHICAGO
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In a fight for a girl and her fortune, the book-agent proves more than a match for old Dan White and the family lawyer. An all-star cast.

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Jane, known as "The Flower of the Hills," falls in love with a city man. An honest country lad is in love with her. A remarkable denouement follows and the girl chooses between them. Presenting an all-star cast.

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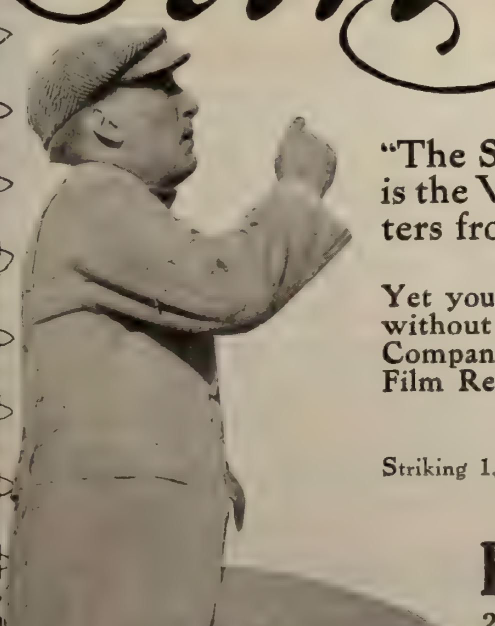

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By E. W. Hornung

Creator of "Raffles"

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KALEM COMPANY

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr. .... **President**
J. F. Chalmers .... **Vice-President**
E. J. Chalmers .... **Secretary and Treasurer**
John Wylie .... **General Manager**

The office of the company is the address of the officers.

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SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.00 per year
Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

All changes of address should give both old and new addresses in full and clearly written, and require two weeks.

ADVERTISING RATES.

Classified Advertising—no display—three cents per word; minimum charge, fifty cents.

Display Advertising Rates made known on application.

Note—Address all correspondence, remittances and subscriptions to Moving Picture World, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 2096)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, December 11, 1915

Facts and Comments

FROM data furnished to us by our friends and readers and from our own personal knowledge, there appears to be about half a dozen cities in the United States in which the exhibitors are strongly organized. In these cities they enjoy to the fullest the immense benefits of organization. In the rest of the country conditions are simply deplorable. Never was the need of an exhibitors' organization greater than today. The influence of the exhibitors upon the industry ought to be about a hundred times greater than it is. We believe that a powerful exhibitors' organization is absolutely needed, not alone for the exhibitors, but for the benefit of the industry as a whole. Keeping everlastingly at it brings success.

OH, THE vagaries of censorship. Now Dallas, Texas, steps into the ring with a wonderful censorship ordinance allowing the censoring of pictures on their "general reputation." How simple are the statesmen of Dallas and how thorough their methods. The mail used to bring us a lot of news about freak censorship, but lately there has been a little improvement. On no great question has public sentiment veered around to sound sense as it has on the problem of official and legalized censorship. We have a profound faith in the essential common sense of our great democracy. Censorship is always galvanized into life by reformers working for uplift and incidental personal profit; it has no genuine life and it will never again have a place in a country which trusts itself to the power of public opinion.

* * *

EVERY day we receive sample programs from exhibitors who have practically demonstrated the value of a well-printed and well-edited program. The value of such a program was often pointed out and emphasized in our department, "Advertising for Exhibitors," and it is gratifying to know that the department is so carefully and profitably read by the exhibitors. One thing is well worth bearing in mind: The more originality there is in your program the better. The "stock-program" with your own announcement in the middle may be all right enough, but it is not an ideal arrangement. In these days of close competition it is entirely possible that the detail of the best program may win out.

* * *

THE Moving Picture World will publish a Spanish edition, the first issue of which will be ready for mailing on the twentieth of this month. This Spanish edition will be published once a month. The final forms will close on the 15th day of each month preceding the date of publication. All advertising copy should be in the New York office on the tenth of the month to allow for proper translation.

The primary object in issuing the Spanish edition of The Moving Picture World is to facilitate in every possible way our business relations with the sister republics of South America. The film and supply men of this country are interested in the vast field which is opening for them in South America. To make this field more accessible, to promote a better understanding between the peoples of the two great continents of our hemisphere, will be the guiding motives of our Spanish publication. We earnestly invite the co-operation of all film men who are interested in the great South American market. A complete summary of the purposes and the departments of our Spanish edition will appear in our next issue.

* * *

WE surely do not want to mention any names, but on behalf of the readers of The Moving Picture World we want to urge producers not to give us any pictures in which some woman star of a past generation is made to take the part of a young heroine or ingenue. The motion picture camera is pitiless and abhors misrepresentation. To see a woman long past the heyday of her youth and beauty go through a process of passionate courtship is, to say the very least, painful to the audience. No reputation can outlive time—not on the living stage for a certainty. No art can replace the charm and fire of youth, and to see an old lady simpering or cavorting about the stage or screen will tempt the gentler sex to pity and the stronger sex to profanity.

Soul Drama*

By Louis Reeves Harrison.

A LITTLE moving-picture show itself is the human brain. The sensitive film is that part of it constantly receiving and developing impressions from without. When these impressions become fixed in our dark room, the cranial laboratory, they are canned and put away for future use. They can be taken out of the storehouses of memory and projected before the mind when needed, and on very short notice. We can even run two shows at the same time by recalling two different lines of events and thus put them in what might be called juxtaposition. This helps us in making comparisons and contrasts, so that we arrive at conclusions from past experience.

We are really at a little private exhibition of this kind when we do our THINKING. The experiences we have passed through are not there, only the impressions made by those experiences, and we review them in a critical sort of a way, even to the sensations we have felt under certain circumstances. We often review these educational releases, and we have acquired the habit of studying them carefully in order to use them to some individual or general advantage.

There is nothing particularly unselfish about our employing all that we know for common benefit. We have long ago found that we must cooperate to exist under favorable conditions. We cannot very well do without one another. To preserve the unit, we must preserve the community. Most of us have enough intelligence to know this, and that is why we insist on our rights and feel a contempt for the man who wants to take all the benefits without assuming a just share of mutual responsibility. Therein lies the secret of SOCIAL INSTINCT.

We feel that we have lost something contained in the sum of common benefit and we suffer because we are deprived of what we crave, or what we consider our due, and this pain starts a disturbance within us, often a secret one, which we recognize as one kind of emotion, usually manifested by a greater or less degree of excitement. Another kind of emotion is that which looks forward with pleasurable anticipation, the hope which may sustain us in our darkest hours. We can actually enjoy imaginary gratifications, hence the well-known saying that anticipation is usually better than realization.

Out of these emotions, quite as well as from animal instincts, grow the powerful desires which may sway our lives at times, even cause us to break the social compact. The half-blind desire to attain an ideal love, the absorbing desire to accumulate wealth and power, these constitute tremendous forces within the individual, forces which may desperately conflict with the social and moral part of our natures, battling throughout the whole course of life against reason, sympathy and affection. This is the soul drama, none the less intense that it is hidden.

One great drama of the soul, if not the greatest, is that of a strong general, a conqueror of men, unable to conquer himself, Othello. A man of lofty pride and high sentiments, he is hated by Iago because of his unconscious assumption of superiority, and led on by "trifles light as air" to a state of emotional weakness where those trifles become "confirmations strong as holy writ." He becomes racked with doubt, distraught with jealousy, maddened with passion, over a handkerchief, raging like an imbecile against all the world, a caricature of himself when "his occupation's gone."

Another great soul drama, possibly the most profound ever written, is that of the incomparable Hamlet. Probably more has been written about the man who deemed it wise to "know thyself" than of any other fictional character, maybe because many brilliant men feel like Coleridge —"I have a smack of Hamlet myself, if I may say so." It is claimed that Shakespeare depicted himself in this wondrous soul revelation. He depicted a man much like the rest of us in one seldom-confessed respect—we are creatures of two opposing wills struggling for mastery.

There is in the commonplace hero of fiction an almost constant exercise of the will on the side of higher sentiments as against the lower impulse or desire. In real life the impulse which prevails is not always the best one, and from obedience to the prevailing desire we fall into errors of judgment and conduct. Knowing the right course to pursue, why do we ever do wrong? From a comprehensive viewpoint it looks very much as though habits judiciously formed in youth prompt us to do right spontaneously, without any effort of that doubtful force known as "will," for it is easy to become the slave of a habit.

Othello's criminal act was not that of a great mind, but of a mind so weak that it permitted another to completely misdirect it. Yielding constantly to the promptings of Iago and to his own base suspicions, a mad desire to kill acquired dominence of his soul. Hence the criminal action of murdering an innocent and loving wife can only be regarded as the expression of a protracted course of criminal thought. A man is held responsible for such acts by society, though he may have temporarily lost the power of self-control, because he is a dangerous weakling unable to resist his worst impulses.

The character of Hamlet is a nobler one because of, rather than in spite of, its vacillation. Nursing a deep sense of injury, with a father's murder to avenge, he falters because he recognizes a Higher Will than his own as the source of power he can exert. His clear measurement of himself stirs within him a loftier measure of his Creator. A sweet moral purity within him, combined with a strong sense of eternal justice, brings about a terrible soul struggle, now one desire, now another, prevailing in his mind. The ideas he derives from reflection, however, gradually yield to his passion for revenge until he becomes the sport of intellectual vagaries and the ultimate slave of a murderous impulse.

It will appear that the soul drama, while confined to an individual field, is very largely a matter of external influence. Each of us has a volitional power, it is true, but it may be turned into bad channels quite as well as to good account. A great deal depends upon the direction in which it is employed. We may be inclined to benevolence; we may be aware of a conscience; we may respond nobly to the suggestions of affection; yet our attention may be so habitually fixed on the gratification of selfish propensities, such as making money, that our powers of mind may be used only for hypocrisy and dissimulation.

In depicting the human soul, it might as well be assumed at the outset that there is an *abuse* as well as *use* for its gifts and acquirements. It will *not* do to assume that our propensities and passions are evil in themselves, but only so in misdirection and excessive gratification. Strong emotions may easily give force to a character of high ideals.

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*Copyright, 1915, Louis Reeves Harrison.

At It Again

By W. Stephen Bush.

A PROFESSIONAL reformer, who no doubt is yearning to see his name mentioned here, is circularizing the press of the country on the question of federal censorship. Our friend needs something like a profitable agitation to keep him going and to advertise himself.

In his latest effusion our reformer, whose name we will once more carefully avoid mentioning, points to an alleged utterance or rather to a series of alleged utterances attributed to a prominent and reputable film producer. This producer had contemplated with some indignation what he believed to be the success of "risque" pictures. Hence, in his house organ, he remonstrated with the exhibitors who read his paper. He intimated rather strongly that the majority (60 per cent., to be exact) of the exhibitors whom he had reached favored "risque" pictures.

To do justice to the situation let us consider two things: In the first place, our producer spoke rhetorically rather than accurately when he stated that "he had asked the exhibitors of America" about their preferences. The circulation of his house organ does not reach all "the exhibitors of America." A majority of his readers do not by any manner of means constitute a majority of the exhibitors of America. Our reforming friend in Washington (name omitted purposely) of course never stopped to consider this fact, and, as we know him, he would have been quite capable of suppressing the fact even if he knew it. If a majority of the readers of The Moving Picture World had voted in favor of other than clean pictures the result might well have given cause for serious alarm. Happily, we have overwhelming evidence right here in this office that the vast majority of motion picture exhibitors want none but clean pictures and that the vast majority of producers want to make none but clean pictures. No small measure of the pervasive influence of The Moving Picture World and no small measure of the general confidence it enjoys are due to its championship of clean pictures. The columns of The Moving Picture World reflect the life, the standards and the ethics of the industry, and this applies to the advertising sections no less than to the editorial portion.

The producer who, in this trenchant and rather reckless way, berated the exhibitor who was blinded by the temporary success of a competitor showing "risque" pictures has been one of the pioneers in the industry. He has achieved an enviable success in every branch of the industry and he has an enviable reputation as a friend of clean pictures. Indeed, he has lately gone on record as saying that he would sooner earn his daily bread as a lowly whitewing than as a maker of immoral pictures. Did our reforming friend in Washington know all this? He either did or he did not. If he did, he should have judged the producer's words in the light of his reputation and in the light of his past performances. If he did not, he was ignorant of that which he should have known. In either event he should have been fair and honest.

The producer has since the publication of the article in the house organ received a large number of letters which have convinced him that the majority of his readers want clean pictures. I saw some of these letters myself and found them to be but an echo of the hundreds that are on file in the office of The Moving Picture World. Mr. Laemmle says his purpose was to wake up the readers of his house organ, and there is not the slightest reason to doubt his sincerity.

The whole affair shows how important a part the publicity department is in a big film corporation. The enemies of the picture are constantly on the alert and we should not put any weapons in their hand. Vigorous and unconventional advertising is all right, but let us cut the recklessness out.

Prosecute the Panders

By W. Stephen Bush.

WE HAVE heard of an organized effort within the ranks of the industry to prosecute to the full limit of the law every man or group of men who try to use the screen for immoral purposes. We earnestly hope that something will come of this effort. It is needed. This does not mean that the motion picture producers need looking after by the police. The fact is that all but a most insignificant number are far above reproach and are turning out pictures which are entirely free from moral objections.

The trouble lies in this: No matter how insignificant the number of these producers, they cannot be considered negligible. Their power of evil is great and must be taken seriously. We do not believe that censorship is the right remedy. It is unfair and unreasonable to inflict disgrace, hardship and monetary loss upon the great body of reputable producers because there are two or three men without conscience and without regard for law following the same business. The publishers have some disreputable men in their ranks, so have other professions. These elements are, of course, constantly being weeded out.

The objectionable and unscrupulous producers who do not hesitate to pollute the screen and corrupt the minds of the young can be weeded out in only one way: The law now on the statute books must be invoked to prosecute them. The Moving Picture World has recently refused an advertisement of a "feature" the producers and promoters of which openly and brazenly advertise it as an appeal to indecency. We cannot soil the pages of this paper with anything like a description of this production. Suffice it to say that the style of advertising used in connection with the picture plainly indicates its revolting and offensive character. It is altogether likely that the advertisement if brought to the attention of the proper authorities would bring about prompt action.

The decent producers ought to combine at once and start a criminal prosecution of the offensive feature. The men who were convicted of maintaining an indecent show on Broadway because they showed a so-called "white-slave" film are in about the same class as the promoters of this film of filth. The entire industry is attacked by such shameless productions. The industry as such must defend itself against such attacks. Without loss of time the decent elements in the motion picture field ought to get in touch with the authorities for the suppression of these immoral films. It is not only necessary to suppress such films and have the law confiscate them; it is equally necessary to prosecute the men who were connected with producing, distributing, advertising or exhibiting them.

It seems to us that the newspaper, and especially the trade paper, which advertises such filth is equally guilty with the producers, and a prosecution ought to include the publications which for a few dollars are willing to prostitute their columns for the benefit of the panders.

The prosecution and conviction of the promoters and advertisers of films which are evidently intended to appeal to indecency would do more to stop the evil than a thousand sermons and editorials. It is the duty of the decent elements in the ranks of the industry to take action and to make a drastic example of the panders who would not care a rap if they ruined the industry provided they succeeded in getting away with a little dirty money.

Horsley's Animal Features

The Ambitious Producer Tells of His Jungle on the Coast—What Animals Can Do Before the Camera—Denial of Foolish Rumors.

By W. Stephen Bush.

David Horsley.

ESSENTIALLY a mobilizer—that's what I would call David Horsley. What other name is more suitable for a man who is in perpetual transit between the Atlantic Coast and the Pacific Coast, who is oscillating in contented energy between two such antipodal centers as Bayonne, N. J., and Los Angeles, Cal. David mobilizes himself and then reaches everybody who is within an orbit of ten miles. As a transmitter of working waves David is 'way up in G.

Mr. Horsley has written his share of moving picture history; he has had his share of adventure and experience; he is right in among the vanguard of the progressives today, and he is chock full of human interest all the time. Horsley, therefore, is a very tempting target for the interviewer. At the Astor the other day David talked most entertainingly of his acting animals, his talented bears, his refined jaguars, his mimicking elephants, his unsophisticated kangaroos, his plaintive but intelligent pumas, and above all things of his performing lions and their patient and daring trainers.

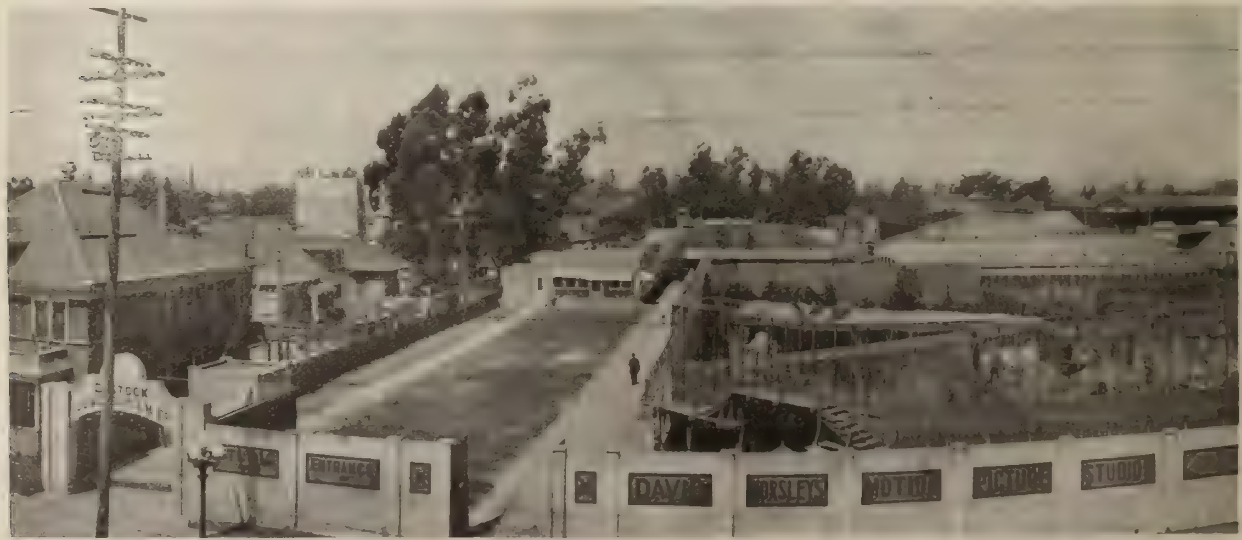
The School in the Jungle.

"The old plant here in Bayonne is running itself pretty well, but the new venture out on the coast, like all new ventures with a little ambition in them, requires constant care and intimate supervision. Why, even now question comes to me after question by way of telegrams from Los Angeles. You know I have five acres right in the heart of Los Angeles and my jungle is located there. Now, about my jungle. It's a wonderful thing. For one thing I am able to keep the animals within the proper focus any time I want them. The jungle is divided into six sections with the eye of the camera in the center. The jungle, of course, provides the proper background for each animal scene and no picture you know requires more of a real and correct atmosphere than an animal picture. Of course I am now speaking of the animal scene in a drama. The jungle was built after a design of my own and includes a moat among other things. This moat keeps the animals handy and provides a protection for the players in case of emergency. Oh, yes, it has proved its practical value. A short time ago Frank Montgomery temporarily forgot the warning signs that are posted up about the jungle and found himself face to face with our most ferocious leopard. Mr. Montgomery assured us after the meeting that he had none but the kindliest feelings toward the leopard, but unfortunately the leopard took a very suspicious view of Frank and without waiting for further developments Frank jumped into the moat. We soon answered his cry for help and rescued him. The incident gave rise to a lot of foolish and exaggerated rumors. People began to say that I was feeding my animals on actors. Please deny these rumors and make the denial as strong as you want to."

What Animals Will Do if Cleverly Trained.

"It will probably please and interest the readers of The Moving Picture World to know that we have developed a set of animals who work wonderfully before the camera. You understand, of course, that not every wild animal makes a good picture actor. There are in every group of lions or bears or jaguars or elephants certain individuals who show an unusual degree of intelligence. These we select and put through a collegiate course and many of them earn their degree I assure you. Take our elephants, for example. They are canny beasts. They will feign being shot in the right fore leg or in the left hind leg or any other portion of their huge anatomy and then limp off with every visible sign of intense suffering. They will charge a man and bear him to the ground, and hearing a shot will stagger, and after a few more shots topple over and play dead. They will pretend killing a man, either with their legs or their trunks or their tusks, and then they will appear to crush the villain in a manner to make the gallery howl with delight, and all

"Fitz," the Boxing Kangaroo of the Bostock Collection.



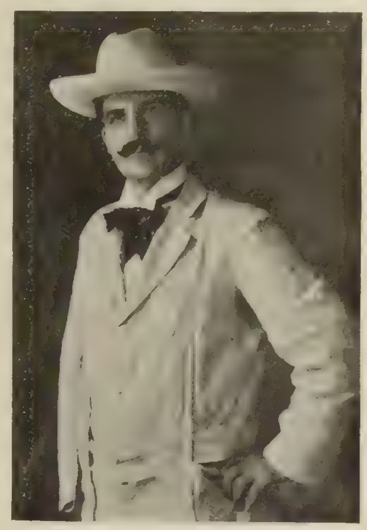
Panoramic View of David Horsley's

the time the supposed victim is as safe as if he were in bed. Nor are the elephants alone in this display of animal sagacity. Take our leopards and jaguars for another example. We have two or three now that will stand crouching on the branch of a tree and wait for a horse and rider to get near enough and then spring upon them in such a way that no one will ever believe it's only acting. In this same school we have trained bears to do tricks before the camera that I thought utterly impossible. They will hug and crush a man slowly, and with an appearance of the most intense and terrifying realism. Then they will strike a man dead and walk around him smelling and sniffing, finally dragging the man off to their lair. They will receive a cut with a big hunting knife, just as if it were real, and slowly release their hold on the dead man and turn with savage fury upon their new enemy. Highest, however, in the line of intelligence, I think, we must class the lions. I saw the rehearsal of a scene which I will not likely forget in a hurry. A trainer taking part in a big animal feature is attacked first by one lion and then by two others. He has just succeeded in putting the first animal hors de combat when he is attacked by two other lions and a blood-curdling struggle takes place. I could not believe that it was other than real; the huge cats went for the man first from one side and then from another and one of them actually got his jaws upon the head and shoulders of the trainer. The beasts looked so angry and acted with such fearful fury that I could hardly trust my eyes when a short while afterwards I saw them on the most cordial terms with the man whom they had all but devoured before. Bonavita is my principal lion-trainer, but he has many capable assistants who have been with him for some time. We have reached the acme of realism in campfire scenes where we show the lions prowling around the tents and making off with their prey. I could tell you a most entertaining story about one of our polar bears, who actually disarms a man who attacks him and then breaks in pieces the gun taken from the man. The same bear will allow the hunter to choke a gun down his mouth and then he will give an imitation of a bear gradually losing his strength through the painful process of suffocation.

Antony and Cleopatra, Two of the Bostock Elephant Actors.

Comedians Are Not Lacking.

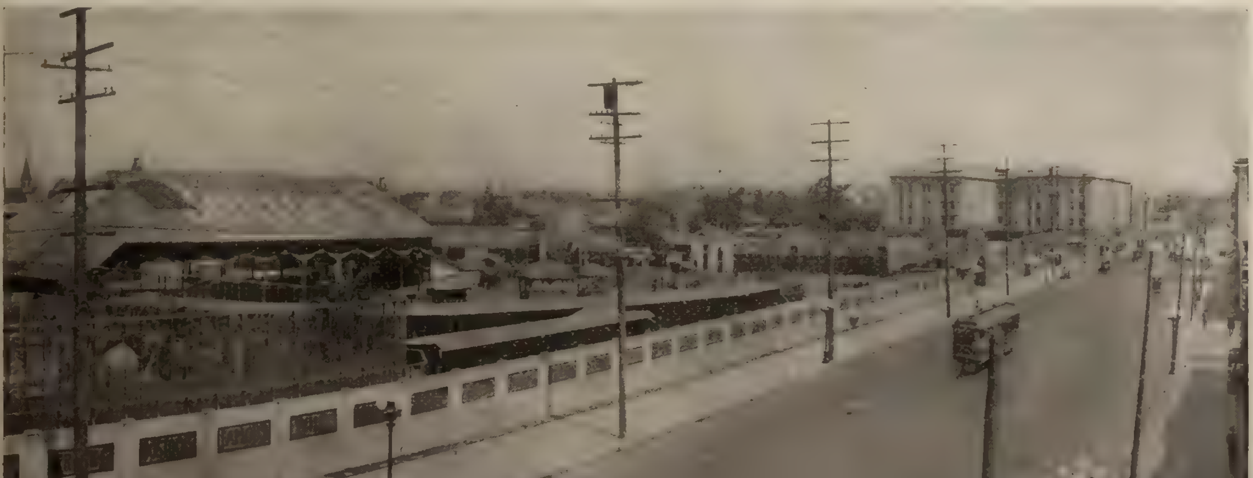
"Yes, we have our comedians, too. Take our cinnamon bear. He is a natural born comedian and fun-maker. I could not begin to describe all the laughable tricks he can do. Whether he understands the purposes of the scenario of which he is part I am not prepared to say, but it almost seems as if he did. Aside from the comedy with animal features we will release some comedies which I believe will mark a new departure in laugh-producing. In our George Ovey comedies the comic star will be the only burlesque character, the rest of the people will all appear normal and ordinary. I think that will really heighten the comedy effect and make the cleverness and the oddities of the comedian stand out in bolder relief. The result, I hope, will be more fun and more laughs. One thing, too, we have learned in comedy producing. It does not pay to get sympathy for anybody in a comedy. The moment you touch the chord of sympathy the source of laughter dries up and you don't need more than a mere drop of sympathy to produce this laughter-killing effect."



Capt. Jack Bonavita.

MISS NESBIT HONORED.

Miriam Nesbitt, Edison star, was tendered a dinner Sunday night by Mary Rider, who has written a number of Edison successes, and Kate Jordan. It was a sort of welcome home dinner as Miss Nesbitt but shortly returned from the West after a prolonged stay. Other guests were Hamilton Revel, Fuller Mellish of the Vitagraph, Russell Smith of the Equitable scenario department, and John Rumsey, well known play broker.



Plant in Los Angeles, California.

Massachusetts Ball a Record Breaker

Sale of Seats for Successful Third Annual Function of Bay State Exhibitors Stops Ten Hours Before Opening of Doors—Many Film Stars Attend—New York Manufacturers Well Represented—Governor Walsh of Massachusetts Leads Grand March with Clara Kimball Young, and Gets Ovation

THE third annual ball of the Motion Picture Exhibitors' League of Massachusetts was held in the Arena in Boston on the evening of Wednesday, December 1. In the preliminary interest aroused, in attendance, in enthusiasm and in financial as well as social success, it reached high water mark of exhibitors functions. Sharing the honors with as well as extending them to the screen stars was the Governor of the old Bay State, David I. Walsh, who came early, and with his staff remained to the close of the post-terpsichorean banquet in Horticultural Hall. And that hour was at least 4 A. M. The Governor hardly could have received more attention had the whole affair been arranged in his honor. Mayor Curley and a large number of Boston's official representatives also were present.

Nine thousand persons filled the great auditorium. Many of these were from out of town. From Brockton, over thirty miles out, came 250. Lynn, to the north, sent 500. The wide interest was due largely to the popularity contest for the selection of the leaders of the grand march. Altogether it was a great night for the film men and picture public of New England. Incidentally it was an unusual occasion for several score New Yorkers—manufacturers and players—who made the journey on Wednesday, most of them returning the day following. Among the former of these and their representatives were Ad Kessel, Jr., Carl Laemmle, making his first visit to the Hub; William Wright, J. C. Graham, Richard A. Rowland, Lewis J. Selznick, Arthur H. Spiegel, Joe Engel, Samuel Spedon, Arthur James, Harry Reichenbach, James Slevin, L. J. Rubinstein, J. C. Martin, Allen Crossland, Louis Levin, Fred Swett, H. Grossman, and Edward Farrell, formerly of Boston, but just named as district manager of the General Film for the South.

Of popular players there was the largest delegation that ever left New York for a function in a distant city. The very numbers constituted a tribute to the standing of the Massachusetts league among the New York manufacturers. Presented to the enthusiastic picturegoers who crowded the great amphitheater were Clara Kimball Young of the World Film; Francis X. Bushman, Beverly Bayne, Mary Miles Minter, Valli Valli, Edmund Breese, Grace Valentine, Peggy Hopkins and Jeannette Horton, of Metro; Edwin August, of George Kleine; King Baggot, Ben Wilson, Paul Panzer, Dorothy Phillips and Violet Mersereau of the Universal; Earle Williams, Wally Van, Edith Storey and Mrs. Storey, Virginia Pearson, Grace Cure, Mary Maurice and Hughie Mack of the Vitagraph; Cissy Fitzgerald, Hal Forde, and the Mutual Traveler, Gaumont; Marc MacDermott, Mabel Trunnelle, Edward Earle, and Viola Dana of the Edison; Christine Mayo of the United Film Service; Marguerite Courtot and Mrs. Courtot of the Kalem; Gail Kane of the Equitable; Harris Gordon, Ethyle Cooke, Flo La Badie, Mignon Anderson, Gladys Hulette, Louise Emerald Bates and Morris Foster, of Thanhouser. In Mr. Kessel's party were Mr. and Mrs. C. A. Willat, Mrs. Ferdinand Singhi, Rose La Harte, Harry Palmer, Phil. Klein, May Kenney and Ada Bachrach.

The majority of the New Yorkers went out on the 1 o'clock train under the guidance of Captain Charles E. Kimball of the Hanover Film Company. At Providence a reception committee of six, consisting of President E. H. Horstmann, Glover Ware, George Balsdon, A. E. Lord, Frank Vine and Sam Moscow, met the travelers.

There was much "visiting" back and forth during a trip without special feature until an attempt was made to get from the train to the automobiles the committee had provided. The crowds had been permitted to enter upon the platform. So densely massed were the welcoming "fans" that progress became not only difficult but dangerous. Many of the party had trouble in getting down from the cars. The jam on the platform was mild in comparison with the near riot that ensued when the members of the party tried to board the machines in the somewhat narrow driveway in the station. Groups were separated. One woman in the throng was run down but not seriously hurt. Another fainted and was carried by King Baggot and Ben Wilson through the throng to the waiting room. Many of the women members of the contingent had narrow escapes. All were finally got into the cars, many minus their baggage, but all suitcases eventually reached headquarters.

It was close to 10 o'clock before the visitors arrived at the Arena. The Metro delegation, which had left New York on a morning train, had had an elaborate dinner at one large table in the hotel at 7 o'clock. New England's largest auditorium was filled early. There had been no seats on sale after 10 o'clock in the morning. The crowd was impatient to see the players and in spite of the efforts of the committee to stimulate the dancing spirit the waiting thousands would have little of it. There was a burst of applause when "Mother" Mary Maurice of the Vitagraph company was escorted to the elevated platform, the first of the players to receive the greetings of the assemblage. All the others followed in turn. Two powerful lamps and reflectors furnished light for the taking of motion pictures by the Dadmun Company.

The Governor of Massachusetts, David I. Walsh, arrived at the hall before 11 o'clock and was given an ovation. The popular executive had attended two functions before coming to the ball of the picture men. Shortly after midnight he departed for a half hour to keep his fourth engagement of the evening, but returned to lead the grand march. Among the players to be introduced to the Governor was King Baggot. There has been in circulation in Boston a fairly well authenticated story that the governor, as he was presented to the pupils of a certain school, heard this colloquy:

Teacher—Now who will tell me who this gentleman is?

Little Boy—King Baggot.

There was a mutual "sizing up" between the Executive and the player. Each appeared to be satisfied. Later in the evening when the two again met the governor jokingly remarked they should work together in a production and enact a supposedly dual role.

The selection of the leaders of the grand march was the result of a spirited contest of six weeks. The committee left the matter in the hands of the readers of the Boston American. Over two million votes were turned in. They came from all over New England. For the honor of walking with the governor, Clara Kimball Young received 378,933 votes. Mary Pickford had more than a quarter of a million. The other players chosen were Francis X. Bushman, Christine Mayo, Theda Bara, Anita Stewart, Mary Miles Minter, Earle Williams, King Baggot, William Farnum and Crane Wilbur. In the majority of instances the efforts of the accelerators seemed to be centered on the women rather than on the men.

After the floor had been cleared the march proceeded. As the different players passed around the hall they were the recipients of applause from their admirers. Dadmun took pictures of the evolutions. At the conclusion of the march there was a contest conducted by the Thanhouser company, the winner to be given a tryout at the New Rochelle studio. Singularly enough the girl who was later declared the winner was "spotted" by J. A. Eslow, the manager of the Universal exchange. He had never before seen the young woman, but he was impelled to remark to the Thanhouser publicity man: "Here, Rubinstein, you're overlooking a big bet. Get that girl up in front." The choice of the committee. who will be known on the screen—if she reaches it—as Doris Gray, looks like a winner. Although very youthful, she has poise and intelligence as well as good looks.

The success of the ball was due to the skillful work of Samuel Grant, chairman of the committee of arrangements, who was aided by President E. H. Horstmann, and R. W. Drown, secretary, and G. M. Clark, treasurer, of the executive committee. The police detail was the largest for an indoor affair of which there is any record at police headquarters. At and around the Arena there were more than fifty patrolmen and officers.

On the executive and reception committee were H. L. Asher, George Balsdon, W. V. H. Barhydt, S. Bernfield, L. M. Boas, W. H. Bradley, N. N. Brooks, J. C. Butner, J. J. Cahill, H. F. Campbell, V. J. Cohee, L. Dadmun, E. R. Daniels, W. E. Dowling, J. A. Eslow, E. J Farrell, John Gartland, H. A. Gilman, E. R. Gregory, E. W. Helley, H. Hirsch, F. J. Howard, R. M. Kane, Colonel Kincaide. A. E. Lord, J. Lourie, P. F. Lydon, M. J. Lydon, A. H. Mailey, R. D. Marson, Louis Mayer, E. H. McCloskey, E. L. McEvoy, Sam Moscow, F. B. Murphy, J. F. Patton, George Ramsdell, J. W. Raymond, Herman Rifkin, W. E. Spragg, T. Spry, H. G. Segal, H. A. Sivovlos, F. H. Vine, Glover Ware, A. F. Washburn and H. I. Wasserman.

The women's reception committee were Mrs. F. L. P. Brackett, Miss M. H. Brazier, Mrs. A. R. Carroll, Mrs. R. W. Drown, Mrs. J. A. Eslow, Mrs. E. H. Horstmann, Mrs. F. J. Howard, Mrs. A. E. Lord, Mrs. F. B. Murphy and Mrs. E. M. Young.

The trade was represented in the boxes by the Paramount, who occupied four; Union Features (two), Universal (four), Picture Playhouse (two), Photoplay, Eastern Feature Film (two), Pathe (two), Metro (four), Phoenix, Kriterion, Mutual (four), Triangle (four), Kalem, Hearst-Vitagraph News, Nicholas Power (two), Precision (two), Kleine-Edison (two), General Film (four), V-L-S-E (six), United (four), Fox (four), World (four), Mirror (two), American Seating Company, Dadmun, Wurlitzer, Movie Operators' Local 182, and the Boston American (six).

The Banquet.

Two hundred and fifty covers were laid in Horticultural Hall for the entertainment of the guests of the Massachusetts exhibitors. The guest of honor was Governor Walsh, and by his side was Clara Kimball Young, who with the chief executive had led the grand march. During the course of the speaking, a goodly part of which contained complimentary reference to the governor, President Kessel of the New York Motion Picture Corporation casually remarked that next year he expected to be accompanied by a delegation of players, as his firm was bringing east six or eight companies, which would include Roscoe Arbuckle and Mabel Normand, as well as Charlie Chaplin, "who will be with us soon," said Mr. Kessel.

Mr. Selznick aroused interest when he alluded to the close of the term of Governor Walsh. "I don't know what the governor's salary is," he said, "but I will be very glad to double the amount if he will come with us as a leading man." The governor's companion in the march caused a hearty laugh as she naively remarked to the executive: "You know I'd just like to have you for a leading man."

President Horstmann introduced Frank J. Howard as toastmaster. Among those who responded to Mr. Howard's calls were the governor, Clara Kimball Young, Mr. Eslow, Ad. Kessel, Carl Laemmle, Paul Panzer, Christine Mayo, L. J. Rubinstein, King Baggot, C. A. Willat, Earle Williams, Sam Spedon, Mr. Selznick, George Blaisdell, Edwin August, Rose Dugan, Fred Gunning, John Casey, ex-Senator Garland, Marc MacDermott, Samuel Grant and J. C. Graham. Marion Howard Brazier for the Film Club invited the visitors to attend a breakfast that had been arranged in their honor. When a standing toast had been given to the governor he jumped to his feet and responded:

"I want to propose a toast to the largest and greatest business in the world—a toast to the business that does more for the pleasure and happiness of all the people than does any other—the moving picture business [applause]; a toast to the moving picture exhibitors of Boston and Massachusetts, who tonight have given us the best and largest ball we have ever had in Massachusetts."

Three cheers for the governor followed.

New Edison Release Programs

Beginning December 20, One-Reel Subjects Will Be Dropped—Only One Three-Reel on General Film Program.

UNDER the new reorganization plan of the General Film Company, the weekly Edison program will be the release of one three-reel feature put through the regular service of that company, Manager Leonard W. McChesney has just announced. This is contrary to the recently made announcement of the General Film Company which stated that Edison would release a one-reeler on Tuesday and Wednesday of each week and a three-reeler on Friday. Edison's regular program, until this change, was the release of a one-reeler on Wednesday and Saturday, and a three-reel on Friday. The latest and permanent program will release a three-reeler on Friday each week.

Manager McChesney feels that the elimination of the one-reel will allow more time and concentration of effort on a three-reel feature which will, as a result, reflect the best in that length of feature.

This change dates from the week of December 20, and the first release under this plan will be "Blade o' Grass" on Friday, December 24, featuring Leonie Flugrath and Pat O'Malley. Next will be "The Matchmakers," on Friday, the 31st, featuring Sally Crute and William Wadsworth.

In addition the Edison studios will continue to release two five-reelers each month, put through the Kleine-Edison Feature Service. In this service Miriam Nesbitt and Marc MacDermott will once again be seen playing together in "The Catspaw," by William Hamilton Osborne, on Wednesday, January 12; Viola Dana and Edward Earle, a new combination, in "The Innocence of Ruth," on Wednesday, January 26; Mabel Trunnelle and Robert Conness in "The Crucifixion of Philip Strong," on Wednesday, February 19.

Manager McChesney welcomes the new order of things and is enthusiastic about what the open market will do for film betterment and the elimination of the unworthy picture.

Mae Marsh at Work

"Birth of a Nation" Star Will Shortly Present Her First Triangle Picture.

THERE have been more inquiries as to the date of Mae Marsh's first Triangle picture than those for any other star, with the exception of W. S. Hart, Billie Burke, Lillian Gish and DeWolf Hopper, thereby indicating that Miss Marsh is one of the first most popular Triangle players. When she was East about six weeks ago she looked badly and her friends feared she could not play during the early part of the season.

Encouraging news has arrived from the Pacific Coast that Miss Marsh has quite recovered from her indisposition. Consequently she is now hard at work on her first Triangle play, "Hoodoo Ann." Robert Harron is in the leading male role, and others in the cast include Mildred Harris, Pearl Elmore, Lyola O'Connor, Charles Lee, Wilbur Higby, William H. Brown and Elmo Lincoln. The title role is that of a little orphan asylum girl who is adopted into a wealthy family and becomes a sort of modern Cinderella, winning the affections of Jimmy Vance, the son and heir. Granville Warwick is the author of the extremely interesting scenario, and Lloyd Ingraham is making the picture under the supervision of D. W. Griffith. "Hoodoo Ann" will probably be presented at the Knickerbocker theater during the holidays, with release to the country late in January.

Mae Marsh.

PREMIER SCENARIO DEPARTMENT.

C. Edgar Burton has been placed in charge of the scenario department of the Premier program. All scripts, books, plays, etc., must pass his careful scrutiny before receiving consideration.

Mr. Burton brings to this work several years of literary experience, some of it in newspaper and some of it in magazine work, and the last two years have been more closely identified with the motion picture industry.

Premier Program will produce only stories by famous authors and picturizations of novels or famous plays, no original scripts being available at the present time. It is possible that at some future date this policy may be varied, but for the present stories are being selected only from well known works, and only such stories are picturized as are crowded with action, have deep dramatic interest, pictorial beauty and are especially suitable for picturization.

CASTING EFFICIENCY.

Modern business efficiency is beginning to take root in the motion picture industry and Premier program following the lines of greatest efficiency have selected John W. Mitchell, the theatrical agent, to carefully tabulate all valuable data with regard to types suitable for use in motion pictures.

LEVY PREMIER'S PUBLICITY MAN.

Premier program publicity department is under the direction of E. A. Levy, whose previous connection with Favorite Players Film Co., Excelsior Film Co., has introduced him to motion picture circles in the past.

The "Black Crook" Ready

Kalem's Production of Famous Extravaganza a General Film Release on January 10.

"THE BLACK CROOK," famed for two generations, will be given to the followers of motion pictures on January 10. Kalem announced early this week that the finishing touches had been put to its spectacular adaptation of the extravaganza and that the early date in the New Year has been chosen for its release. "The Black Crook," therefore, will mark the first release by Kalem on the new plan for General Film features.

Scene from "The Black Crook" (Kalem).

Many weeks have been spent on "The Black Crook" since the director and players took the last scene, in pruning it to five reels, at which length it will be released. The story, of course, is told in the footage required, but care has been taken that only the pick of the spectacular scenes and ballet features was retained for use. The best technical men procurable have been at work on the tinting and toning, which so greatly enhance the spectacle features. Hand coloring was even called into play, for Kalem was determined to leave no stone unturned to assure "The Black Crook" a screen production worthy of its memorable stage career.

The cast of the production was largely recruited from the stage, a careful selection of types being sought. It includes one player, E. P. Sullivan, who has played over five hundred times in the stage production of "The Black Crook." On the screen he is seen in his familiar role of Hertzog, the Black Crook, and those who have been given an advance look at the picture are enthusiastic over his work. Charles De Forrest is seen as Greppo, the Black Crook's drudge, and Count Wolfenstein, the villain, is played by Henry Hallem. Pretty Gladys Coburn contributes some of her most charming work to the leading female role, that of Amina, while her lover is played in true courtly style by Roland Bottomley, a Broadway favorite who has already secured considerable of a screen following in Kalem productions. Frank Leonard and Helen Lindroth are others in the strong support, while Mae Thompson, the well known dancer, is Stalacta, the fairy queen. Close to two hundred prominent dancers and many solo artists were secured for the production and special numbers suitable to screen reproduction were arranged.

It will be a surprise to many to learn that "The Black Crook" has a really dramatic story interwoven with the spectacular features. In the stage production the story was cut and slashed to make room for the musical features, but with the unlimited possibilities of the motion picture it has been possible in Kalem's production to combine the strength of the story with the beauty of the spectacle. The screen adaptation was prepared by Phil Lang, who spent many months collecting from various old sources the real story of "The Black Crook" so that the screen is able to boast of telling the story for the first time. As originally written "The Black Crook" was a tragedy, and Manager Wheatley, owner of the rights, hesitated before offering it to a fickle public. Messrs. Jarrot and Palmer, names well remembered in stage history, had just imported a number of famous Parisian ballet dancers and when fire destroyed Whitney's Opera House, their theater, they found themselves with a number of costly contracts and no way of securing a profitable return. It was then decided to introduce the ballet and musical features into "The Black Crook," and the production opened at Niblo's Garden, startling New York audiences with a new form of entertainment which Leslie's Weekly of that time characterized as a "gay gift from naughty Paris." The initial production ran over four hundred times and frequent revivals have brought its record of performances over the two thousand mark.

The Black Crook, also known as Hertzog, is a character who, because of wrongs committed on him, makes a compact with Satan by which he agrees to win over to perdition one human soul each year, or himself pay the penalty. Amina, the pretty ward of Count Wolfenstein, refuses to accede to the latter's proposal of marriage, so the feudal baron conspires so that Rudolph, her lover, is first banished from his domains and later, when he dares to return, cast into a dungeon. Hertzog, in search of a soul, and with but twenty-four hours in which to make good his compact, turns his crafty eyes on Rudolph and Amina, who are in despair. How Hertzog is frustrated, Rudolph and Amina united, and the Black Crook himself consigned to the care of Satan and his imps, is told in spectacular fashion in the Kalem production. It is promised that many of the double exposures and other camera artifices will furnish photoplay fans with a surprise.

"How Molly Made Good" in Washington

WASHINGTON is to see "How Molly Made Good," the novel feature film of the Kulee Features, Inc. The picture is invading diplomatic circles this week and is finding many admirers in the National Capitol. There are many theater lovers in Washington, and "How Molly Made Good" offers exceptional attraction, inasmuch as the cast includes twelve of America's theatrical favorites, each one of these a tremendous drawing card in his own right.

Miss Marguerite Gale makes her initial debut as a screen star in this interesting feature film. But although she is a newcomer to the field of moving pictures. Miss Gale is already a "distinguished personage" in the National Capitol, where she began her public career in January of last year. This occasion was the start-off made by the young girl on a cross-country motor tour made in the dead of winter. The point of departure for the expedition was the old Willard House in Washington, the Exposition grounds at San Francisco was the finish. Needless to say the occasion was as dramatic, if not more so, than any stage debut could ever be. There was plenty of audience to watch Miss Gale's departure. No lesser personage than Vice-President Marshall started the little explorist off with a gracious speech and a large American flag to honor the occasion. The Chamber of Commerce also turned out to pay Miss Gale tribute and presented her with a floral horse-shoe nine feet high. So Miss Gale is by no means a newcomer to Washington, where she already has many friends and admirers. "How Molly Made Good" is winning her many more "followers" each day, for Washington is most enthusiastic over the little screen star, and is once again turning out most generously to pay tribute to Miss Marguerite Gale.

Marguerite Gale.

THE SPECIFIC AUTHORSHIP.

In recent issues of several publications was published a resume of the career of George Brackett Seitz, scenario editor of the Pathe organization, in which an error of omission was made. In specifying that Mr. Seitz "wrote" "The Perils of Pauline," and "The Exploits of Elaine," it was meant that he wrote the working scenarios, a number of the story synopses having been written by Charles W. Goddard. The stories written from these scenarios were published by the Star Syndicate, a William R. Hearst organization, and were the work of Arthur B. Reeve.

The Motion Picture Exhibitor

Maryland "Get Together" Meeting

Exhibitors Hold Big Convention at Baltimore—President Herrington Present.

THE annual "get together" stag party of the Exhibitors' League of Maryland, participated in by the motion picture exhibitors and film exchangemen of Baltimore, with guests from Philadelphia and Washington, was held at the Raleigh Hotel, in Baltimore, on the evening of November 30. This was the first big meeting of the fall season and was quite largely attended.

The keynote of the meeting was "get together." It was pointed out by the various speakers that proper co-operation was lacking among the members and that some action should be taken to more closely cement the bonds of both personal and business friendship that the organization may be enabled to bring about some very much needed reforms.

The principal speaker of the evening was Frederick J. Herrington, president of the Motion Picture Exhibitors' League of America. He discussed with those present the three important topics of the day—censorship, Sunday opening, and organization. One very good point brought out by him as to the futility of censorship was his reference made to a possible film depicting the exhibitions contained in any of the art museums of the country. Such a film, regardless of its educational value, he declared, if shown in any motion picture theater, would be condemned in its entirety by censors, despite the fact that it is urged upon the people of the country to visit such museums.

According to Mr. Herrington's way of thinking, there is no such thing as censorship, he holding that censorship means final. The act of censors in the different states is not final as the defendant exhibitor can bring action in a court of law with the equal probability of having such decision reversed. He declared that the question soon would be "who will censor the censors."

The power of the motion picture is far greater than the much-heralded "power of the press," in his opinion, but all abuses are allowed to stand uncorrected because of the fact that the exhibitors do not organize properly, and unorganized do not hustle and keep hustling to eradicate abuses. He dwelt on the lack of co-operation among the exhibitors, showing how they allow petty quarrels and differences to influence them to the end that there is marked disorganization among them. He compared the exhibitors with the operators, for the latter, in contrast, pretty generally know what they want, make known their wants, stick together, and get what they want.

Motion pictures have been declared to be of great educational value, but according to the national president they teach and educate everybody but the motion picture exhibitor himself.

There has been more or less talk in Baltimore as to the desirability of Sunday opening for the motion picture theaters. It is believed that this could be accomplished in the city itself, but throughout the country there is a strong religious feeling against it. Mr. Herrington declared that the exhibitors were far better off without this privilege, comparing Baltimore with other cities in this respect. He took one city in Pennsylvania as an example, stating that before Sunday opening was secured there were but seven houses; seven weeks later there were seventeen. Other prospective film men got the fever and the number quickly increased to twenty-four, while at the present time the city is favored with thirty-one motion picture houses, with the result that the profit has been taken out of the business. Wherever there is Sunday opening, the receipts from the Saturday and Monday business is invariably small. With the theaters open but six days a week, the business is more generally distributed throughout that period and Sunday opening does not entail a box office loss.

In the course of his remarks Mr. Herrington stated that the exhibitor who paid his bills was also paying indirectly for those who slighted their commercial obligations, and he urged that the exchangemen co-operate in the effort to eradicate this evil.

Mr. Herrington was assured by a number of exchangemen speaking on the subject of "bad debts" that they were doing everything in their power to discourage such a practice. This has been one of the problems that they have had to face for some time and would like to see cured.

Frank B. Spurrier, of Washington, D. C., manager of the local branch of the Vitagraph-Lubin-Selig-Essanay exchange, explained the formation of the National Exchangemen's Association at the National Capital. He declared that this was primarily for the benefit of the business as a whole, as its entire membership was desirous of working in co-operation with the exhibitors, feeling that in this way their own interests would be furthered. He also urged the admission of the exchange managers as members of the league. It was advanced that this would be a violation of the constitution of the Motion Picture Exhibitors' League of America, but speaking for that organization President Herrington said that there was nothing to prevent their admission to the league as honorary members. He declared that the exchangemen must help Baltimore to organize, for without their aid the exhibitors themselves can do little.

There was more or less discussion on the subject of Sunday opening by succeeding speakers. Edward Price, of the Mutual Film Corporation, stated that he believed a measure providing for this could be gotten through the City Council and eventually through the legislature. Others declared that to do so would merely create a stronger feeling in favor of a general censorship, an issue it is their desire to evade, if possible. Frank Durkee, who is connected with several houses in Baltimore, declared himself opposed to any such action, not on religious grounds, he said, but on physical grounds—he wants one holiday a week. It seemed to be the opinion of many that in the long run with Sunday opening the exhibitor does not gain anything and merely succeeds in making himself work one more day a week than is necessary, and invites additional competition by the fact that he is apparently so busy.

Bernard Debkin drew comparisons between houses in Baltimore and those similarly located in the neighboring city of Washington, showing that the former, when of the same size and class, were doing equally as well as the latter.

It was brought out at the meeting that all of the exhibitors of Baltimore are in accord as opposed to censorship, with the exception of one gentleman, who was absent from the meeting and who, it is said, has already gone so far as to prepare a measure providing for the censorship of motion picture films in Maryland to be presented to the proper authorities in the near future. This gentleman is said to have expressed himself as favoring censorship as he contemplated being the censor.

Representatives of the Baltimore Star and of the Baltimore American told the exhibitors of how their papers were working with the exhibitors by giving the proper sort of a Sunday motion picture supplement, and assuring them that they would lend their co-operation to the betterment of the business.

The closing remarks of Mr. Herrington were particularly applicable to the existing situation, for he said: "What the moving picture exhibitors of the country need is men at the helm who are not afraid to speak, that the exhibitors may be able to fully realize the benefits of the flourishing industry. We are not afraid of prosecution but we cannot stand persecution."

Interesting talks were also given by S. J. Mayer, of the World Film Corporation, and Carl F. Senning, of the Fox Film Corporation, both of Washington, who told of the activities of the exhibitors and exchangemen in this territory. Both of these gentlemen assured their audience that it was the desire of all of the exchange managers to do their part towards placing the film business on the highest plane, and prophesied that with proper organization and co-operation among both interests this would soon be realized.

T. H. Bohannon presided during the evening.

The balance of the evening was given over to the entertainment and to the excellent luncheon that had been prepared for them. J. Howard Bennett, vice-president, acted as toastmaster. Among the hits of the evening were the musical numbers rendered by Messrs. Durkee and Herrington, with Frank B. Spurrier presiding at the piano; the impersonations of James Hartlove, and the stories as told by John Cunningham and Jake Shaab.

The meeting was not called to order until long after the streets of Baltimore had been deserted by the theatergoers, but then adjournment was not taken until an equally long time had elapsed after the milkmen had completed their runs and had stabled their wagons. It was a great night, so good that the exhibitors have planned another meeting for this week, to be held at the Wizard theater, when the plans for the reorganization of the league in Maryland can be completed.

There were more than forty exhibitors and exchangemen present, among these being President Frederick J. Herrington, of Pittsburgh, Pa.; Frank B. Spurrier, president of the National Exchangemen's League; Alan Bachrach, Carl F. Senning, S. J. Mayer and George W. Smiley, all of Washington, D. C.; W. H. McVelle and Emory Tipman, of Philadelphia, Pa.; and President T. H. Bohannon, Harry Loewy, Harry Reddish, J. Howard Bennett, Guy Wonders, Louis Benesch, Jake Shaab, Mr. Wonders, Sr., Mr. Eberhardt, Thomas Goldberg, Joseph Brody, Arthur Price, Mr. Cluster, J. F. Everhart, James Hartlove, Edward Rossiter, John Cunningham, Edward Price, Mr. Hall, Mr. Henderson, Mr. Rosenaur, Frank Durkee, Nat Keen, and many others.

National Executive Committee Meeting

It Will Be Held at LaSalle Hotel, Chicago, Wednesday, January 5, 1916—State League Officers and Members Invited.

NUMEROUS requests having been made of President Fred J. Herrington for information regarding the time and place of holding the semi-annual meeting of the Executive Committee of the Motion Picture Exhibitors' League of America.

I am directed by him to make a call for a two-days session of the above mentioned meeting, to take place on Wednesday and Thursday, January 5 and 6, 1916, at the La Salle Hotel, Chicago, Ill. First session to convene 10.30 o'clock, Wednesday, January 5th.

Several matters of vital importance to the organization are to be considered at this meeting, including the selection of the city at which the national convention shall be held in July, 1916.

Requests and liberal offers have been presented to the league by the following cities for the convention to date: Detroit, Mich.; Chicago, Ill.; Pittsburgh, Pa., and New York City.

In addition to the members of the executive committee, an invitation is cordially extended to all vice-presidents and State presidents of the League, and other exhibiting members of the league that may be at liberty to, and desirous of attending this meeting, will be cordially welcomed.

Prospects are that a good representative meeting will be had. President Herrington had very satisfactory results from his efforts in organizing a number of State branches since holding the office of national president, conferred on him July, 1915. Several States have already declared their intention of sending a representation to Chicago, January 5, 1916.

Any State league or member of the league wishing information pertaining to this meeting, or in any way relating to the league, will be courteously tendered, on applying to the national headquarters, 238 Fourth avenue, Pittsburgh, Pa.

Respectfully submitted,
JAMES DELVES, National Secretary.

KLEINE-EDISON BROCHURE.

The press department of the Kleine-Edison Feature Service has prepared an attractive and useful brochure to assist exhibitors in advertising "The Destroying Angel," a five-part picture featuring Mabel Trunnelle and Marc MacDermott. In addition to the conventional synopsis there are many short squibs in suitable form for use in newspapers, also pages showing a varied assortment of cuts available for publicity purposes. This interesting lay-out is printed on good paper.

RAMO FILMS QUITS.

C. Lang Cobb, manager of sales and publicity for the Ramo Films, Inc., announces that the company with which he has been connected for the past three years, had decided to go out of business. Mr. Cobb has resigned, but will continue with the company until its final dissolution Jan. 1, 1916.

Edison Doing War Play

Players Get Reception at Phoenixville, Pa., When Some Big Scenes are Staged.

DIRECTOR BURTON GEORGE, Edison, has returned from Phoenixville, Pa., where he spent a week, with a large company, staging the battle scenes for a pretentious three-reeler, "Celeste of the Ambulance Corps," in which Leonie Flugrath and Pat O'Malley are to be featured. The story is a war drama dramatically proving that, when really called upon by duty, the women of today are every bit as full of self-sacrifice as were the pioneer women. The scenes are laid in the Spanish-American war.

The whole town of Phoenixville turned out, making the stay a gala occasion for the players, with balls, theater parties and luncheons. Director George has secured the use of Battery C, State artillery, for the war scenes, also having the use of their big guns and full war paraphernalia. In addition, a large number of men were engaged locally and a number of spirited scenes were secured. So absorbed became the citizens that a number of the society women insisted upon taking part. They were accordingly made Red Cross nurses in the play.

A near fatality added to the excitement when it came to blowing up of an ammunition wagon, required by the action. Director George, for safety sake, had engaged an explosive expert who "planted" the wagon. But, during a delay, an excitement-loving youngster crept up and unnoticed placed a stick of dynamite in the wagon. The resultant explosion threw many to the ground and knocked a soldier out of a tree nearby, shaking him up badly. Pat O'Malley had his arm grazed by a heavy part of the wagon which was blown to bits.

The Edison company appeared before a crowded house at one of the local theaters. Director George addressed the audience. Other principals were Charles Sutton, Julian Reed, Joe Bingham and Harry Linson.

EDISON MAKES "THE CRUCIFIXION OF PHILLIP STRONG."

Edison last week commenced work on a feature intended for release through the Kleine-Edison Feature Service called "The Crucifixion of Phillip Strong," which advance reports say will prove the most remarkable feature ever made by Edison. In many ways the story is a problem play dealing with the modern church-man and his work. It has been adapted from the novel by the Rev. Charles M. Shelden, author of "In His Steps," "His Brother's Keeper" and "Born to Save."

Phillip Strong, a rising young pastor in a fashionable church, surrounded by luxury and lionized by a wealthy congregation, is suddenly made to realize that his life work is a failure. He determines to renounce his rich parish and take up a real work in the slums. In this he meets with strong objections from his beautiful, luxury-loving wife who refuses to share his lot.

"The Crucifixion of Phillip Strong," aside from its religious phases, has much of life on the East Side in its relation to the rich to give it distinction among its kind of stories. Undaunted by threats of personal harm, his former rich friends gone, his daughter dead and wife opposing him, Phillip Strong fights the battle until death claims him. The political rings of the East Side and the saloons and haunts of vice owned by his former wealthy parishioners are vividly pictured.

FAMOUS PLAYERS CHANGES DECEMBER SCHEDULE.

After the first showing of the completed adaptation of Denman Thompson's great rural classic, "The Old Homestead," it has been decided by the Famous Players Film Company to advance the release date of the feature on the a Paramount Program from December 30 to December 23. As the picture is so full of the spirit of Christmas and as the play is associated in the minds of everyone with the holiday season, it has been thought advisable to so advance the release date that the picture will be on the screen during the entire holiday period.

The changing of this date has necessitated the re-arrangement of the other December releases already scheduled. "The Red Widow," originally listed for the date now assigned to "The Old Homestead," will be held over to a future date to be announced later. Mary Pickford in "The Foundling" will be issued on December 27, the date originally scheduled for its release, and John Barrymore in "Nearly a King" will take the place of "The Old Homestead" on December 30.

Chicago News Letter

By JAS. S. McQUADE.

For and Against Art in Moving Pictures.

IN AN address to the Friars Club, in New York City, in October last, William A. Brady "let his imagination frame unknown events in wild, fantastic shapes of hideous ruin. For the drama he foretold the knell, the shroud, the mattock and the grave, the deep, damp vault, the darkness and the worm; and he said that the 'movies' would fling the stone to lay the giant low." The words within quotation marks are those of Percy Hammond, dramatic critic of the Chicago Tribune, taken from an article written by him in reference to the Brady speech.

In that speech Mr. Brady said in part:

> I believe that the advance of motion pictures means the death of the drama. They merely represent a rehashing of every old situation that the theater has already produced. Pictures will kill the drama, because the men who write and produce for the theater will say: "What is the use? If I write something dignified nobody will go to see it."
>
> And then a motion picture man comes along and offers him possibly $10,000 to write a scenario—a scenario that he can perhaps write in a few hours. Of course, it is not the author who suffers, nor is it the manager who suffers—but the country suffers.

Anent this diatribe, Mr. Hammond's article contained the following paragraphs:

> Mr. Brady's lament, of course, regards the drama as a waning art, not as a waning business. Bless his sorrowing soul, the drama is as safe in the hands of the moving picture authors as it is in those of most of the men who are writing for the articulate theater today. Certainly there can be plays without the unhuman ululations of the average actor uttering the speech of the mediocrities of the stage of the present time. Mr. Brady should know that it is not the movies that have killed the drama (as an art), but the authors, the actors, and the stage directors who have made of every theater a shambles of literature and histrionism.
>
> It is not the drama that the "movies" have killed but the near-drama. Much of Mr. Brady's output as a producer has been of this shoddy class—such things as "Mothers," "Sinners," "The Whip," "Life," etc. Mr. Mantle, my neighbor, wrote that the "movies" were responsible for the utter failure of the last Brady-Drury Lane monstrosity, "Stolen Orders," but he reports that "The New York Idea," a fine example of American satirical comedy, prospers. Perhaps the "movies" have not killed this pseudo-drama, but in transferring it to another form they have removed much of its stigmata—the bad lines, the bad delivery of them, and the bad scenery with which it was environed. The day of bunk trees, bunk flowers, bunk grass, and bunk persons which Mr. Brady was wont to provide so lavishly in his pieces is past. But let him find a good play by Augustus Thomas or Langdon Mitchell or Edward Sheldon and permit Mrs. Brady to produce it without interference from him, and he will discover that his inurning of the drama in the sepulcher of his post-prandial pessimism was premature.

And the closing paragraph contained the sentences:

> As it is you will see in moving pictures the best acting to be seen in Chicago. Already may we consign to the cannery that entr'acte platitude, heard so frequently in the Auditorium bar, that "the only good acting is in grand opera." There is good acting in the "movies" too.

Richard Henry Little, dramatic critic of the Chicago Herald, in a recent article made the assertion that "there is more art in a bronze guinea pig than in the best moving picture play ever made," and seems to take a delight in belittling the picture play. I write "seems" advisedly, for he shows an interest in picture plays when he writes: "The 'movies' are departing from the delightful little love stories they used to tell in their plays and are now preaching on all manner of subjects, many of them taboo. The stage is no longer a Mme. Tussard's chamber of horrors, but the movies are. Many 'movie' productions lately are nothing but horror piled on horror."

But on the question of art in the moving picture I shall confront Mr. Little with an authority who will at least command his interest, if he will not cause him to change the opinion already quoted.

In the December number of the Cosmopolitan Magazine, Hugo Munsterberg, professor of psychology, and director of the Psychological Laboratory, Harvard University, has a remarkable article under the title, "Why We Go to the 'Movies'." There Professor Munsterberg shows that moving picture plays are not only **not** "a substitute for the drama, but a form of expression entirely foreign to the real stage, and their emotional effects in some ways quite different from those which we derive from the theater."

"But can we really say that the film brings us art in the higher sense of the word?" he asks. "Was it not for quite a while the fashion among those who love art to look down upon the tricks of the film and to despise them as inartistic? Those who could afford to visit the true theater felt it as below their level to indulge in such a cheap substitute which lacked the glory of the stage with spoken words. But that time lies far behind us. Even the most artistic public has learned to enjoy a high-class photoplay."

And Professor Munsterberg confesses that he was one of the snobbish latecomers and a passionate lover of the theater, who felt it as undignified for a Harvard professor to attend a moving picture show as to attend a vaudeville performance or go to a museum of wax figures or to a phonograph concert. Finally he came under the spell of moving pictures. But to quote his article:

> Why did this change come? Was it because the more and more improved technique brought the imitation of the theater nearer and nearer to the impressions of the real stage and thus made the substitute almost as good as the original? Not at all. The real reason was just the opposite. The more the photoplays developed, the more it was felt that it was not their task simply to be an inexpensive imitation of the theater, but that they should bring us an entirely new form of art. As long as the old belief prevailed that the moving picture performances were to give us the same art which the drama gave, their deficiencies were evident. But if they have an original task, if they offer an art of their own, different from that of the theater, as the art of the painter is different from that of the sculptor, then it is clear that the one is not to be measured by the other. Who dares to say that the marble bust is a failure because it cannot show us the colors which give charm to the portrait painting? On the contrary, we destroy the beauty of the marble statue as soon as we paint the cheeks of a Venus.
>
> It is never the purpose of an art simply to imitate nature. The painting would not be better if the painted flowers gave us fragrance. It is the very essence of art to give us something which appeals to us with the claims of reality and yet which is entirely different from real nature and real life and is set off from them by its artistic means. For this reason we put the statue on a pedestal and the painting into a frame and the dramatic play on a stage. We do not want them to be taken as parts of the real world, and the highest art of all, music, speaks a language which has not even similarity to the happenings of the world.
>
> If the aim of every art were simply to come as near as possible to reality, the photoplay would stand endlessly far behind the performances of real actors on the stage. But when it is recognized that each art is a particular way of suggesting life and of awaking interest, without giving life or nature themselves, the moving pictures come to their own. They offer an entirely new approach to beauty. They give an art which must develop in paths quite separate from those of the stage. It will reach the greater height the more it learns to free itself from the shackles of the theater and to live up to its own forms.
>
> It is only natural that it began with a mere imitation of the theater, just as the automobiles were at first simple horse-carriages moved by machinery. Any new principle finds its own form slowly. The photoplay of today is already as different from those theater imitations as a racing automobile is different from a buggy. As soon as the two forms of art are recognized as belonging to two entirely different spheres, they do not disturb each other. Even the most ideal moving picture can never in the least give that particular artistic pleasure which a dramatic theater performance offers. But, on the other hand, even the best drama on the stage will not replace the photoplay as soon as this has reached its ideal perfection.

True Meaning of the Photoplay.

> What is the true meaning of the "movies"? What are their special ways of showing us the world? In the beginning, the public enjoyed simply the surprising tricks of a technique which showed actual movement in a photograph. But this purely technical interest has long since faded away. What remains, then, as the lasting source of enjoyment? The color is lacking and so is the depth of the stage; above all, the tone of the voice is absent. Yet we do not miss the color, the depth, or the words. We are fully under the spell of this silent world, and the Edison scheme of connecting the camera with the graphophone, and so to add spoken words to the moving pictures, was not successful for very good reasons. It really interfered with the chance of the moving pictures to develop their original nature. They sank back to the level of a mere mechanical imitation of the theater. . . .
>
> The graphophone brings music into every cottage, but no one can claim that the musical disks have brought us a new art. Their rendering of orchestra or opera is nothing but a mechanical repetition of the free musical art and does not add anything to the symphony or the song.
>
> With the photoplay it is entirely different. It shows us far more than any stage can show, or rather, it shows us something fundamentally different. The first step away from the theater was soon made. The moving picture allows a rapidity in the change of scenes which no stage-manager could imitate. At first, these possibilities were used only for humorous effects. . . .
>
> This slap-stick humor has not disappeared, but the rapid change of scenes has meanwhile been put into the service of much higher aims. The true development of an artistic plot has been brought to possibilities which the real drama does not know by allowing the eye to follow the hero and heroine continuously from place to place. Now he leaves his room, now we see him passing along the street, now he

enters the house of his beloved, now he is led into the parlor, now she is hurrying to the library of her father, now they all go to the garden. New stage-settings are ever sliding into one another; the limitations of space are overcome. It is as if the laws of nature were overwhelmed and, through this liberation from space, a freedom gained which gives new wings to the artistic imagination.

This perfect independence from the narrow ties of space-reality gives to the photoplay a new life-chance which alone would secure to it the right of a new form of art.

But, with the quick change of background, the photo-artist also gained the power of a rapidity of motion which leaves actual men behind. And from here it was only a step to the performance of actions which could not be carried out in nature at all. This, too, was made serviceable at first to a rather rough humor. . . .

For the camera, magical wonders are not difficult, but no theater could ever try to match them. Rich artistic effects are secured, and while on the stage every fairy-tale is clumsy and hardly able to create an illusion, in the film we really see the man transformed into a beast and the flower into a girl.

The Close-Up.

But while, through this power to break down the barriers of space and to make the impossible actions possible, new fascinating effects could be reached, the whole still remained in the outer framework of the stage, inasmuch as everything was the presentation of an action in its successive stages. The photoplay showed a performance, however rapid or impossible, as it would go on in the outer world. An entirely new perspective was opened when the managers of the film-play introduced the "close-up" and similar new methods. The close-up is indeed most characteristic of the emancipation of the moving pictures. . . .

But while everyone is familiar with the method, too few are aware that here indeed we have crossed a great esthetic line of demarcation and have turned to a form of expression which is entirely foreign to the real stage. Even the most wonderful creations, the great historical plays, where thousands fill the battlefields, or the most fantastic caprices, where fairies fly over the stage, could be performed in a theater. But this close-up leaves all stagecraft behind. The stage can give us only changes in the outer world; but if we suddenly neglect everything in the room and look only at the hand which carries the dagger, the change is not one outside, but inside our mind. It is a turning of our attention. We withdraw our attention from all which is unimportant and concentrate it on that one point on which the action is focused.

The photoplay is an art in which not only the outer events but our own inner actions become effective. Our own attention is projected into the life around us. . . .

Novel Methods of Presentation.

The photoplay can overcome the limits of time just as easily as those of space. In many of the newer plays, an unusual fascination is secured by interrupting the picture of the present events with quickly passing images of earlier scenes. It is as if a quick remembrance were flitting through our mind.

Two passengers are sitting in the smoking-room of a ship; we see them talking about their adventurous life-experiences. The one makes the gesture of speaking; in the next instant we see him climbing the glacier, and then crossing the jungle and shooting tigers, and then fighting in the Boer War, and then strolling through Paris; but every few seconds we return to the smoking-room and keep thus the background of the story before us. Yet our mind does not only combine memories; our thought wanders from one event to another which runs parallel. Here is a dancing-hall in which a man and a girl are flirting; the girl's mother sits at home in a modest attic room and waits for her anxiously; the man's wife is unhappy in her luxurious parlor. Now the three scenes are interwoven: the dancing-hall is seen for ten seconds, then the attic scene for five seconds, the parlor scene for five seconds, then the dancing-hall again, and so on. They chase one another like the tones of an orchestra.

The order of the pictures on the screen is no longer the order of the events in nature, but rather that of our own mental play. Here lies the reason why this new art has such peculiar interest for the psychologist. It is the only visual art in which the whole richness of our inner life, our perceptions, our memory, and our imagination, our expectation and our attention can be made living in the outer impressions themselves. As long as the photo-artist made no use of these possibilities, his play lagged far behind that of the real theater. But since he has conquered these new methods of mental interpretation, he has created an art which is a worthy rival of the drama, entirely independent from and in not a few respects superior to the theater.

As soon as the original character of the photoplay is understood, it can easily be grasped that we are only at the beginning of a great esthetic movement. The technical development of the photo-stage and of the camera will go on, and yet that is entirely secondary to the much more essential progress of the new art toward its highest fulfilment. The producer of photoplays must free himself more and more from the idea with which he started—to imitate the stage—and must more and more win for the new art its own rights. . . .

What we must expect from the photoplay of the future is that the pictures reveal to us our own imaginative play as music can do with its magic tones.

From an artistic point of view, it is entirely wrong to fancy that such imaginative molding of the world must be confined to fairy-tales because it does not correspond to the reality of the world. As long as we can argue from such a point of view, we have not reached real art. Even the most realistic art always gives us something different from reality. As long as the artistic means harmonizes with our inner view of an experience, it is welcome in the world of art. Even the most rapturous flights of the imagination projected on the screen may have as much inner truth as any melodramatic story. The photo-artist needs only the courage to make the spectator feel that he is truly in a temple of art.

How the Film Expresses Emotion.

But even memory, attention, and imagination do not tell the whole story of our inner mind. The core of man lies in his feelings and emotions. As soon as the photoplay moves along its own way, the expression of feelings and emotions will come to the foreground. Of course the producer would say that he shows love and hate and fear and delight and envy and disgust and hope and enthusiasm all in his reels. Certainly he shows them, but simply with the methods of the ordinary stage. The angry man clenches his fist and the frightened man shows outer signs of terror. We see the gestures and the actions; and yet how inferior is all that to the emotional words which the dramatist can put into the mouth of his persons on the stage! What Romeo and Juliet have to express is, after all, better said by Shakespeare's words than by any mere gestures of tenderness. As long as the photoplay works only with the methods of the theater, we must regret that we are deprived of the words.

But what a different perspective is opened if we think of the unlimited means with which the film may express feeling and sentiment through means of its own. We saw that, in the close-up, the camera can do what in our mind our attention is doing; the camera goes nearer to the object and thus concentrates everything on one point. In our feelings and emotions, the mind takes a sort of stand toward the surroundings. Again, the camera must be made to imitate such a mental action. In the excited mind, the smooth flow of impressions is interrupted. Let the camera break the flow of the pictures. Give us a thought-effect which the musician calls "staccato." We can produce it in the film by omitting certain pictures so that the action seems to jump from one stage to another. Or let the pictures vibrate. We can do this by quickly reversing the order of the pictures which follow one another with the rapidity of sixteen photograms to the second. After pictures 1, 2, 3, 4, 5, 6, we give once more 6, 5, 4, turn then from 4 to picture 9, go back from 9 to 6, then from 6 to 12, and the effect will bet that a thrilling, vibrating motion goes through the surroundings. Or let the camera turn the straight lines into curves, or the rhythm slow down like a musical adagio, or become rapid like an allegro or presto. In every case effects are produced in which changes of inner excitement seem to take hold of the surrounding world.

Imitating Mental Action.

The violinist may play one piece after another and we may see in the film the sentiments of those various pieces through the melodious movements around him. His own face may remain unchanged, but everything about him may enter into the mood of tones and chords. It is in the spirit of the theater to express horror by the wild gestures of the body. It would be in the spirit of the photoplay to make the world around the terrified person change in a horrifying, ghastly way. The camera can do that, and the spectator would come deeply under the spell of the emotion to be expressed. It becomes his emotion, just as in the close-up it is his attention which is forced on the single detail. If man is hypnotized in the scene, the change of his feelings can only clumsily be shown in his face, but his surroundings may take uncanny forms until a kind of hypnotic spell lies over the whole audience. . . .

The photoplay of the future, if it is really to rise to further heights, will thus become more than any other art the domain of the psychologist who analyzes the working of the mind. We have seen in recent years how the work of the modern psychologist has become influential and helpful in many different spheres of practical life. Education and medicine, commerce and industry, law and social reform have been greatly aided by the contact with the psychologist, who has put the results of his psychological laboratory into the service of daily life. In the film-world, the only scientist who has been consulted in the past has been the physicist, who prepared the technical devices for the work of the camera. The time seems ripe for his scientific brother, the psychologist, to enter the field and to lead the photoplay to those wonders which its progress has begun to suggest since the leaders dared to leave the paths of mere theatrical performance. The more psychology enters into the sphere of the moving pictures, the more they will be worthy of an independent place in the world of true art and become really a means of cultural education to young and old. The presentations of the film will never supersede those of the theater any more than sculpture can supersede painting or lyrics can supersede music, but they will bring us the noble fulfilment of an artistic desire which none of the other arts can bring.

This is truly the art of the future.

Chicago Film Brevities.

H. H. Hicks has been appointed district manager of the General Film Company by President J. A. Berst for the western territory. This territory extends west from Denver, and includes that city, Salt Lake City, Butte City, Spokane and all Pacific coast territory. Mr. Hicks was branch manager for the General Film Company at Phoenix, Ariz., until that office was closed. He was then transferred to Los Angeles, where he was installed as branch manager by F. C. Aiken, special representative. That was in March, 1914. His record there was such that in July, 1915, he was given supervision of the branch offices in Portland, Seattle and Spokane. Mr. Hicks is a young man, full of ambition and energy. He is progressive in his ideas and policies, and has always shown the greatest consideration for exhibitors in his territory, individually. Mr. Hicks passed through Chicago Saturday, November 27, and made a brief stay to greet some of his old friends. He then proceeded to San Francisco, where he will make his headquarters.

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Edward C. Jensen has been appointed Chicago branch manager for the World Film Corporation, having succeeded J. L. Klasky. W. W. Drum, middle western division manager of the company since August last, reports that business is satisfactory in his territory.

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A message has been received at the Chicago offices of the Selig Polyscope Company advising that Misses Ruth Harsley and Maud Bridson had arrived safely at the Selig Jungle-Zoo on Monday, November 29, after a walk across the continent. The two young ladies left the Selig offices at Chicago on March 18. They tell of many novel experiences during their travels, and state that they were treated royally all along the line as representatives of the Hearst-Selig News Pictorial. After spending the winter in southern California, they expect to return via automobile to Chicago in the spring.

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The editor of the photoplay page of the Cleveland Plain-Dealer, one of the most influential newspapers of the middle west, recently wrote an unsolicited letter to the Selig Polyscope Company commending "Paste-pot and Shears," the weekly publication issued by that company. "Your publication is just the thing for the practical newspaper man. The news is attractively written, the make-up well conceived, and the character of the copy is such that any newspaper editor is glad to use it. It may interest you to know that I have sent copies of your publication to other companies, who issue clip sheets, to show them just what a clip sheet should be." The Cleveland Plain-Dealer publishes two pages of moving picture news and gossip every Sunday, and also conducts a daily moving picture department. The Selig Company has on file many other testimonials from newspaper editors commending the value and attractiveness of the Selig press sheet. Selig's "Paste-pot and Shears" is arranged in the form of a miniature newspaper. It consists of four pages, and is so made up that all material can be clipped without injuring other stories that may make an appeal. All articles are reasonably brief and the original "filler," comprising the editorial column, is more widely used, perhaps, than any other publicity idea in the country today. Not only the newspapers, but magazines and exhibitors' house organs find the Selig "philosophical fillers" of great value, as is proven by the exchanges. William Lord Wright, Selig's publicity manager, is responsible for the creation and success of "Paste-pot and Shears."

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Samuel S. Hutchinson, president of the American Film Manufacturing Company, returned to Chicago from New York on Friday, December 3, and is hard at work in the fine new offices at the plant in North Edgewater, which were taken possession of by the staff a short time ago. Mr. Hutchinson is much pleased with the new addition to the plant and with the increased facilities which it has provided.

* * *

A picture of no small interest to Chicagoans and the people of the middle west will be that of Brand Whitlock, American Minister to Belgium. Mr. Whitlock and his wife are shown in the Hearst-Selig News Pictorial, No. 96, released December 2, on their arrival in New York City from Europe. Brand Whitlock lived for many years in Chicago, where he was employed as a reporter on Chicago newspapers. Later he became private secretary to the late Governor Altgeld, at Springfield, Ill. Later he moved to Toledo, where he practised law and became Mayor of Toledo. Mr. Whitlock, while Mayor of Toledo, was a staunch friend of moving picture exhibitors.

* * *

"The Raven," Essanay's fine six-reel feature, drew well at the Ziegfeld all last week. The management reported splendid business. The daily press of Chicago, without exception, praised the production and Henry Walthall's work, especially, in his impersonation of Edgar Alan Poe.

A special exhibition of "The Crimson Wing," Hobart Chatfield-Taylor's recent photoplay, by Essanay, was given at the Saddle and Cycle Club on Saturday, December 4. The customary dinner and informal dance were other features of the evening.

* * *

Through the courtesy of E. C. Divine, president of the Strand Theater Company, a special children's matinee will be given at the New Strand theater Saturday morning, December 18, in aid of the Chicago Examiner's Christmas Fund. It will be strictly a children's affair. In addition to a special picture program, carefully selected by Mr. Divine for the occasion, the music will be specially appropriate. There will be Christmas carols and dance numbers known to children the world over. There will be also box parties of children, just as their elders have at the regular daily presentations, and the little hosts and hostesses will entertain their guests in child fashion.

* * *

About three weeks ago the Evanston City Council decided that three women censors should view the films shown in that city, at a cost of $2 a day for each censor. The city fathers ruled that a tax of 30 cents per reel should be charged to meet this outlay. At a recent meeting of the council it was found that a deficit of $78 was shown for the first two weeks. The city collector, on being questioned, explained that moving picture operators were paid $2 every time they ran off a "show" for the censors. This expense had not been arranged for, hence the deficit. The theater owners refused to pay the bill, and so the City Council made an appropriation to cover the amount. One of the results of the Evanston censor board's activities has been the postponement, indefinitely, of the Sunday night moving picture programs at the First Congregational Church. The Rev. William T. McElveen, pastor, and Mrs. Catherine Waugh McCullough, a member, were strong advocates of the censor board. When the church was notified, however, that its pictures must be censored at 30 cents a reel, interest in the picture programs grew cold.

* * *

Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, left on a business trip to the Pacific coast Saturday night, December 4. He will be gone about two weeks, and will spend most of the time in San Francisco and Los Angeles. He will return to Chicago on or about December 21.

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H. L. Wallick, one of the owners of the Republic Cooperative Film Company, of this city, returned Saturday, December 4, from a three days' business trip through Iowa. Mr. Wallick reported fair business conditions in the territory covered.

* * *

"The Warring Millions," at the Olympic last week, was taken off before the week closed. Kitty Kelly, of the Tribune, wrote of the pictures that the gentleman who compiled them made a mistake in nomenclature, as the "millions" are but sparsely represented by "less than a few hundreds," and that the "warring" except for a short flashing of a stirring storming of Ivangorod is mainly a matter of preparation for the "devastating, destructive doom" about which so much had been written and so little seen.

* * *

After all the pother about graft in connection with "The Birth of a Nation," which attracted the attention of many thousands in the city at the time, the week ending Saturday, December 4, was entirely free from it. The newspapers had not a line about the scandal and nobody talks about it any more. It is hoped, however, that the men responsible for clouding Chicago's fair name and fame will, in due time, suffer the just consequences.

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William Farnum, Winfield Sheehan, general manager of the Fox Film Corporation, and Oscar Apfel, director of the photoplays in which Mr. Farnum will shortly begin work at the Los Angeles studio, stopped over in Chicago for a few hours on Thursday, December 2, on their way to the coast. Mr. Farnum, during his brief stay, was guest of honor at a luncheon given in the Hotel Sherman by C. L. Worthington, district manager of the Fox Company in the middle west. Quite a number of prominent Chicago exhibitors and members of the press were present. Mr. Farnum, Mr. Sheehan, Mr. Apfel, William Seelye and Aaron A. Jones made brief addresses. Before leaving, Mr. Farnum was called on by William N. Selig, president of the Selig Polyscope Company, and, needless to say, "The Spoilers" and its fame was duly toasted.

LINCOLN WITH LUBIN.

With the completion of the five-reel feature for V-L-S-E, Inc., release early in January, "The Wonderful Wager," the Ford flivver comedy in which Raymond Hitchcock, Marion Sunshine and Jack Henderson appear in the leading roles, Rene Plaisetty, of the Lubin staff of directors, has begun work on his second production under the Lubin banner. The story is one written by Daniel Carson Goodman especially as a co-starring vehicle for June Daye, the popular Lubin star, and E. K. Lincoln, the former Vitagraph star and head of the Lincoln players, who has just joined the Lubin Company and makes his first appearance as a Lubin player in this four-reel feature, "Revenge."

Little more than one year and a half ago, Mr. Lincoln severed his connection with the Vitagraph Company to begin pictures with his own company, the Photo-Play Production Company. His first release with that corporation was "The Littlest Rebel," in which he starred and which was produced under the direction of Edgar Lewis, who is also now on the Lubin forces. Later Mr. Lincoln at his studio in the Berkshires produced many more features under the direction of Jack Pratt, who is also now directing for Lubin, all of which releases have gone to further promote him as a leader among photo-players.

TOM QUILL IS A NEW YORK VISITOR.

Tom Quill, head of the moving picture poster department of the Goes Lithographing Co., of Chicago, arrived in New York Monday morning, December 6. He will be at the Astor Hotel for about a week, and will be pleased to give details regarding the Goes poster product to those interested.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FOR PERMANENT ABOLITION OF CENSORS.

Los Angeles Exhibitors, Council and Business Men in Favor of Casting Out the Needless Board of Censors.

AT A MEETING called by J. A. Quinn and other exhibitors of this city last Monday evening, a large number of manufacturers, exchangemen and theater owners discussed the idea of presenting to the council a petition to permanently do away with the local board of censors. The meeting was an enthusiastic one and showed that the proposition to abolish the board was highly in favor. A committee composed of prominent men was named who are to meet and prepare an argument for their cause to be submitted to the City Council.

The meeting was held in the banquet room of a downtown confectionery store and lasted from six-thirty until after ten. After the dinner, the meeting was called to order by Manager T. W. Johns of the local Mutual exchange. Dr. Sam. Atkinson was introduced. He acted as chairman for the evening. It was decided that the following-named men should act on the committee to see the mayor and council: Thomas Dickson, Fred Kley, S. S. Hutchinson, Henry McRae, Lee Dougherty, F. E. Woods, D. Whiting, J. A. Quinn, T. W. Johns, E. H. Allen and Sam Atkinson, chairman. The committee will meet on Wednesday evening to further discuss the matter.

In his talk Mr. Atkinson stated that there were about 122 theaters here, and that at least 50 per cent. of them would be able to enter strongly into an advertising campaign to put before the people the proposition of doing away with the censors. Slides, posters, etc., will be used.

As a lever to work out the action through the council, it was suggested that everyone interested submit to the committee the names of their personal bankers so that they could be interviewed and be urged to sign the petition which goes to the council, thus bringing much weight to bear on the matter. It is imperative that the city officials be enlightened as to the magnitude of the great industry and its people.

After six weeks of hard work on the part of Mr. Quinn and other interested men, the outlook for a speedy and effective campaign is highly encouraging, and with the proper co-operation of the film men here the fate of the board of censors ought to be about as bright as that of the turkeys which figured so prominently in the big fowl war of November 25 last.

NEW CHIEF FOR UNIVERSAL CITY.

H. O. Davis, Director General of San Diego Exposition, Appointed Second Vice-President of Universal Film Manufacturing Company and General Manager of Universal City—Henry McRae to Take Producing Company to the Orient.

The appointment of H. O. Davis, director general of the San Diego Exposition, to be chief executive of the Pacific coast studios of the Universal Film Manufacturing Company exploded like a bombshell this week in Los Angeles filmdom. It certainly was a great surprise to the trade in general and kept so secret that only a very few on the inside might have had an inkling of what was going to happen.

The official announcement came to Henry McRae, director general at Universal City, on Tuesday this week in the form of a letter from President Carl Laemmle, stating the appointment of H. O. Davis, the exposition manager of the San Diego Fair, and that Mr. Davis will have complete charge of the west coast plant and complete control of the productions. Mr. McRae, according to the official letter, will be sent to the Orient with a large producing company. Mr. Davis arrived at Universal City Wednesday morning and took immediate charge.

There have been rumors of late that there has been trouble at Universal City because of divided authority. Mr. McRae in an interview denied these reports. "President Laemmle told me in his letter that he had decided that I was entitled to the vacation and rest for which I have frequently asked," said Mr. McRae. "It has long been my desire to take a producing company to the Orient, and President Laemmle informed me that I could carry out my wish. I will take the trip as soon as I can get together the company I want."

HARRY LEONHARDT AND WORLD MAN ON TOUR.

The general western representative of the Fox Film Corporation and the younger member of the Moving Picture World's western office spent the week-end in San Diego among the producers and exhibitors, accompanied by R. E. Barron, also of the Fox office. To forestall your thinking that it was a "soft" outing for us, read the following: The poor typist was sleeping peacefully at 7:30 when Leonhardt called up and said, "Come on if you want to drive to San Diego with us; we're leaving at nine o'clock." In fifteen minutes we were leaving the bungalow and during the next forty-five seconds were on board of a suburban bound for the city. We left at nine and drove all afternoon. In the evening Mr. Leonhardt signed up Manager Hicks of the Twin theaters, the Plaza and Cabrillo, for Fox pictures. The writing end of the party trailed him and visited the exhibitors. With seven hours' sleep behind us, and a roll and some coffee to last us, we completed the visit to the southern exposition city's showmen, and when the bells murmured eight we were puffing easily out of town on the 135-mile journey to the Hub. After three hours of barking along the newly-opened coast highway, we had put behind us 102 miles, the average being 34 miles an hour, which is a pretty good average for hills, city, and grade work.

Mr. Leonhardt is so enthusiastic over the 1916 pictures that he is confident of features being shown for as much as $5, and that is going some, he says, but the pictures will be going better. And if any one does not think he is enthusiastic over the new million-dollar Fox pictures that Herbert Brenon is now producing out in Jamaica, the doubter better go and see Harry Leonhardt, for he certainly believes in the coming big picture.

We found that R. E. Hicks, of the Twin theaters, had been doing some good work since we saw him last. He had just completed a deal whereby he became sole owner of the two best houses in San Diego, proving that the show business is no bad business. Mr. Hicks has faith in San Diego and is sure to make good with his two houses, one of which is changing from a program to the Fox features, and the other runs the General.

Mr. Bush, manager of the Broadway and Superba, reports business as very satisfactory with Paramount in one and Triangle in the other.

QUINN RUNS THEATER ALL NIGHT.

Los Angeles has an all-night show. Quinn's Superba is the theater and "Damaged Goods" is the show. Finding that his regular seven shows daily were unable to accommodate all the people who wanted to see the picture, J. A. Quinn, the wideawake Los Angeles exhibitor, first tried the experiment of running special midnight matinees. This took so well that Mr. Quinn decided to run all night on Saturdays. Six extra shows were therefore given, the first at 11 P. M. and the others at 1 A. M., 3 A. M., 5 A. M., 7 A. M. and 9 A. M., making a total of thirteen shows in the twenty-four hours. Last Saturday approximately twelve thousand persons were admitted and all seats sold for the three o'clock in the morning show. The five o'clock attendance was lighter. This is the first all-night show in the west and, according to the writer's knowledge, the only first-class moving picture theater in the United States running a twenty-four-hour show.

DOINGS OF THE ROLIN FILM COMPANY.

Gilbert Pratt, Otto Friese and Blanche White have recently joined the Rolin Film Company, all having taken part in the seventeenth of the "Lonesome Luke Phunphilms" series, which is now completed. Saturday, last week, was a strenuous day at the Rolin studios, and two of the players had to be sent to the hospital as the result of rough and tumble comedy stunts.

The Rolin Film Company is planning to build an additional stage, about 60 by 75 feet, to take care of the large sets being used for the Phunphilms pictures. All the members of the company were treated to an excellent dinner to celebrate the miraculous escape of A. C. De Lang, Rolin superintendent of rolling stock, when he turned turtle in Manager Whitney's big racing car. Manager Whitney has since sold the car and everybody is breathing freely again.

VITAGRAPH COMPANY HAS NOW MOVED TO HOLLYWOOD.

The western studios of the Vitagraph Company have now been removed to the eleven-acre site purchased by the company in Hollywood. The new location is on Prospect avenue and Talmadge street, and the new telephone number is Hollywood 2. Only two of the buildings remain at Santa Monica—the dark-room, and the negative department. These will remain there for a couple of months, during which time a modern laboratory and film room will be constructed at Hollywood. The present office quarters are only temporary, but the plans for the new ones look very promising. In addition to the production of Blue Ribbon features, the new studio will be devoted to the making of three-reel Broadway Star Features, with occasional comedies of one and two reels.

JEWEL PICTURE THEATER OPENS.

The Jewel Picture theater was opened on December 4. It is located at 502 East Fifth street, and Henry Silverman, formerly manager of the Superba, is the proprietor and manager. The house has been remodeled and a new front put in. Admission will be 10 cents, and the Chicago Tribune war pictures are booked for the opening show.

THOMAS H. INCE TO STAGE BIG INDIAN PICTURE.

Producer Thomas H. Ince is making preparations for the staging of an elaborate Indian drama. Sixty-five full-blooded Indians were brought to Inceville last week by W. A. Brooks and fifty more of the redskins arrived this week. The Indians, who are mostly of the Sioux tribe, are occupying a complete village of tepees at Inceville. They are splendid specimens of their race and range in age from two months to ninety-two years, the youngest being a lusty-voiced papoose and the oldest a well perserved old chieftain.

Negotiations are under way for even more of the bronzed warriors, and W. A. Brooks has been instructed to comb the country for all available redskins. It is expected that within a few weeks Producer Ince will have at his disposal several hundred Indians to appear in the first of the Triangle-Kay-Bee Indian series. C. Gardner Sullivan, the well-known photoplaywright, is now at work on the scenario, and the property rooms at Inceville are daily being stored with all kinds of Indian "props."

Los Angeles Film Brevities.

The Gamut Club is making preparations for an entertainment on Christmas night of the members of the acting profession who are in the current productions at Los Angeles theaters during the holiday week. To raise funds a public entertainment will be given on December 8, in which many members of the Los Angeles photoplay colony will take part. The chief event will be a travesty on motion picture making called "The Making of a Movie" in which several film stars will be featured. A Gamut Club dinner will be given Wednesday this week when further details are to be discussed.

* * *

What it is believed will be the first midwinter poinsettia fete in the United States will be held at Hollywood December 9, 10 and 11. In addition to the interest attached to its novelty, the festival will have a deep historical significance. It is to be held on the grounds of the Church of the Blessed Sacrament, on which stands the grove of ancient trees from which Hollywood takes its name. It was in the shade of this grove that Father Junipero Serra celebrated the first mass in this part of California. During the service he blessed the trees, which thereupon became known as the "Holy Wood." Later the community which grew around the trees was named "Hollywood."

A feature of the festival will be an exhibition of a large collection of Father Junipero's relics, collected from all parts of California.

Amusement features will be supplied by the motion picture companies of Hollywood.

* * *

A special Christmas fund for the children whom Santa Claus often forgets—the children of the poor—is being started at the Hollywood studios of the Kalem Company. It is planned to select a family in need of necessities and Christmas cheer and for the entire company to play Santa Claus Christmas Eve.

* * *

Keep your eye on Ince! Thomas H. Ince, the brainy producer who is turning out Triangle plays for the big program, is losing his command of Inceville and Incity, the two large picture plants near here. At the time of going to press the latest film story in the evening papers was one like this:

> An event of future importance in the motion picture world occurred here this week when a new heir—a boy—arrived at the Hollywood home of Thomas H. Ince, general manager of Inceville. Mrs. Ince was reported today as doing nicely.

* * *

Sid. Grauman, manager of the Empress theater in San Francisco, was a visitor in the city this week. He reports that the Exposition City's police are on his trail for having blocked traffic while people stampeded for tickets and entrance to the show to see Fox features run in connection with the regular show. Harry Leonhardt, general western representative of the Fox film firm, need not write. We know it now.

Tom Ince and Some of His Indians.

That attention is given to every detail in filming the Vitagraph Blue Ribbon feature, "God's Country and the Woman," is illustrated by the following little incident. A member of another company also working in the Bear Valley challenged Nell Shipman as to the blanket coat she was wearing, wondering why she had not secured a genuine Hudson Bay blanket coat.

Miss Shipman merely smiled and opened up the label, showing the would-be critic the three bars and a half trademark of the Hudson Bay Company. An interesting feature in this Vitagraph production is Mr. Sturgeon's wonderful collection of sledge dogs. There is the Siberian wolf-dog team which has won the Alaska Derby for the last six years, led by the famous Kolma, the malamute of prodigious strength and endurance. Then there are Captain Smith's full bred wolves and several dogs belonging to the company. Several close-ups of these dogs in the snow make some pictures interesting for nature students.

Nell Shipman in Her Hudson Bay Company's Blanket Coat.

* * *

Frank Downing, a moving picture actor with some company the name of which we do not know, suffered injuries this week when he was in an explosion in Griffith Park, near Universal City. Fate seemed to have a double starred bunch of bad luck for him that day, for while the ambulance sped along to the hospital it crashed into a car on a corner and demolished it, also wrecking itself and further injuring the unfortunate player.

* * *

Miss Isabell D'Armond, who is known throughout the east as a vaudeville player, arrived in this city this week from a tour of the far east, having landed in San Francisco early in the week. She will enter the picture game here, or else return to New York. She was in England at the time of the war's outbreak and traveled east instead of west, landing in Australia, where she played the board stage, but it will be the shadow stage for her from now on.

* * *

The presence of mind of a Venice, Cal., policeman, combined with the common sense of a number of men and women who aided his efforts, saved what might have been a fatal theater stampede when a fuse blew out in the gallery of the Neptune theater. The fuse was for a ventilating fan, and the semi-darkness, with only the lights of the exits showing, and the sizzling, flaring fuse added to the terror of men, women and children, and for a time it seemed that nothing could prevent a panic that would get beyond control. Some hair-brained man in the audience yelled at the top of his voice "Fire!" causing the panic to start. But, fortunately, the officer was in the lobby and rushed in, quieting the near-mob.

* * *

When Neva Gerbar left Santa Barbara on the completion of her engagement with the American Film Manufacturing Company, her automobile was literally loaded down with beautiful flowers. All the players were sorry to see her go and wished her good luck.

* * *

Don Meany, formerly manager of productions for the Quality Picture Corporation in New York, where he went with the company a few weeks ago, has returned to Los Angeles. Mr. Meany made a friendly call this week at the World office and stated that his return was caused principally on account of his wife who has been ill and by physicians advised a milder climate than the east. Don Meany, previous to his connection with the Quality Picture Corporation, enjoyed a similar position with the Universal Film Manufacturing Company and was for two years publicity manager for the Essanay Film Manufacturing Company in Chicago.

* * *

The moving picture men have not been satisfied with invading the papers for legitimate space, but here is Ince grabbing publicity through the columns of the dailies, headed "Along the Waterfront." The following is from the Los Angeles Examiner of recent date, and the meaning is known to those who have viewed the screen dramas.

> SAN PEDRO, LOS ANGELES HARBOR, Nov. 24.—A "king's frigate" with full armanent will engage a low, rakish pirate craft off the Government breakwater here the latter part of the week. The pirates will board the king's ship front, yard arms of their craft and engage in hand to hand fights on the deck of the frigate, while grappling hooks and lines will hold the two vessels together. While all this is being done moving picture cameras will operate, taking in all of the scenes. The preparations for the fight have been going on here for several weeks.
>
> The barkentine Fremont owned by a moving picture company and which has been stationed here for several years, will be the pirate ship and the bark Alden Besse, recently purchased by another picture company, will be the "king's frigate."
>
> The vessels will proceed outside the breakwater under their own sail, each having been equipped with new rigging, and there in the sight of the shore and in the sight of passing passenger steamers an old-time naval battle will be staged.

We should hear more about this from Kenneth O'Hara of Incity.

* * *

Another paper, now accustomed to the slang of the producers, comes out with a heading like this, with a neat little story as follows:

TOO MUCH ACTION.

> Ready! Camera!
>
> Miss Constance Talmadge, 16, movie actress, rushed to the arms of her sweetheart. As she did so a blank cartridge in one of the revolvers she wore at a belt was discharged. The wad struck the right ankle of the young woman, inflicting a flesh wound. She was treated at the receiving hospital and then sent to her home, 6665 Franklin avenue.

* * *

Miss Myrtle Gonzalez, who is being featured in her own company with the Universal, has requested that we put a stop to the rumors that have been flying around that she was married last week. We know positively that she is not. Her charming little sister was wedded, and some one put the film star in a story and the papers copied it—and there you are. The film star, Myrtle, is not wedded, but her sister is. So there!

* * *

Leo E. Tiede, of Santa Ana, has purchased the Electric theater in Orange and will reopen it early in December after a thorough renovating and overhauling.

* * *

Director General Henry McRae of Universal City is indeed a busy mortal. The other day we stopped in to say hello and be informed of great things. The genial head of the Laemmle forces was busy at a tray of victuals and had just dismissed some orderly on business, when we poked our head in at the door of the highest sanctum sanctorum in the world. While talking to him he transacted much business, including the ordering of the fifty palms to decorate the Laemmle highway, advise a lovelorn young actress not to marry, administer his signature to three letters and a voucher, give orders to the hospital to deliver Hobart Henley, plus his fractured ankle and a pair of plaster casts to the stage for a retake, tell a director where to find a wandering trestle to burn for a railroad story, inform a competitive producing company where they could trail a coyote to be used as a wolf in a northern story, fix up damages with a farmer whose steer was killed when a bunch of cattle was used in a round-up scene, and answer the telephone five times, besides telling me all the news of the day and wishing me a happy Thanksgiving backed up with a Havana panatella, and then getting up and answering a call out the window to a girl who said "I want to see you." He said, "What's samatter with your eyes, can't you see me now?" But she argued that she wanted to talk to him and he replied that he could hear every word she said. Such is the life of the boss. And yet he always wears one of those sapolio-proof grins!

* * *

M. G. Jonas, director of publicity at Universal City, who has been ill at his home for the past several days, has returned to his desk this week. Mr. Jonas had an unusually severe attack of bronchitis and for a time it was feared that pneumonia would probably develop.

* * *

Robert Leonard and his company of Rex players who are at present at Arrowhead Hotsprings making scenes in the productions of a three-reel drama, "Just from Sweden," are expected to return this week to begin the production of "Polly-olly," a film version of the well-known novel. Ella Hall and Leonard will play principals.

* * *

Sydney Ayres and his company returned this week to Universal City from a two weeks' stay in the snow-covered mountains of the great Bear Lake, where they had gone to stage exteriors in the production of F. McGrew Willis' three-reel story, "John o' the Mountains."

* * *

Joseph De Grasse and his players have returned from San Francisco where they have been filming scenes for the production of a five-reel feature entitled "Love Thine Enemy."

* * *

H. G. Stafford has been promoted to scenario editor at Universal City. Mr. Stafford was for more than two years on the regular staff of the company and was afterward made director of dramatic productions. Later he left to accept a similar offer with the Lubin studios at San Diego. Now he has returned to accept the place at the head of the Universal's script department.

* * *

Among the visitors this week at Universal City were Samuel Gompers, president of the American Federation of Labor, and Captain Newton H. Chittenden, the well-known American explorer.

* * *

Manager Markowitz of the local Universal exchange is tearing up the place and giving it a thorough remodeling and overhauling. He has found that business is so good that the present quarters were too small and as the plant is in a good location it would be impossible to move, so he has condensed the spaces and built a long addition to the balcony, which will allow of about twice as much work.

* * *

Billy Mathews, theatrical man from New York, who formerly was with Harry Leonhardt before he became a film man, was a visitor here this week and paid his respects to the general western representative of the Fox Company.

* * *

Seth Perkins, manager of the New Garrick, which was formerly run by J. A. Quinn, is preparing for the big exhibitors' ball on New Year's Eve. The large affair will take place in Shrine auditorium, and it is expected that it will eclipse any of the former events pulled off by exhibitors in this part of the world.

* * *

De Wolf Hopper ate his first home Thanksgiving dinner in twenty years and drank a toast to William De Wolf, Jr.: "May he have his mother's looks and his dad's luck."

* * *

Rita Stanwood has joined the New York Motion Picture Company and started work at Inceville under the direction of Scott Sidney.

* * *

Bessie Barriscale departed this week for San Jose, Cal., where she will spend a short vacation.

* * *

Kalem Hollywood players returned this week from Catalina Island where they have been taking water scenes for a "Ham" comedy of the Southern Seas. Bud Duncan wrote the story which takes place on a cannibal island. Ethel Teare is the cannibal queen, Gus Leonard the missionary and Bud and Jack McDermott play the castaways.

* * *

Lloyd Hamilton will return to work again this week after having been disabled for many months as the result of a severe fracture in the left leg sustained on June 25 while working in a picture. Both he and his partner Bud are more than anxious to get back in double harness again, and the scenario department has been preparing a special story for the return of big funny "Ham" of the "Ham" comedies. We sure are powerfully glad to se you back, Ham Hamilton.

* * *

The capacity of Horkheimer Brothers' big plant at Long Beach is now 20,000 feet of negative film a week. The studio takes in a dozen buildings on four corners of two intersecting streets and represents an investment, it is stated, of $300,000. The average number of employees is 250. Messrs. Horkheimer are the sole owners.

* * *

Anna Little, of the Flying A, returned last week from a pleasure trip to the San Francisco Fair. She is now at work with Tom Chatterton in a three-reel western story entitled "According to Saint John."

* * *

Thanksgiving brought its large number of out-of-town visitors and photoplay artists. Wallace Macdonald, assistant director with Archie McMackin of the American, dropped into the city for three days and spent an hour in the World office talking over old and new times. He reported everything as being in good shape at the studios of the great Flying A and said that the new indoor stage was a fine one and that every player appreciated it. The company is busy and is making a number of interesting new stories. Several other members of the Santa Barbara list of film persons visited us for the Turkey festival.

First Scene Taken on New Glass Stage of American Company at Santa Barbara.

Left to right, Assistant Director Wallace MacDonald, Director Archer McMackin, Camera Carl Widen.

* * *

Reports have been circulated here that the Biograph Company, which only arrived here a few weeks ago, were going to close their Los Angeles studios and send their players back east. Manager Lee Dougherty, when interviewed by a World representative, stated that the report that had been printed in one of the daily papers was not correct. Two companies, Mr. Dougherty said, had been let out on account of the reduced output and given their transportation back to New York, but no closing of the studios was contemplated.

* * *

Five Universal players had a narrow escape Wednesday, last week, when the car in which they were riding overturned at the corner of Garey avenue and Lordsburg road, hurling them from the machine, which itself turned completely over and faced backward.

The accident occurred shortly after five o'clock. Fortunately there was neither top nor windshield on the car, so that the men were all thrown clear of the wreck, and were not pinned under the machine. A considerable amount of household articles, combs, brushes, etc., were carried with them, probably having been used in the "staging" of one of the big film productions which the Universal Film Company are preparing.

One of the men was at first thought badly injured and was rushed to Pomona in search of the Pomona Valley Hospital. The attending physician discovered that his wounds were slight, and the injured man was soon on his way to Los Angeles.

* * *

A novel series of experiments is now going forward under the general direction of the United States Bureau of Education to determine the value of motion pictures as an educational medium. Dr. G. E. Bailey, head of the department of geology in the University of Southern California, is conducting the local research for the bureau.

* * *

The Park Commission has voted this week to enact a rule to suspend the permits of moving picture companies that violate the rules of the Park Department while taking pictures in Griffith and Elysian Parks.

* * *

The management of the Clune's Auditorium finds that the Triangle program of two big dramas and two comedies consuming three and one-half hours makes too long a show. Therefore, starting with the current week, one of the comedies will be eliminated.

Alleging that misrepresentations were made in order to get him to buy the Optic theater, 533 South Main street, E. A. Fischer, a well-known exhibitor and at one time proprietor of the American and College theaters of this city, filed this week a suit in Superior Court against Irving R. Augur and E. M. Nutting demanding that he be relieved of the obligations he had incurred. Fischer says that the theater's earnings, the equipment and interest of the vendors had been misrepresented.

* * *

On the site of the old Ramona theater on Spring street, H. C. Riddle, W. C. Chambers, W. A. Idler and W. M. Swearengen, will erect a modern picture house, to cost about $10,000. About $5,000 will be spent on the equipment and includes a spacious lobby, rest-rooms, lavatories, etc. W. M. Swearengen will be the manager.

* * *

Another picture house is under course of construction here. It is being built for L. C. Walker at 2504 West Washington street. It will be 39 by 116 feet, with concrete and brick, glazed front brick, and veneer piers, tile floors in the lobby, and with the latest equipment.

* * *

That local schools are highly interested in visual education is shown by the recent efforts of County Superintendent Keppel who is trying to secure some of the educational films which will be cast off by the Exposition in San Francisco after the closing of the fair. Mr. Keppel says: "These films will be of inconceivable value for some of our work and it would seem advisable that some effort be made to secure some, if not all of them." As a result Supervisor Woodley is investigating the matter while on a trip to the north. And some one said that "moving pictures were only for amusement and not education."

* * *

Among the midnighters at Quinn's all evening and early morning shows was Roscoe Arbuckle and party who drifted in at the time the milkman was harnessing up, to witness the 3 o'clock show of "Damaged Goods." It certainly looked funny to see a line of people in front of the showhouse at 3 A. M. waiting to get in. One might have thought there were twenty dollar bills given free with each admission, to see the crowd.

* * *

M. A. Cooper and Geo. A. Ramsey, with offices at 428-29 Wesley-Roberts Building, this city, have leased Seals Garden for ten years, and plan a high class amusement park for colored people. The promoters contemplate putting in a swimming pool, large dance hall, cafe and skating rink to accommodate 100 couples at one time, a theater for motion pictures, bowling alleys and other attractions. Virgil Williams will be the manager.

* * *

The Starland theater on South Glassell street, Orange, Cal., will open this week. The Starland is the old Electric theater improved and remodeled. L. E. Tiede is the manager.

* * *

The Princess theater of Azusa, Cal., has been sold to Josephine Peacher and W. W. Sandy of San Jacinto. Mutual program and Paramount features will be continued. Messrs. Hickman and McDonald, the former proprietors, are looking for another location.

RETURN OF WHEELER FILM REQUESTED.

Mrs. DeWitt C. Wheeler, widow of the well known slide manufacturer and photographer who died recently, is anxious to locate the last picture made by her husband, "The Sculptor," a two-reel production. Mr. Wheeler was negotiating for the sale of the film on the day before his death, and at the present time it is supposed to be in the vaults of some New York concern. This picture is legally the property of Mrs. Wheeler, and any information leading to its recovery will be greatly appreciated. Communications may be addressed to Mrs. Wheeler, care Moving Picture World.

MUTUAL CAMERAMAN WITH FORD PARTY.

So important does Pell Mitchell, editor of the Mutual Weekly, regard the Ford Peace Expedition that he is sending his assistant, Lawrence Darmour, to act as cameraman for his motographic weekly. Mr. Darmour has been relieved from duty at the home office, Flushing, N. Y., indefinitely, and detailed to stay with the Ford party as long as it is engaged in its efforts to "get the men out of the trenches by Christmas," even if that slogan means Christmas, 1918.

CINEMA CAMERA CLUB TO HOLD BALL.

The Cinema Camera Club, the official organization in the East of the cameramen, will hold a ball at the Palm Garden, Fifty-eighth street, near Lexington avenue, on the evening of Saturday, December 18. The committee of arrangements is Phil Rosen, Walter Scott, A. L. Ausbacher, Arthur Edeson and George Lane. The grand march will be headed by Anita Stewart and a male star. As was done at the convention ball in San Francisco and at the big affair in Boston on December 1, motion pictures will be taken of the march. These, it is said, will be released by the weeklies. Many novel and special features have been arranged for the entertainment of the guests and visiting players.

The sum resulting from the profits of the ball will be devoted to procuring a new clubhouse. The tickets are $2, which will admit a couple and include wardrobe accommodations. Boxes have been taken by the leading manufacturing companies. Advance sales of tickets indicate a most successful affair.

PICTURE PLAYERS' INSURANCE.

Myles McCarthy, who has been specially engaged by the Eagle Manufacturing and Producing Company, for his odd delineation of peculiar characters, has discovered the one responsible insurance company willing to insure moving picture players. Most concerns refuse a risk of this kind, owing to the many casualties in the routine of a motion picture actor's day. Myles is not out after anyone's money and will acquaint those who are interested with the name of the company willing to incorporate a disability contract in the regular policy. The firm he has discovered will arrange for a life and old age income as well. A letter to McCarthy will be cheerfully answered if a stamped, addressed envelope is inclosed. The company has a record of thirty-three years' stability and is guaranteed by the new insurance law. It has business written up to and including September of this year amounting to $145,000,000.

FLORENCE LAWRENCE TO RETURN TO THE SCREEN.

After an absence from the screen of over a year Florence Lawrence is at last making preparations to return to the profession that claims her as one of its first and one of its best. Nothing definite is yet known as to her plans. We understand, however, that several offers are pending.

There is much to be gained by the manufacturer as well as the public by the return of a favorite star, especially at a time when the moving picture is making such rapid strides, and the quality of work demanded by an intelligent public requires that only the best of talent be supplied to them.

NEW PLAY BY CHARLES K. HARRIS.

Charles K. Harris has written a very timely, new photoplay, which is being directed by Perry N. Vekroff and will soon be ready for release, entitled "Should a Baby Die?" In the cast are practically all of those who appeared in "For Sale, a Baby," including Arthur Donaldson, Conia Masselle, Florence Hackett, Gazelle Marche, Camille Dahlberg and Jack Johnson. The part of the baby is taken by "Baby Christine," an infant in one of the hospitals. Mr. Harris contends that "Love" can save the life of a child and mend its broken body, and his new picture tells the story of a child who is thus saved.

KLEINE MAKES CHANNING POLLOCK STORY.

"Our Lady of Laughter" is the odd title of a story by Channing Pollock, now in work at the Kleine studios in the Bronx. It is a story of theatrical life on Broadway and will feature Arthur Hoops and Alma Hanlon. This popular twain will be supported by Frank Belcher, Herbert Hayes and others. The Pollock story is considered one of the scenario finds of the season and in the opinion of those engaged in its making will provide more thrills and sensations than is usually found in two ordinary five-reel features. "Our Lady of Laughter" will be released through the Kleine-Edison Feature Service.

GERTRUDE ROBINSON JOINS GAUMONT.

A deal that may well be characterized as of stellar importance has just been concluded whereby Miss Gertrude Robinson goes to Jacksonville, Fla., to augment the Gaumont forces wintering in that city. Miss Robinson will appear in Rialto Star Features, being allotted a line of parts similar to those for which she is so favorably known throughout America.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

CRESCENT THEATER, NEW YORK CITY.

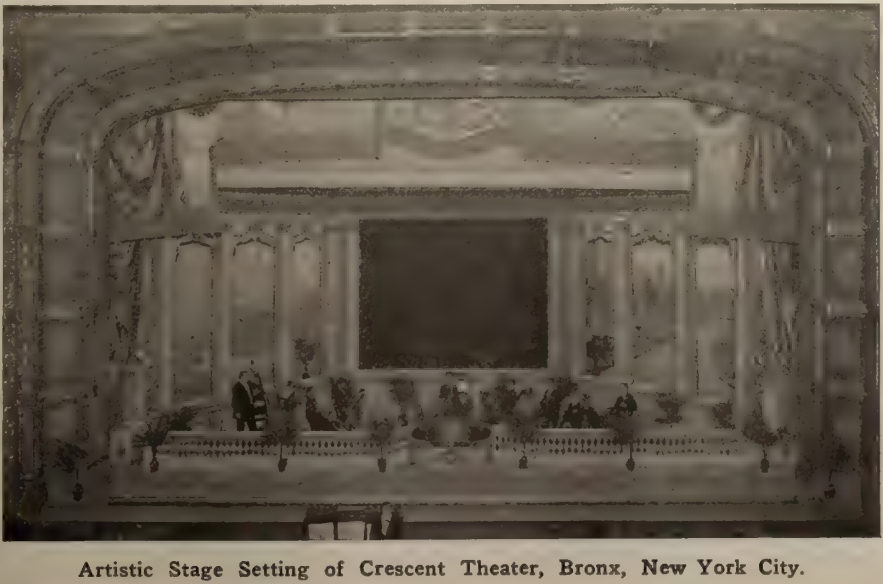
Mangan Takes Five Year Lease on Big Bronx Photoplay House—Has Mailing List of 4,000 Names—Weekly Advertising Bill $150—Seats 1,800.

THE Crescent theater, situated on Boston Road between 167th and 168th streets, in the Borough of the Bronx, New York City, is now being operated by Francis A. Mangan, who has taken a five year lease on the structure. The Crescent theater is a little over a year old, being opened on September 1, 1914, as a legitimate playhouse. It is the property of John M. Haffen, son of Lewis M. Haffen, who was for several years president of the borough of the Bronx.

At this house, the speaking drama was not productive of favorable results, and the theater was closed a few months later. It was subsequently opened as a moving picture theater but was poorly conducted. The Photoplay Theaters Company, an organization operating a number of motion picture theaters, observed that it was a beautiful house and in a location in which a steady patronage could be developed if properly managed and negotiated for the structure. On June 1 of this year that company opened the Crescent as a high class motion picture theater, and Mr. Mangan, who was at that time manager of the Cumberland theater, a Brooklyn house operated by the Photoplay company, was installed as manager. A few weeks later the house was being operated on a profitable basis, and Mr. Mangan was promoted to the position of general manager of the Photoplay Theaters Company, which position he held until he consummate [illegible] deal for the leasing of the Crescent for himself.

Crescent Theater, Bronx, New York City.

The Crescent is one of the biggest and most beautiful picture theaters in the Bronx. Its dimensions are 120 by 170 feet. The front is faced with marble. There is a red and green tile roof which slopes toward the front and which is in perfect harmony with the general exterior color scheme. A beautiful glass canopy extends across the sidewalk in front of the entrance. This is profusely illuminated with a large number of incandescent lights and by two artistic electroliers which are immediately outside of the lobby doors. A big electric sign done in different colored lights and bearing the name of the theater extends from the roof to the top of the canopy.



Artistic Stage Setting of Crescent Theater, Bronx, New York City.

As with other parts of the house the lobby is at all times spotlessly clean. The color scheme here is gold, light brown and cream, and is in conformity with the general interior artistic effect. Marble tile is the material used for the floor of the lobby, and there is a gentle slope to it. It is nearly forty feet in length and about tweny-five feet wide. Marble wainscoting extends for a height of five feet. The frames containing the posters and photographic scenes of current and future attractions in the lobby have been arranged with an artistic eye. They are not all bundled near the entrance, but have been placed at equal distances between one another. These frames have a two-inch brass moulding, are glass covered, and are cleaned and polished each day. The lobby is illuminated with six handsome electroliers, each containing six Tungsten lights. The box office is in the left-hand side and is marked off by a brass railing.

Six wide bronze-colored doors lead into the auditorium. There is a foyer twenty-two feet wide and this is covered with thick red carpet which is also the flooring used for the aisles, stairways, balcony and boxes. The foyer is lighted with eight electroliers of the type and style used in the lobby, and these are kept burning during all shows. A marble wall four feet in height surmounted with brass poles, from which are hung red plush draperies, divide the seating arrangement from the foyer. Potted plants are placed in convenient positions throughout the interior, and add to the coziness of the house. The auditorium is 107 feet wide, and five wide aisles divide the seating plan. A wide marble stairway at each end of the foyer leads to the balcony. Here is located the operating room which is up-to-date in every way. It is built of absolutely fireproof material, and conforms with the fire laws. Two Simplex machines of the latest model are used. The throw is 108 feet, and the projection is excellent at all times. The house seats 1,800.

Mr. Mangan told a representative of the Moving Picture World when he called at the Crescent the other evening that he is trying to make the house the society theater of the Bronx. That he is carrying out this assertion literally is borne out by the way the theater is being conducted.

The comforts and conveniences of the patrons of the Crescent have been carefully considered by Mr. Mangan. He has set aside the entire balcony for smoking, and has a beautiful parlor for women with big reclining chairs. A maid is always in constant attendance. In the foyer there is a drinking fountain with sanitary cups, and a public telephone stands behind the box office.

The width of the stage and the height of the proscenium gave Mr. Mangan ample room to work out the beautiful and artistic stage setting which he himself designed. The view presented is a graceful interior scene with windows on each side of the screen looking out upon distant hills, rivers, walks and trees. In front of this sits the orchestra which is inclosed in an artistic parapet. A fountain, a number of plants and handsome draperies in red and gold add to the embellishment of the scene. The floor of the stage is laid with stained blocks of hard wood to resemble marble and the effect of the entire setting is most pleasing. A gold fibre screen is the projection surface. The stage is forty-four feet wide and the proscenium opening is 30 feet high. Both male and female ushers are employed. They are polite, accommodating, and always neatly dressed.

The ventilation system of the Crescent is so perfect that if one were to sit in the auditorium all day he would not experience that depressing and drowsy feeling caused by foul air. Every few minutes the air is completely changed. Everything that adds to the comfort of the patrons is brought into use. In the summer time when all the exit doors are open, Mr. Mangan has a spray of water falling from a number of the exits leading into the spacious alleyway at each side of the structure. This method not only has a cooling effect but actually clarifies are air as it passes through the spray and into the auditorium.

Capacious Foyer of Crescent Theater, Bronx, New York City.

The Crescent is brought to the attention of Bronxites by big painted advertisements on billboards, by twenty-four-sheet posters, and by advertisements in the local papers. During the first week that Mr. Mangan had the house in his possession he spent something like $300 in advertising, and now the weekly expenditure for this item never falls below $150. The theater has a mailing list of nearly four thousand names, and to each one a weekly program is mailed. Exhibitor Mangan says that he has received many commendatory letters and remarks from patrons on this method of bringing to their attention the Crescent's program for the week. One excellent advantage of this system is that the patron does not have to go out of his home or out of his way in order to learn what pictures are to be shown; all that information is brought right to his door by the aid of Uncle Sam's mail service.

Here is the scheme by which Mr. Mangan works up his mail list. From the city directory is taken a thousand or two names of persons living in the vicinity of the theater, and to each one of them is mailed a pass for admission, with the stipulation that if the recipient is interested in receiving a program of the Crescent each week that he state his wish in either "yes" or "no" in the specified place on the pass and present it at the door of the theater with his name and address written plainly thereon. By this method Mr. Mangan is able to determine the number of persons who are interested in his shows. The World man was told that this system is proving quite effective, and that it is repeated with a different set of names at intervals of a couple of months.

A fine evening's entertainment can always be obtained at the Crescent. No special program is used, but the pick of all releases. Recently a program composed of all colored pictures was given. This bill was made up of subjects of dramatic, comedy, scenic and scientific classification. This innovation at the Crescent was well received, and many of the patrons asked that a similar program be given again. Another feature of the theater's bill is the musical program. A large part of the credit for this is due to the leader of the orchestra, Henry J. Clausen, who views each picture on the screen forming the day's show before the selections are picked. He then has a rehearsal, and the result is that there is harmony between the action on the screen and the music. The overtures are also worthy of praise. These are usually selected from classic pieces and run from five to eight minutes. While the overture is being played, the house and stage are fully lighted, but as the orchestra is nearing the end of the piece the lights are gradually turned off, excepting those which are always burning. The heavy velvet curtain covering the screen is then raised and the picture projected. Rounds of applause mark the appreciation of the audience at the end of each overture. There are no signs of impatience while the selection is being played, for the patrons of the Crescent are lovers of good music.

Several of the photoplayers have appeared on the stage of the Crescent, and the throngs that have sought admission on each of these occasions assumed the proportion of multitudes. Among those who have appeared are Francis X. Bushman, Mary Miles Minter and Anita King. It was necessary for Mr. Mangan to stop the sale of tickets when these popular photoplayers were present. It is the intention of the manager to present from time to time a popular moving picture actor or actress.

The staff of the Crescent consists of thirty-four employees. This picture house charges an admission of 10 and 15 cents, and 5 cents for children. Boxes sell at 15 cents. These are the prices for both evening and matinee shows. Augustus P. Ireland is the assistant manager. The Crescent is a photoplay house of which the inhabitants of the Bronx may justly be proud.

NEW EDISONIA THEATER, JOHNSON CITY, TENN.

After undergoing a thorough overhauling and extensive remodeling, the New Edisonia has been opened in Johnson City, Tenn., and George Keys, its owner, is being congratulated on the very attractive appearance that it now makes. New chairs have been installed and a new hardwood floor laid. The interior decorations are quiet and refined, and show skill in their selection. Two new projection machines will insure a proper showing of the films. The lighting arrangement and the special electrical features are excellent, and were accomplished under the direction of Mr. Keys, who has had considerable experience in that kind of work. The New Edisonia has a seating capacity of about 350.

New Edisonia Theater, Johnson City, Tenn.

In announcing the opening of the house, Mr. Keys stated that "The New Edisonia as a purveyor of amusements will establish a new record in Johnson City with a refined high-class entertainment embracing the newest and most recent releases of Universal products, including the Broadway Star features."

Mr. Keys is also the proprietor of the Majestic theater, operated under the management of Ben Pflaum, who has been with him for a number of years and is one of the most popular men in the section. This house has a much larger seating capacity and runs road shows with occasional motion picture feature exhibitions. In other words, with its larger seating capacity it is better able to care for the "bigger stuff." Both houses enjoy an excellent patronage.

RIDOUT REMODELING STAR THEATER.

L. M. Ridout, manager of the Star theater, Denison, Tex., is having that house renovated and enlarged. He has taken the property east of the photoplay house on which to build the addition. According to the present plans, the building to be occupied by the enlarged theater will be 120 by 50 feet, and of this space all but a small tract on either side of the theater front will be used for the showhouse. The ceiling will be 30 feet high, and the auditorium will accommodate 600 persons. There are to be four aisles and a foyer 6 feet wide. The front of the building is to be of white enamel brick with all doors finished in brass. The house will be ventilated by twelve big ventilators in the ceiling. The Star is to be the name of the new photoplay theater.

STRAND THEATER, DETROIT, MICH.

Kunsky Adds Another Photoplay House to His Growing Chain of Picture Palaces—Song Birds in Wicker Cages a Novel Feature.

THE Strand theater, situated at Fourteenth and Grand River avenues, Detroit, Mich., is the largest and latest of John H. Kunsky's magnificent chain of theaters. This theater is located in the heart of the most thickly populated part of the city, on one of the principal business streets, and at a prominent transfer point. No expense was spared to make the house as attractive, as cosy and as comfortable as possible. The exterior of the building was laid up with face brick and trimmed with terra cotta, and over the entrance a beautiful marquise projects, forming ample protection for patrons. The lobby is designed on the French order and with its numerous mirrors and poster effects make a beautiful sight.

Beautiful Foyer of Strand Theater, Detroit, Mich.

Perhaps the most charming section of this photoplay house is the wide spacious foyer that one enters upon leaving the lobby. The foyer with stairways leading off from it to the balconies, is tastily furnished with beautiful wicker furniture, and the lighting effect, which is very soft, is obtained with wicker lamps artistically arranged. One of the novel features, which are perhaps used in no other theater, are the charming song birds which Mr. Kunsky has situated among the palms in beautiful wicker cages. These birds seem quite at home and seem to try to assist the orchestra. The effect is charming, and is just one of the little touches that make the Strand theater different.

The theater proper is one of the most beautiful in the West. The pergola and garden effect, used carry out the same cosy atmosphere that pervades in the foyer. Artificial flowers and foliage are strewn about the lattice work, and numerous bunches of foliage hold incandescent light, giving this room a very pleasing effect. All of the lighting fixtures in the theater are made of wicker and lined with cretonne. The side walls of the auditorium are decorated in the form of a landscape, which tends to make the theater look much larger than it really is. This work is done in strict accordance with the arbor effect used so that the whole theater gives one the impression of being a great outdoor garden.

The stage setting, which was designed and built in Mr. Kunsky's own studio, is made out to represent a beautiful Japanese garden with its dainty brooks and lakes and the beautiful color effects that only a Japanese garden possesses. The picture sheet is cleverly arranged in this setting, and the lighting effects that are used are artistic and novel. Howard Pierce, who designed and had charge of the construction of this setting, deserves credit for the beautiful and unique effect obtained. The theater was decorated by Goldberg & Jaggin. C. H. Crane, who has designed and superintended the construction of all of Mr. Kunsky's theaters, besides many others, was the architect.

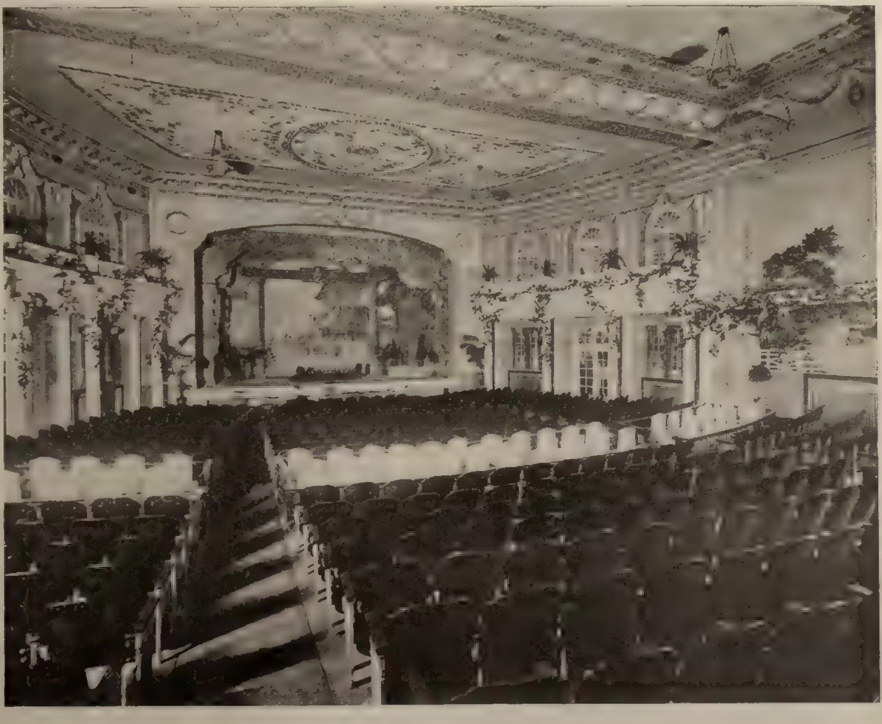
Arthur C. Hoganson is manager of the Strand. He has been associated with Mr. Kunsky for a number of years, having previously managed the Garden theater.

The Strand makes the eighth theater for John H. Kunsky, the other seven being the Washington, Liberty, Alhambra, Garden, Royal, Columbia and Empress.

Pictures are changed every day at the Strand and the prices run from 10 to 25 cents. Three performances are given daily, one in the afternoon and two in the evening. Only the best features are shown.

The Strand has met with big success since it was opened in September. It seems that the people in that particular section of Detroit have been "hungry" for a high-class motion picture theater. At least that is the impression one would get judging from the crowds that are in evidence at every show. As in all other Kunsky theaters, the policy of giving service to the patron is of first consideration at the Strand. Manager Hoganson will go to any reasonable bounds to please and satisfy his patrons. He is ever watchful of details as he believes the big things take care of themselves more readily than the smaller ones.

The Strand is a corporation, the capital stock being $50,000, all common stock. Mr. Kunsky has the majority of the stock, the balance being held by people who live in the district where the theater is located. The Strand is at the intersection of three car lines, and taps the main arteries of the rapidly developing northwestern section of Detroit. The stock sold was done for a purpose — not because Mr. Kunsky needed outside money, but because he felt that the Strand would do better with financial boosters, as every person living in the neighborhood who had his money invested would naturally prefer going to the Strand than any other theatre. The Strand has a seating capacity of 1,400. The seating plan is divided by four wide longitudinal aisles which are covered with thick carpet, thereby deadening the sound of footfalls. The Strand is indeed a valuable asset to the motion picture industry.



Artistic Interior of Strand Theater, Detroit, Mich.

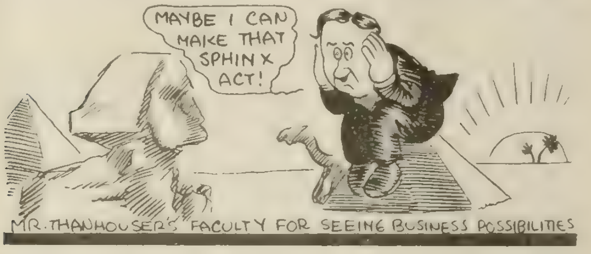
Real Stories from Reel Studios

By Thornton Fisher.

FAMILIAR phrases: "Gosh, if I could only have done that fourth scene over again!"

* * *

New Rochelle owes Edwin Thanhouser a vote of thanks. Mr. Thanhouser has succeeded in introducing his town to the most remote hamlets in the country. Under all the titles he tells you it was made in New Rochelle. Incidentally Mr. Thanhouser possesses the profitable faculty of seeing business possibilities in the most commonplace things, a blade of grass, a stone or the sphinx.


MAYBE I CAN MAKE THAT SPHINX ACT!
MR. THANHOUSER'S FACULTY FOR SEEING BUSINESS POSSIBILITIES

* * *

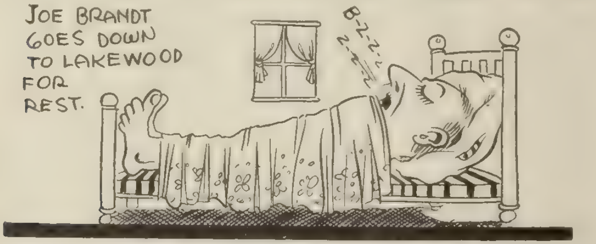
King Baggot, who works for the moving pictures, is back after visiting all the folks to hum. Welcome home, King, say we.

* * *

Clint Stagg, who writes scenarios and detectuff stories, is so modest that he spends most of his time trying to find a bushel under which to hide his light. Ask Clint if he wrote such and such a thing, and he'll say, "Yes, excuse me."

* * *

Now we know where Joe Brandt sleeps. He works while he's in the city and when he has gone without sleep for two or three weeks he gets drowsy and hikes down to Lakewood for a couple of days where he rests and then he comes back and starts in again.


JOE BRANDT GOES DOWN TO LAKEWOOD FOR REST.
Z-Z-Z

* * *

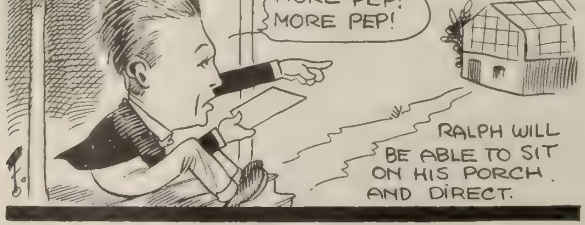
Doc Goodman, who gets a lot of money for writing scenarios, mingled with the gang at the Screen Club Ball recently. Nice, eh, for fellows like him and Roy McCardell and Epes Winthrop Sargent who pick up easy money just for writing scenarios while other guys have to keep books and things for a living.

* * *

Another Moore brother is in the picture game now. Gee! We wonder which female star he'll marry. Can there be any Moore left at home?

* * *

Pretty soft for Ralph Ince now. Ralph has a beautiful home out at Brightwaters, Long Island, and to make him more comfortable and better able to feel at home, in every sense, Vitagraph has erected a studio for him near his domicile where with his own stock company he may work in comparative peace. Ralph loves the cows and chickens, and tennis and with his studio close to his home—oh, well, it's some dish, eh?


MORE PEP! MORE PEP!
RALPH WILL BE ABLE TO SIT ON HIS PORCH AND DIRECT.

* * *

Commodore Blackton is existing in New York City for the winter. When the first boat is slipped into the water and anchors are weighed, he'll live in Oyster Bay again.

* * *

Culled from recent Paramount releases announced in the Moving Picture World:

"Carmen" accidentally fell into "Still Waters," but "Madame Butterfly," perceiving her predicament, screamed for help and "A Gentleman from Indiana" standing near by jumped in and saved the young lady. It seems she had "Bella Donna" in her eyes and didn't see the pond. As she came to and opened her eyes she inquired: "Is Chimmie Fadden Out West?"

Frank Belcher With George Kleine

OF THE many stage and film stars appearing in recent George Kleine productions, none has attracted more favorable comment from critics and fans, through sheer and absolute merit, than Frank Belcher. This genial, heavy set gentleman has been seen in "The Green Cloak" and "The Sentimental Lady," supporting Irene Fenwick in both subjects, and also in "The Danger Signal." His screen ability and vigorous magnetic portrayal of the roles assigned him in both features won him a permanent place in the Kleine organization.

Frank Belcher.

Frank Belcher is a San Francisco product. He received his education in the public schools there and at Oakland, and counts among his schoolmates many of the prominent, solid citizens of the California metropolis. Mr. Belcher is still loyal to 'Frisco, being a member of Stanford Parlor No. 76 of the Native Sons of the Golden West.

His experience has been as varied as it is interesting. He was an expert accountant in San Francisco, being connected with the California Insurance Company, one of the largest banking institutions on the Pacific Coast, before yielding to the temptations of the footlights. He gave up his commercial career and took a "flyer" into theatricals, joining Tony Pastor's troupe and afterwards Hallen and Hart.

It was about this time that Belcher realized the wonderful possibilities of his rich bass voice. He went to Italy and spent several years cultivating it among the best-known masters of the day. He then joined the Carl Rosa Opera Company, touring the continent.

Returning to the United States, Belcher associated himself with Henry Savage's Castle Square Opera Company, where he sang the chief bass roles in all their big productions. Later he was at different times associated with Jefferson de Angelis, De Wolf Hopper and Lillian Blauvelt. About this time he became a member of Richard Carle's "Mary's Lamb" company. He then joined Henry B. Harris' "Skylark," where he was a decided hit. Later he accepted an offer with "The Chocolate Soldier," touring the west. At the conclusion of this engagement Belcher entered the picture field, appearing in George Kleine's "The Green Cloak."

He will be seen in various roles in a number of forthcoming Kleine features, among which are "The Law of Blood" and "Wild Oats," recently completed.

FRANCES NELSON WITH WORLD FILM.

Frances Nelson, the clever young artiste who has just been signed up in stock by the World Film Corporation registered two striking successes in "The Family Cupboard," and "The Sins of Society," on the World program.

South African Letter

October 10, 1915.

Charles Chaplin in South Africa—Essanay Comedies Break up the Dutchman's Gravity.

IN less than a month, Charles Chaplin has come to be known throughout the land, even the Dutch South Africans laugh over all his antics, and as Edwin Adeler of the Carlton theater, Johannesburg, puts it:

> Awful the case of the Rev. Van Nickerk,
> Thought he entered a Dutch Reformed Free Kirk,
> Found it was the Carlton and laughed himself sore.
> Let us sing hymn number seventy-four.

In Keystone comedies Chaplin was enoyable, but in the Essanay productions he was and is superb, and his antics brought smiles to the toughest grouch in the audience. What has popularized him so greatly is the publicity campaign through the medium of the popular weeklies published in England, namely "Pluck," "Answers," and "The People." The first named is well read by the juveniles, and naturally, as photogravures are given away, Chaplin soon became well known.

African Films Productions, Ltd.

Although the above company does not start operations until December next, when Mr. Lorimer Johnston, the American producer, will have settled down to South African conditions, it is by no means idle.

Mr. Albrecht, head cinematographer, is in Swaziland at present, and will afterwards travel through Zululand, Pondoland and Basutoland. Later on, the impenetrable forests of Knysna, and the Addo bush will be included in the scheme. As the Films Trust puts it: "It is unnecessary to point out that such enterprise is full of danger, but the intrepid cameraman like love, who laughs at locksmiths, scorns such a notion. Mr. Albrecht came to the African Films Trust from Pathe Freres of Paris, and he is in his present position simply because of excellent workmanship as witness "The Mine Industry" film, also he always is one of the fellows who keeps smiling, and keeps sweet.

Productions Recently Shown and Comments Thereon.

Vitagraph's "O'Garry of the Royal Mounted," a masterful portrayal of the R. N. W. M. P.'s scenery and settings splendidly superb.

"The Win(k)some Widow," a merry three-part comedy.

Lubin's "The Only Way Out," great.

"The Love of Women," an enthralling social spectacle.

American Film Companies "Heart of Gold," a splendid dramatic subject.

"She Never Knew," a pathetic life portrayal by Vivian Rich.

Kalem's further adventures of Helen Holmes, "The Leap from the Water Tower," "The Red Signal," all to use a slang term very "hot stuff."

Universal's "The Lost Ledge," 101 Bison subject, look well in the Transvaal and was repeatedly applauded in Johannesburg halls.

"Almost a Scandal," L-KO comedy. Well, to call it a comedy scarcely describes the laughs in it. I should say one to every inch of film.

Many others have also been shown and were all good; some could be classed as fair only. I wonder when South Africa will have the pleasure of viewing the big productions, like "The Birth of a Nation," "On the Night Stage," "The Willamson Submarine Pictures," and so on. Of course, some exhibitors in South Africa will say "no call for such subjects n South Africa." I say, and I'm convinced so do 98 per cent. of picture fans, that they'll be appreciated thoroughly, and that what the conservative exhibitor of this country says s all ——, there, I almost said a bad word, well, lets put it his way—tommy rot! The business world is rotten, but people must be amused and so the bioscopes are still doing fairly well, but a lot remains to be seen as yet.

S. H. CRAWFORD

VIM PLAYERS THANKSGIVING DINNER DANCE.

A sumptuous turkey dinner followed by an evening of dancing and gaiety, lasting until the "we sma' hours," made an enjoyable Thanksgiving for the Vim Comedy Players nd many of their Jacksonville friends. The players spent most of Thanksgiving day putting a warm and hospitable ouch into the studio; and when the guests arrived they ound the place no longer cold and barren, but a most eautiful garden of palms and flowers.

Robert T. Haines With Gaumont

THE Gaumont policy of having a new star in every production has borne its latest fruit in the signing of Robert T. Haines to appear in a multiple-reel Rialto Star Feature. Mr. Haines is now at the Gaumont winter quarters, Jacksonville, Fla., where he is working under the direction of William F. Haddock. To provide him with a suitable vehicle, Gaumont has received a remarkably strong scenario from the well-known novelist, Arthur Stringer. It is called "The Secret Agent." This will be released on the Mutual program December 15.

Robert T. Haines is ideal in a part requiring both diplomatic finesse and courageous activity. He has been before the public for twenty-five years, the greater part of that time as a star. He made his professional debut in 1891 with Robert Downing in Washington. For the three years following he was with Thomas W. Keane, receiving a thorough training in the classics from this eminent tragedian. When James O'Neil revived "The Count of Monte Cristo," Mr. Haines had a prominent part in the cast.

Robert T. Haines.

Then came the first American production of "Madame Sans Gene." After this Mr. Haines had an important part in "The Cherry Pickers." From 1898 to 1900 the star of this important Gaumont production was at the head of stock companies in Syracuse and Baltimore.

The following season he was leading man with Viola Allen in "The Palace of the King." Then he played the leads with Miss Minnie Maddern Fiske for two seasons, including the memorable run at the Manhattan theater, New York City.

In the Rialto Star Feature upon which Mr. Haines is now at work he appears as an officer employed upon a delicate mission for the secret service of our government. A number of exciting scenes take place on shipboard.

MOROSCO STUDIOS CONTINUE TO EXPAND.

Shortly after completing the new additions to the Oliver Morosco Photoplay Company plant in Los Angeles, this progressive Paramount producer indicates a continuance of its policy of expansion and improvement. The most recent development along this line is the purchase of a large bungalow property adjoining the studio proper. The grounds of the property allow for a waiting room for "extras" awaiting their scenes, and the extension of scene docks.

It is planned to house the scenario department, technical staff and art director in the newly acquired bungalow, making room available for other needs in the offices vacated by these. The additional property adds to the appearance of Mr. Morosco's up-to-date plant which has become known as "the model studio of the Pacific Coast."

CHANGE IN TRIANGLE RELEASES.

On account of the United States Government's using "A Submarine Pirate" to aid naval recruiting, the release of that film by the Triangle will be delayed for a short period. To fill the gap in the releases of December 19, the Triangle offers what is literally the greatest all star comedy ever produced. This is not press agent's exaggeration, but cold fact. This latest Keystone, "Fatty and the Broadway Stars" shows the stars playing themselves: William Collier, Mack Sennett, Weber and Fields, Sam Bernard, Joe Jackson, Bert Clark, Ford Sterling, Polly Moran, Mae Busch and others. It was a novel idea of Mr. Sennett's to present these distinguished winter guests of Keystone Studio in their own proper persons in this travesty of motion picture studio life. It is predicted that it will prove one of the most popular Keystones ever presented.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

WHAT is the matter with Ohio? This question is being asked by the motion picture exhibitors of the other states who cannot understand why it should be the only state in the Union in which the exhibitors are unable to get together and stand together for their own welfare. It was one of the first states to favor the organization of exhibitors and it is surprising that it was not able to successfully carry out the policy. Despite the appeals of their friends on the outside these exhibitors seem unable to stifle personal jealousies and ambitions and combine for the common cause. Factional strife seems to have gained such a foothold that the Ohio exhibitors are more divided now than they have been at any time since the first efforts were made to organize them under one banner. This is not in accord with the history of Ohio. Next to New York she has sent more Presidents to the White House than any other state in the Union. Five of her sons went there, and they were all native sons. New York has been represented at the White House six times, but in only three cases have the Presidents been natives of the state, so that Ohio is the more entitled to the oft' conferred honor of "mother of Presidents." This honor was gained by the people of that state burying personal and political differences for the support of her native sons and if the same spirit that prevailed in such campaigns inspired the exhibitors of that state today they would have a united and powerful organization working for their own benefit and the good of the motion picture business as a whole. Instead of this the strife that exists there has extended to a point that has caused one faction to appeal for a separate organization—that one body be known as the northern and the other as the southern. It is deplorable that such a sentiment should exist. While it is quite true that nothing will more quickly wreck any organization than well defined dissension in its ranks, it is doubtful that the interests of all the exhibitors of the state can be better cared for under a dual control. It would seem in the face of past records that Ohio has a sufficient number of intelligent, loyal and unselfish exhibitors in both factions who should be able to institute a campaign for the establishment of one strong and useful organization and it is hoped they will lose no time in doing so. If this is not done, under the old axiom "United we stand and divided we fall" the exhibitors will continue undermining ther own interests and the common enemy will progress with its campaign of imposition and injustice under a united banner.

* * *

It cannot be expected that the motion picture people located remote from the seat of dissension are acquainted with the points at issue, or the merits claimed by the respective factions, so that any discussion of local issues could not be attempted by them Such an attempt might be very properly construed as impertinence, so that whatever comment may be made by the outside exhibitors and others must be directed towards the advancement of the business throughout the country This is what the people outside of Ohio are doing. They do not wish to uphold or condemn the methods and policies of either faction of exhibitors of that state, but urge them to not allow local differences to prejudice the national welfare of the motion picture interests. We hear of no such appeals in the ranks of the enemy. On the contrary we find them at all times united and active. Reports of their activity are received every day. In Washington all the so-called reform organizations are a unit in the preparation of measures to be presented at the next session of Congress for the establishment of national censorship and they have in co-operation with them an organization known as the Anti-Defamation League of America whose aim is to prohibit the portrayal of certain parts and characters which might offend sensitive people. If the work of this organization succeeds through censorship it will be next to impossible to produce any comedies upon the screen, yet no effort is made to cut out similar scenes and characters from the regular stage productions. The organization having this movement in hand is composed of Hebrews. If their demands are complied with there will be nothing to stop the Irish, English, Germans, Swedes and other nationalities from preventing the projection of motion picture which some unduly sensitive people might feel reflect upon them. There is no place of amusement in the country where the characters of the various nationalities are more exaggerated than in the burlesque houses and no attempt is made to censor them. A moment's thought makes the situation clear. Since the last session of Congress the censorship conspirators, whose sole aim is to cripple the motion picture business, have been casting about for co-operation from other quarters for the next battle in Washington and by insidious tactics in which they are supremely adept they are trying to instill in their campaign a racial prejudice. This is in keeping with all their movements. It is a national sequence of the past campaigns conducted by the crafty Rev. Crafts, who is the head of the International Reform Bureau and the chief lobbyist for censorship at Washington.

* * *

Each day we see the tentacles of the censorship octopus reaching out to grasp some straw of excuse for attack upon the motion pictures and find use made of it regardless of reason, justice, or honesty of purpose. At Quincy, Ill., we find another sample of censorship reasoning. The chief censor there says the board is to be "broad-minded and liberal" and that it will use suggestive guidance rather than coercion. The board starts out with the announcement that it will bar "prize fights, and all that tend to offend public opinion," including football games, which it holds are more brutal than prize fights. Can you beat it? All the colleges of the country encourage the sport and the attendances at the game have recently run up to forty thousand and more. The newspapers are at liberty to publish detailed reports of the games, giving each play and furnishing several photographs of them. The players are heralded as heroes. The pictorial papers and magazines are flooded with the same line of reports, and yet some reformers would prohibit a few scenes of the sport on the screen. There would be absolutely no value to such a prohibition if it were enforced. Objection to it is made solely on the ground of principle and common sense. Football pictures are the merest incident to screen portrayals. At best they are only a flash of the game and in no way form a material asset for the producers. Lengthy reproductions of them would be too monotonous. They are almost wholly produced by the makers of topical subjects. From a monetary standpoint such pictures entail a loss to the producers. The money spent in securing them is never realized from sales, or rentals, and the sole purpose in producing such pictures is to satisfy a public demand and be up with the times. But if the purpose of such a regulation should be to exclude football scenes incidental to story pictures it is a safe bet that the efforts of any censor board in that direction will be as ineffectual as it would be silly. The suggestion of such a regulation is in keeping with the mental capacity of most official censors. A weak effort in an attempt to justify their existence.

* * *

Boston is out again with a cry for the picture people to stand together and fight pernicious local regulations. This time the protest is made against the Fire Commission. One complaint made is that a representative of that office is endeavoring to force all the exchange managers in the city to use a certain make of can in which to keep the films. No surprise would be caused if the complaint should be sustained. It would not be the first time that officials having the regulation of the motion picture business in hand undertook such methods for the collection of graft. It is one of the strongest systems the grafters can make use of because it enables them to make the manufacturers of the articles their collectors under a most plausible guise of preserving the safety of life and property. If all the graft collected by officials who favored and enforced the use of certain receptacles for films, the booths used for projecting purposes, attachments for projecting machines, wiring, and hundreds of other incidentals could be summed up the figures would amaze even many of the so-called reformers. The exhibitors of Boston and all other cities should band together at all times to stop such systems of robbery. They prevailed to a deplorable extent in New York until some of the exhibitors with backbone exposed the grafters. By making the stand these exhibitors not only saved themselves but protected the weaklings who allowed themselves to be squeezed. Exposure is the only means by which the devices of the grafters can be thwarted.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Writing to Bill.

PROBABLY many department regulars remember our letters to Bill. The real Bill got out of the show game and back into the editorial end a long time ago and the Bill letters stopped. But now and then we have sent a Bill letter to some one, and have been glad to do so. Here is a Bill whose problem is probably bigger than the others. At any rate we believe that it will appeal to so many of the readers of the department, that we are going to give him the advice in the department. As a premise, he sends in a lot of stuff and a letter. He is a small town hustler who wants to get into a big town where he can hustle to better effect. He is a Canadian in a town "90 per cent. English," as opposed to the French-English town of Quebec. Most of the men who are able have volunteered for the army. Others who cannot go are loath to spend. His partner has gone. There is opposition. He is doing better than hold his end up, but he cannot raise it very far in a town of less than four thousand population. He tells and shows what he has done, from coaxing the girls to come unchaperoned to getting out a weekly and getting it out at a net cost of $2 a week (it cost $20 to print) by getting outside advertising when the local paper men said he could get no advertising. So here goes:

Dear Bill,

I have read your letter with a lot of interest, not only because it is well written, but because it tells of things you're doing and shows some things you've left undone. It interests, as well, because you represent a more numerous type than you realize. You have made good—against odds—in a small town. Now you want to come to a city of half a million and make the hustle show. I don't blame you. You are bigger than a 4,000, but why the half million? I know right now a 60,000 man who is waiting to lick New York. Up to date he has not squared off. When he was still with the other town he told me how he was going to wake up the big city, and the alarm clock was the same dollaranaff affair he was using. At least three of his ideas would have landed him in jail with no press work and the others would not even have made a police record.

Now let's look at it through my eyes. They are pretty good eyes, even yet, though they have been used a bit. Perhaps they are the better for use, for that matter.

In the first place, I tell you, with joyous enthusiasm, that you are better than a 4,000 man. But I don't know about the half million. There are two things about you I don't like. One is the way you write on both sides of the paper, when you write and worse still you don't go straight down and back. You have page 5 on the back of page one and page eight on the back of four and then you change your scheme and back nine with ten. You are not orderly. You do not plan far enough ahead—and you have to plan in a half million town. I started reading the first thing you know I was at fault and then I had to stop for ten minutes to see how in Hades you had the thing mapped out. You can't write a letter or run a house or do anything else that way. Either do one thing or another but not several. The schemes you send in are ingenious, but your letter suggests that you have not yet had the business training that will permit you to get the same ideas over in a larger place. In the same way you send a little less than eight ounces of samples in a white envelope that was a wreck when it got here. This, too, suggests a lack of thoroughness and business experience. It's a little thing, but these are what count.

You have indicated a number of clever schemes. They have made good with you in the 4,000 town. They would be just as good in the 1,800 town, but I don't know that you can get 500,000 schemes that will be put through right. First you must learn to do the small things well.

This is not written in a spirit of carping criticism, but with a desire to be most positively helpful, and I am pointing out these little things simply because they suggest to me that you are not yet ready to get to handgrips with the big places.

Go it a bit slowly. You are bigger than your town, but I do not know that you are city big yet, though there is no reason why you should not reach that point.

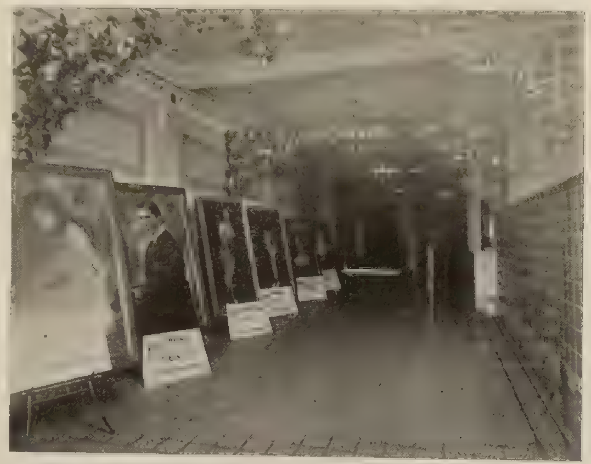
Look at Ralph Ruffner. The first I heard of him was when he was in Vancouver, Wash., which is, I take it, a smaller place than the B. C. town of the same name, though you can find it on the map. Then he was bigger than his job and a season pass he sent in for the 300 house in that town was so good that I stuck it on the wall just because I liked to look at it. Then he came down into the Rockies and now he and Ray Bagley are running their own house in a real town and standing them on their heads outside of the house and on their feet back of the rail inside. It can be done, but it must be done slowly and by degrees, like a small boy growing into his daddy's cast off pants.

By all means cut loose. I think you are ripe. I think that you are doing well enough to warrant an advance, but get into a 5,000 before you seek to multiply that by ten, and when you get in, get busy fitting yourself for the bigger town. I take it from your letter that you started in a 800 town and came over to 4,000. It is not altogether easy to make it from your letter. Work up to 10,000 but work. And remember that the bigger the place, the harder they are to get.

I would like to tell you, right off the bat, that you should be here in New York today, but I'm not going to. You've got to start slowly and work carefully and cautiously. You can lick a man if he is smaller than you and not clever, but the bigger they come, the harder they are to lick, and it is a good plan not to go too heavy at the start. Move into a town of a larger size and grow up to that and then tackle a bigger proposition. Always grow up, but right now you seem to be in the position of the man who was licked while he still had the best of it, because you laid down to opposition. That is always the thing not to do. I think you are justified in looking for a bigger place, but don't look for one too big.

Some Lobby.

Just take a look at this picture of the lobby of the Marion theater, Marion, Ohio. Wouldn't it make you think that there must be a regular theater beyond those doors at the far end? Wouldn't it make you think that you were going to see a real show and wouldn't it send you into the house in the most receptive frame of mind? Those pictures cost more than lithographs, but they last longer and they give an air of elegance that makes for the better class of trade. Not every house can have so deep and spacious a lobby, but any house *can* suggest it is a theater and not a store "fit up."



The management also sends in a four page folder with the program on the back page. This is almost too retiring for it carries just three titles and three dates in twelve point italic. These should have been set in a better display; not necessarily a larger size, but a seemingly larger size. It is almost too modest. The greater space is given to the house talk. It is well worded and will do the house more permanent good than a splurge on the program for a week, but there was room for a little more insistence on coming attractions.

Send Direct.

We take this from Tom North's V. L. S. E. Pals, the organ of the Seattle Exchange. We could get it quicker if the exhibitors would send in direct, and it will reach more readers. It is reprinted from a letter from Jay A. Haas, of the Orpheum, Butte:

> I have a bear framed up for "A Texas Steer" and will send same next Wednesday. I have a cow going around the street with the following ad—"THIS IS NO BULL—See HOYT'S 'A TEXAS STEER' AT THE ORPHEUM THEATER—TODAY"—also have a large suffed Texas steer head for front of lobby, how does it look? Also have on sidewalk painted as follows: a big arrowhead pointing into lobby and the words "Steer" this way for "A Texas Steer."

Finds Blotters Best.

F. P. Hale, of the Bijou, Dunn, N. C., writes that the best business he has had was brought through the use of blotters, but we are inclined to think it was not the blotters as such, but the wording and the general effect that counted for most. The blotters are envelope size surfaced, printed with a really good half tone and carrying a well worded invitation to attend a specified performance. The pull would have been as strong without the blotter feature, though this may have helped. In the same envelope went slips of white paper carrying a stock cut and an advertisement of a special. This is in glaring contrast to the other, being set in straight Roman, all machine work. It would have paid to have spent a little more for hand composition and the use of display type. An advertisement has two aspects, the physical and the mental. No matter how clever the wording of the text, it must be set attractively if it is to be read and this slip is anything but attractive.

This is a point wherein so many fail. They do not make the stuff *look* right and this is the first step toward getting an argument read. It must be attractive; eye-pleasing, if it is to catch the attention. Even with display types much depends upon the choice of face, and it will pay the exhibitor to take more time over the job and insist that the printer do his best and not his worst.

Mr. Hale writes that he has copies of Edmund Reid's pioneer daily film paper and contemplates following the Reid example. We should like to see some of the early issues. This is a form of advertising that is without an equal in a small town if rightly done.

Anniversing.

The Lehigh-Orpheum theater, South Bethlehem, Pa., has been celebrating its second anniversary with an unusually nice program. Beyond a page of greeting, it does not seem to have raised much of a noise, other than to get some features, but the bill is printed in deep blue on light blue stock. This stock is too good for the half tones employed. If you cannot get half tones to suit your stock, get a cheaper stock to suit the half tones. Good paper and coarse screen cuts merely look bad. The house is putting in Triangle stuff, which is going some, but we believe that this is one of the munitions plant towns and they all have money.

Scandal Note.

Just the other day one of the house organ men who loves to roast the patrons for trying to pack lantern slides with the film, sent out some photographs, and in a plain paper envelope that got all crushed in the mail. We won't say who it was, but if your exchange kicks at you ask how they send out their own photos. That will hit at least three that we know of. The only thing for photographs is some sort of a photomailer.

Nifty Covers.

When talk gets around to covers, it would seem that the palm should go to the Calhoun, Minneapolis. They use a very dull cream enamel paper printed in photo brown with the cut of some star. The half tone used is so fine a screen that it suggests a lithographed effect, unless you put it under the light. The effect is elegant and we think that many programs must be saved for the covers and always there is the name of the house so placed that it is not intrusive and yet cannot be cut off without spoiling the proportions of the picture. This is used to cover sixteen papers of house organ. In a recent issue they announced "Damaged Goods" and had two pages of opinion from local authorities as to the value of the picture.

One thing they overlook is the continuation line. When an article is carried from the front to the back part of the program, the continuation should carry a line; in this case

Three rings
And a Goat
Continued from page 2.

Unless this is done the make-up looks unfinished.

Another Paper.

A. W. Walker, advertising manager of the Orpheum, Aberdeen, S. D., sends in a copy of the 1-1 Orpheum Herald. He writes that he has had newspaper experience but would appreciate suggestions. After that we would like to tell him a lot of things, but about the best we can do is to suggest that his front page heading is too large, making that page topheavy. It makes a promising start and we think when Editor Walker gets into the swing he is going to have a lot of good clip stuff for the rest of us, so will he please nail our name on the sub list and threaten to fire the office boy if he forgets.

Mr. Walker gives his sheet a knowing air because he knows how to make up. This is where so many editors fail. They use ten point type to save money, then they lead that out to save more and the first they know they get something that is the very reverse of inviting. Use six to eight point, standard column width and make it up like a real paper even if you do have to write more copy, and write at least some of the copy to give it a local tinge. Have a pen on your desk along with the shears and the pastepot. Mr. Walker does, which is why his first issue is good.

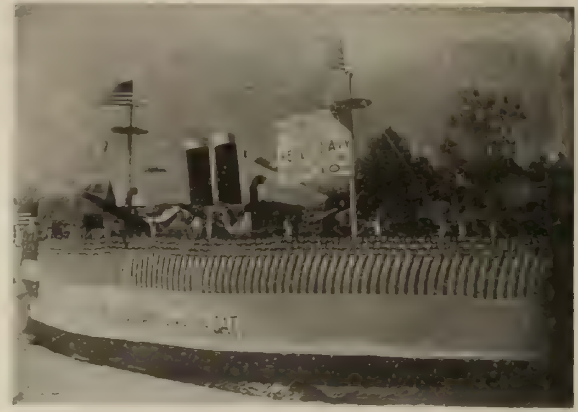
He might use a little more general local talk, though he has some gossip of the Elks in the first issue and comment on the Mystic Shrine in the second. We wonder if he knows how to hold on to a rope. The second issue is much better than the first, which is the way it should be.

Another New One.

Movieland is the title of a new house organ for the Hulsey theaters, Dallas, Houston, Galveston and Waco, Tex. It is announced that it will be on sale at the news stands at five cents a copy, but we think this a mistake, for it is a house program and not a magazine, and the man who buys a copy is apt to resent the sting, but there is also a coupon for which the paper will be sent free. The initial issue is well gotten up, but does not carry enough original matter. It does not sound intimate, in spite of an effort toward that end, and so it does not interest those other than persons intensely interested in pictures. The better plan is to frame the proportion of house and film talk to arouse this interest as well as sustain it. Get more stuff that makes for interest in pictures generally and not merely for the program for the week. The issue is thirty-two pages and much could be done in that space.

A Neal Float.

O. C. Hauber, of the AmuseU, Pine Bluff, Ark., sends in a photograph of a float he used for Neal of the Navy. It is built on a Ford car and is 28 feet long, constructed of bunting, lumber, stove pipes and tar paper. Four kiddies "manned" the ship. In many ways this is better than the Pathe float at the photoplayer's field day at Brighton Beach, minus the chorus ladies who formed that happy crew. Not only did the local paper give the display a mention, but it received a paragraph in the daily bulletin of the local Chamber of Commerce and, best of all, it brought in the coin. The details may be studied from the cut and if you get it too late for Neal, remember that there will be other battleship pictures. The navy wants to gain recruits and has always been quick to recognize the value of motion pictures as a popularity medium.



Mr. Hauber, who used to be an operator, adds:

> I have for eight years been a reader of THE MOVING PICTURE WORLD. I have noticed your recent advertisement saying that one trade paper read is worth a dozen glanced through. That is my idea.

It should be the idea of everyone. Get the best and *study* that. Then run through the rest if you have time, but master the one that gives you the fullest information.

Starting Well.

The newly formed Idaho Amusement Co., Boise, Idaho, comes out with a sixteen-page and cover magazine, pages 8½ by 12. It is well edited and well printed, a publication that will make friends for a company that can get out that sort of organ. They might credit some of their lifted stuff, but this is a detail, the main point being they offer a magazine that looks like one and not like the experiment of some amateur printer. There is plenty of advertising, but they should throw out a back page advertisement of an oculist that has for an attractor line

DO THE PICTURES HURT YOUR EYES?

No matter what the advertiser pays, it will not pay the house to permit the erroneous impression to get out that pictures do hurt the eyesight. If eye faults are accentuated while looking at pictures, then the victim needs the service of an oculist, but we have spent day after day in the projection room for weeks on end without trouble and we know that with proper projection the pictures do not hurt the eyes, and nothing the oculist can pay will justify the running of this advertisement. In the same initial issue on page fourteen is another that says:

Watching the Movies.

If your eyes are uncomfortable it mars your enjoyment. Come in for a consultation. It is free.

This is better than the other, but why seek to create any impression that looking at pictures is injurious to the eyesight? Either the projection in the houses is rotten or the statement is untrue. They should either change the operators or the advertising copy.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 290 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Handling Keystone Scripts.

EVIDENTLY the recent activity of this department in bringing to the attention of the Keystone staff the illicit activities of one of their employees is responsible for this story by Mr. Sennett, who is the Keystone company so far as comedy production and the keeping up of the brand is concerned. But apart from the direct application to Keystone, this story is interesting in showing the care that really is taken of the scripts of outside authors, not alone in Keystone but in other companies.

The Modern Scenario Department.

BY MACK SENNETT.

The work of handling scenario manuscripts submitted by free lance writers has developed into a serious problem for the motion picture companies of to-day—a problem which demands careful attention. A large percentage of the population of the country seem to be writing or attempting to write screen plays, and the idea prevails among many of these people that producers are on the alert for opportunities to steal stories that are sent to them for consideration. While there undoubtedly have been instances of this form of theft, they have been few and far between, and to avoid the possibility of even the suspicion of such a thing the Keystone Film Company Scenario Department is governed by a system which eliminates all chances of plagiarism or of manuscripts going astray.

As soon as the scenarios arrive, they are handed to a trusted member of the Clerical Department, who properly records them with full data as to date of receipt, etc. The scenarios are then carefully locked in a filing cabinet by Mr. Frederick Palmer, assistant editor, to await the careful perusal of a first reader.

It is the first reader's duty to cull out all illegible, pencil written and utterly impossible stories and pass the surviving manuscripts along to a second reader, with instructions not to be too critical in his elimination. The surviving manuscripts finally come into the hands of Mr. Palmer, who passes careful judgment on same. In view of the diversity of mental attitude on the part of the several readers in the process of their criticism, the first reader, second reader and assistant editor each make use of an individual marking, which prevents the scenario from being rejected by any one of the three, and holds it for final conference. This obviates the possibility of any reader discarding a scenario which contains an idea which he may have overlooked but which another reader may have seen.

During the final consultation, the manuscripts under consideration are carefully talked over by all three readers, each one giving his idea as to the merit and possibility of acceptance of each individual story. Only on rare occasions do these manuscripts ever come under the personal observation of the managing editor, whose time is given principally to original compositions.

During the intervals between readings all of the manuscripts are kept in triple locked files and it requires the presence of two of the readers and the managing editor to open these files.

When the rejected stories are ready to be returned to the writers they are carefully checked and returned by the secretary of the department, Mr. Vernon Hoagland, who has not previously seen or handled them, and are then mailed with full postage for their return, regardless of the amount which accompanied the manuscript.

The names and addresses of all writers of submitted manuscripts are regarded by the company as strictly confidential. An effort was recently made by a Mr. Henri Nuss, a member of the clerical force, to make personal use of this information, but his activities were checked and the misplaced confidence was rewarded by his immediate dismissal.

The Keystone Scenario Department is under the able supervision of Managing Editor Hampton Del Ruth and Assistant Editor Frederick Palmer. The staff consists of the following writers: Harry Williams, William Jerome, Jean Havez, Vincent Bryan and William Campbell.

Just Like the Others.

Just like those who have gone before her, Mrs. L. Case Russell has given up criticizing scripts because the outlay in time required to give proper criticism does not balance the income from the work. In other words a competent critic cannot afford to give criticism at a price that the author can afford, and those who continue criticism are either cheating themselves or their clients.

Mrs. Russell finds it more profitable to write scripts than to criticize them, and so she has closed her office and will devote her time to original work.

Berst on Titling.

J. A. Berst, of the Selig Co., in a recent issue of The Dramatic Mirror, talks on cutting film and offers some very sound observations on subtitles or leaders. He says in part:

> "The film subtitle is a vital portion of the completed photoplay. Personally, I believe that the fewer the subtitles the more artistic the film production. Subtitles at the best are explanatory material. They are supposed to make the story clearer and more comprehensive. The better written the scenario, the more carefully produced the film play, the less need for subtitles. Those film plays which carry forward the story in a clear manner, with the need of only a few subtitles, are the best productions.
>
> "Subtitles cannot be hastily written. They require thought, and should be revised over and over again until they are brief and yet comprehensive."

The trouble is that most studios do not give much thought to the leaders, or if they do they carry the matter to excess and load the script with leader. Part of the reason for this is the fact that so many directors turn in an excess of footage that requires that not alone scenes but entire succession of scenes be eliminated to get the proper length and then a long leader is inserted to supply the facts advanced in the missing action.

If certain, indeed a majority, of studios would pay more attention to the footage turned in, and spend some energy in requiring the director to make his production in harmony with the footage allowance, there would be less cause for complaint, but too many of the manufacturers devote all their efforts to getting the film into shape after production instead of seeing to it that the director does the work he is hired to do in a competent fashion.

In a loose-jointed comedy it may be possible to make three thousand feet and pick out the best 1,800 feet for the film, but in drama this is not the case.

It really seems, sometimes, as though it did not pay to spend hours getting a script into precisely the right shape when a director is permitted to string out the production and utterly spoil it. Some pictures naturally run twelve to fifteen hundred feet and should be permitted to do so, but when action is planned for a single reel the director should not make scenes of flashes and flashes of scenes.

There are other chiefs of production who know what Mr. Berst puts into words, but they do not act upon their knowledge, yet wonder why their stories are not successful.

Questions of Payment.

Evidently the path of the adapter is not made smooth. Last summer we wrote of one master of technique who was told that ten dollars per reel was all a studio ever paid for adaptation. Now comes another writer—a woman—to say that she took an adaptation at that price and had to threaten to sue to get her money. In another instance she did ten reels for a company at $25 per reel and the company refused payment on the grounds that the adaptation was not properly done, and let her take the case into court.

A still more important angle is that of the author who refuses to accept the small payment offered by a company for a script submitted at usual rates. It often happens that a company will put a script in work before the author is queried or production will be started at the same time an author is approached. If the offer is refused the company is apt to argue that the author is aware of the fact and is "holding them up," where in reality the author merely demands a fair price for work done. It may even happen that an author suffers in subsequent submission.

We believe in keeping the prices up. Also we believe in selling at usual rates at a loss, but in offering all subsequent stories to that studio at a stated price. The best plan is to accept the small sum, but in returning the release to state that the writer is disappointed in the price but will be glad to make further submissions at a minimum price per reel. This may bring a letter from the editor that will straighten the matter out. If it does not, mark the price on all scripts sent to that studio, and hold out for the price.

This seems to be a matter that the Photoplay Author's League might profitably undertake.

Just the Same.

In the testimony in a song publishing swindle, now being tried in a Federal court one of the employees testified that the last resort was the "folder" letter in which the big-hearted publisher announced that he was not out for the money but for glory and the good of the great cause. And those who had resisted previous appeals "fell for" this cunning appeal.

And a certain revision bureau is using a letter in which all previously named fees are remitted "because we want the greater profit that will come in the form of commission for selling your excellent story." But of course you have to send some money "for postage."

Giving Value.

What would you think of a man who bought a second-hand pair of shoes for $3.50 when for $4 he could get the same shoe fresh from the shop.

Certainly a commission in sanity should be selected for him. You are quite right there, but they'll be getting after you, too, presently, if you keep on arguing that studios should take one of your stories now and then "to encourage you," when for little more money they can buy an original story instead of a rehash.

Think that over and think it over and over again. Nine times out of ten you do not sell because you do not know that you are offering second-hand goods. The story is new to you. You never heard of it before. You cannot realize that it is just like a lot of other stories that you *have* heard of. Your story is about a man and a woman. The other story is about a woman and a man. But does that make it so new that an editor will telegraph you his acceptance for fear you may sell it to another?

Before he was fitted for his job, he had to go through your experience. He had to think out plots only to be told that they were stale, so one day he got good and mad and started in to find out what was old and what was new. He probably was as surprised as you will be to find that his pet plots had been done many times before and often better done. It hurts when you first find out that you are not an author of amazing originality. Your bump of self-esteem will turn into a dimple and you'll be sore for weeks from the jolt, but if you pull yourself together and start in as the editor did to find out just what is old and what is new, you'll be an editor yourself some day, perhaps. If you are not an editor you may at least become a darned good writer, one whose work is in demand, and take it from the insiders that the work of good writers most assuredly is in demand and never was the demand more brisk than it is to-day. When a man who is making a fixed salary of $150 weekly, every week, talks of giving up the studio job because he can make more money free lancing and when another man who was getting $125 rejoices in the fact that he got fired, it is evident that the business of selling stories is not swathed in crape. But the men who talk like that are the men who are so thoroughly familiar with past production and literature that they avoid doing old things in old ways and do the old things in new ways or even new things in new ways.

And at that, one of the men above cited told us the other day that he had seen a play from which was derived a story that has probably been submitted to studios at least one thousand times. Now he felt that he had found the source of the play, and we had to take him back another fifteen or twenty years to show him the story from which the play was derived.

The more you know about what has been done, the better fitted you become to avoid the pitfalls. Spend your time familiarizing yourself with the work of others, that your own writings may not infringe.

There is little that is new. Take the Elizabethan story of the tinker who was made a king for a day. That is regarded as a standard source. But turn to your Arabian Nights and read for yourself the story of Abu-l-Hassan, the Wag. It is precisely the same thing. Mark Twain used the idea in "The Prince and the Pauper," but he changed it over and gave it a new twist. Perhaps you can give it a new form, and if you know of the old form you will give it a good hard twist before you attempt to use it. A familiarity with what has gone before is as much a part of your mental equipment as is an ability to distinguish between a close-up scene and a bust, and you cannot hope for a real success until you are so equipped, no matter how imaginative you may be.

A Champion.

Lately a writer offered to tell us about the champion boob. We have our own ideas as to the champion boob, but we dared him to try and get the record for his entrant and he came pretty close to it. He writes:

> A little over two years ago the writer and a friend were spending a few days at Barbes Lake, and while waiting for a bite we busied ourselves in reading the popular magazines. The writer discovered an article telling of the opportunities for the man of brains in the photoplaywright game. The writer was interested and so was the friend. Both set out to seek information on the subject. The Moving Picture World came to our notice and soon we had the opportunity of finding a complete working script printed therein. This was the start. With bushels of confidence we sent our separate efforts on their journey. Back they came. The writer stuck. His friend declared that the editors were thieves and he did not propose to stick in a game that required a pull to get on the buying end of the game. Two months and six scripts convinced the friend that his talent was being wasted. The writer was a little discouraged at the end of his tenth rejection, but his weekly copy of the World buoyed his hopes and he kept at it for two years. As rejection followed rejection, the kind friend lent his aid in asserting, "That's right, feed your energies to the crooks." Every day he insisted on knowing how my last story came out, and always favored me with a sneer. He never reads the World any more because he thinks that Sargent is paid by the little group of insiders to encourage the fools to continue and supply them with ideas gratis. Two years roll by and the writer finds his morgue filled with more than a hundred scripts. At last in a contest comes the writer's first check ($100). Behold, the friend takes new interest; a few weeks later comes the news of two sales for $50 each. And then a personal letter from the editor telling of his wants. The friend decides at once that there is money in the game. He tries again. Back comes the script. The friend calls on the writer and insists that he shall proceed to tell him all that he, the writer, had learned in his two years of study of the game. I kindly offered to loan him my complete file of the Moving Picture World, but he insisted that it was too much work to wade through 100 copies of that Sargent stuff. He asked me to spend two evenings a week and assist him to get his work in salable form. I explained that since I had arrived at the selling point that all my time was worth money, and while I was willing to loan him all the matter I possessed and that had cost me considerable money, I could not give him the little spare time that I possessed and needed to assist me to some time reach the goal of success. He gets mad and now he passes me on the street and turns his head. I often wonder if I have lost a friend or an enemy? In the two years that I gave almost every evening of the week and 40 entire Sundays to the work and listened to his words of discouragement, he was enjoying himself at worldly pastimes. Perhaps I ought to have given him the helping hand more than I did, but I sort of figured that he could read and think as well as I, and since we had an equal start I imagined that he might after awhile want me to think up the stories for him, too. So I just called a halt. Now he tells another friend that I was born under a lucky star. It was not luck, not a bit of it, but just plain hard work and stick to it, and if I should some day be numbered among the regulars I will know it was not by a streak of luck, but because I gave the fellows like Sargent, Peacock, Wright and others too numerous to mention the credit of knowing more than the boob and also silently gave them credit for lending a helping hand in spite of the rough criticism of a small (?) army of boobs. Perhaps Brother Sargent you may know a greater boob than the friend, but if you do, in the name of suffering Moses how do you keep your temper so well? Outside of my years of preparation the real reason why my work did not sell until recently was not so much that I did not write good stories, but rather that my good stories were not along new lines. Just as soon as three stories that I have sold are released, I am going to send the titles and you can see by them alone that I have slipped away from the two men and a woman and am taking up the great problems of life. Louis Reeves Harrison (bless his soul) opened up this new field for me with one of his delightful articles in the World, and the weekly articles in the World Photoplaywright Department gave me the encouragement to keep on plodding along. Sometime the memory of my one-time friend will fade away, but I can never forget the men on the inside that gave me a helping hand. Some day you may have the satisfaction of knowing that, in spite of the boobs, you and your kind have rendered a great service to the motion picture business in general and will reap the reward in the knowledge that you helped to give birth to a few real live authors.

And there you are. On one hand we are accused of being in the pay of the studios to lead new stories in to be stolen and on the other hand the studios cuss at us because we stand up for the author. We are getting pretty well hardened to the boobs by now and we are not under the expense we used to be for goats, but we are willing to put up with the boobs for the sake of the real ones, and there is a real satisfaction in feeling that we *have* helped to success this man or that woman. The ultimate success of the business lies more with the author than with any other one feature and the Moving Picture World gives two pages of valuable space a week, not as a circulation feature, but to help the business by educating and encouraging deserving and promising writers. That the boobs butt in is merely a side issue, unpleasant but unavoidable, and now and then we do find it possible to lift a "near" boob out of the boob class and get him started right, which pays for the trouble the others cause and the actual abuse they sometimes shower on us. We do not pose as a martyr and seek no canonization. We merely remark that boobs are a pest like mosquitos and the chigger, and must be endured if you go where they are likely to be, but no one ever made a pet of a mosquito nor does one hug a chigger to his breast.

Bill, Too.

William Lord Wright comes out with a flat-footed refusal to run a weekly list of studio wants. Lots of readers of this department have told us that we are real mean not to run a list weekly or monthly, giving the wants of all studios, but like Mr. Wright, we know that it cannot be done and so do not attempt to perform the impossible. Some monthlies purport to give such a list, because they need the circulation that such a list may bring, but the list is not correct and cannot be made correct. It will not stay in shape even for the brief interval between typewriter and linotype.

Visioning.

A correspondent writes that while Technique of the Photoplay states that unlike the story the photoplay cannot say "and in the meantime——" he notes in a play that the fore action is not related until well along in the middle, when it is introduced as a vision. He wants to know if this is proper.

It is permissible, but it is not—as a general thing—proper because a vision showing an intricate story interrupts the narrative just as would a long explanatory leader and so its use is to be decried. The post-dated vision is generally the device of an uninventive author and not an effect designed to make the story more interesting. Don't do it unless you have to, and don't have to do it.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 115.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

> *Explain, in detail, the function of the revolving shutter of a projector. Is it possible to have as well proportioned an inside shutter as outside shutter? Give full reason for your answer.*

Roll of Honor on Qestion No. 109.

The Roll of Honor on question 109 consists of Joseph H. M. Smith, Fort Worth, Texas; Wilson Hays, Barton, Maryland; M. Nosti, Tampa, Florida; W. C. Crawford, Brooklyn, New York; Arthur H. Cuff, Fravenhurst, Canada; Harry Gordon, Tampa, Florida; M. T. Suttles, San Marcos, Texas, and T. Richards, Blaine, Washington.

I have selected the reply of Brother Hays for publication.

Reply to Question No. 109.

By Wilson Hays, Barton, Md.

The Question:

Suppose you have a side angle which throws the picture out of focus on one side, what would you do to remedy this defect? Could it be entirely remedied? In the process of remedying this defect would you or would you not set up other troubles? Could this defect be remedied on all makes of machines?

The Answer.

I would first make a very strong effort to have the machine moved square with the screen. This would be the practical method of remedying the whole trouble, and would not set up any other troubles. Failing in this I would have to do some doctoring. The screen could be made to face the lens a little more squarely, though not very much, unless you wanted to cause a heavy side view to those sitting down near the front on the side of the auditorium opposite from the side the projection machine was located. The width of the house would determine how much the screen could be angled. It is, with some makes of machines, possible to raise one side of the aperture plate slightly by slipping in thin strips of metal, but this has a tendency to create heavier tension on one side of the film than on the other, unless the gate could be doctored so it will set square with the angled aperture, and, so far as I know, this is only possible with the Power's Six. The out of focus effect can be helped some by cutting a paper ring to cover about ⅛ of an inch of the objective lens opening, this ring to be clamped in the mount of either lens combination, preferably the front. The out of focus effect may or may not be entirely remedied, depending on how much the machine is off center and the length of the throw. Strictly speaking it cannot, of course, be entirely remedied in any event, because there will always be distortion, except where the screen can be angled square with the machine.

In the process of remedying this defect by moving one side of the aperture out, you will have a slightly twisted top loop, also a twist in the film between the tension shoes and the intermittent sprocket. If the intermittent idler be moved away from the sprocket the proper distance, or a little more, the film will fit more snugly on one side of the sprocket than the other, with resultant heavy pull on that side. In stopping down the lens there is, of course, a slight light loss, though it is hardly sufficient to be perceptible.

All of which, I think, is a very excellent answer, though Brother Hays forgot to say that the bottom and top of the aperture should be filled in with solder to eliminate keystone effect.

An Article of Merit.

Mr. William Deshler Warner, Columbus, O., has submitted to this department a new product, known as Amberlux Lens, for trial, and has upon request sent one of these lenses to Brothers John Griffiths, Ansonia, Conn., and Armstrong, Ashland, Wis. Both of these gentlemen have tried these lenses (which are not really "lenses" at all, a thin ray filter ground perfectly plano on both sides), and the report is, in both cases, favorable. Both Griffiths and Armstrong pronounce them to have merit.

The lens sent to New York was for the Vitagraph theater, and unfortunately ever since it arrived the Vitagraph has been running tinted films, so I have been unable to make a satisfactory personal investigation of the matter, but Mr. Brenmer, chief operator at the Vitagraph, says that even in the tinted stuff he believes there is a softening of the picture, and an improvement.

I think there need be no hesitancy in recommending the Amberlux to operators and managers, particularly in view of the fact that in very many cases individual operators and managers prefer a very slight softening of the light, which they have attempted to secure through colored condensing lenses and by means of special screens.

I have not favored these latter schemes by reason of the fact that, in my judgment, they operate to diminish the brilliance of illumination too greatly, but the Amberlux accomplishes this purpose without perceptible diminution of screen brilliance. As Brother Armstrong very aptly says, it is equivalent to providing each one of the audience with a very light pair of amber spectacles.

The Amberlux people particularly claim that the greater mission of the Amberlux lies where the projection conditions are only average or poor, and that it enables the patrons to sit close to the screen without eye strain. With this latter contention I am unable to altogether agree, because there is, and must, in the very nature of things, be eye strain when one is close to the screen, but it may be and quite probably is true that the Amberlux will decrease this strain appreciably.

To sum this whole matter up, I am prepared to recommend the Amberlux lens to the very serious consideration of managers and operators. I believe that in the average theater it will prove to be a distinct addition to the effect on the screen, and anything of which that can be said is worth its price. In this case the price is very reasonable, as will be seen by consulting our advertising columns.

New $600 Machine.

For several years this department has been advocating an increase of price in projection machines, and has repeatedly expressed an opinion that projection machines ought to sell for at least five hundred dollars, so that the very best possible both in workmanship and material could be used.

Thomas A. Edison, Inc., has, in the parlance of the pokerite, "seen us and gone us one better." It is now on the market with the "Edison Super-Kinetoscope"; price, complete, six hundred dollars.

Well, six hundred dollars is *some* price, but on the other hand the Edison Super-Kinetoscope is *some* machine. We most cordially welcome this new high-class projector into the market, and bespeak for it the careful consideration of exhibitors.

Detailed description and instruction on this machine will be found in the new Handbook, and a detailed description and illustration of the mechanism will be found on pages 1675, 1676, 1677 and 1678 of the Dec. 14, 1914, issue of the department.

Important Note.—The regular Super-Kinetoscope equipment is such that the operator will only be able to get about 18 inches between the aperture of his front condenser lens and the film. This will not meet the conditions in the large number of theaters, and in such cases the Edison Company is prepared, without extra charge, to exchange the regular rods for other rods of any required length.

Can't Be Did.

B. J. Fenton, Fernandina, Florida, says:

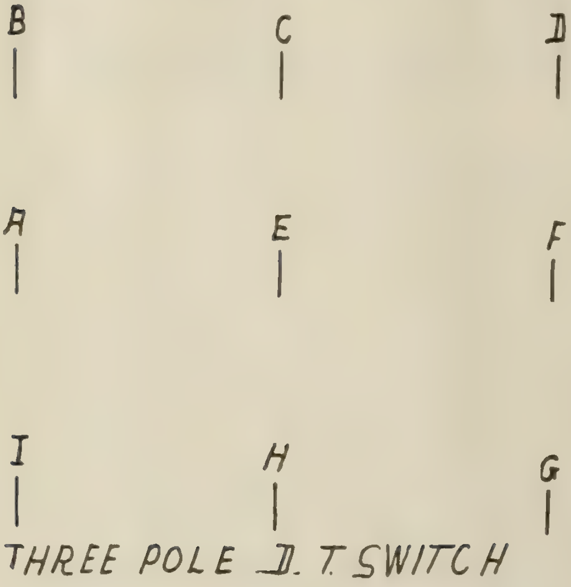
> I have heard of a screen with which the audience can view the picture from either side. I can see that the picture might be made to show through, but don't understand about the reading matter. Can you give me any information on this point, as I would like to get such a screen if they are to be had, as we run a combined white and colored show.

Sorry, old man, but it can't be did. The titles would all read backwards. You might, however, do this. Install a ground glass screen, which can be had from the Mirror Screen Company, Shelbyville, Ind., and, on the "colored" side, flash the rendition of the titles on a small, separate screen, located beside the main screen, with a stereopticon. The picture will be good for both sides of the screen, and on the machine side the titles will read right, or, if you reverse the film in the machine and place the emulsion side against the aperture, then the titles will read backwards on the machine side of the screen, and right on the other side.

Mercury Rectifier Connections.

R. D. Barnes, Casper, Wyoming, writes:

> In April 3d issue of a motion picture trade publication there appeared a diagram showing how to change a General Electric rectifier so that it is not necessary to use the bulb, thus enabling the operator to change over instantly to A. C. in case the bulb be broken. I have worked on the problem for some time, but cannot figure out how it is done. Would you please, using Figure 88, page 177, of the second edition of the handbook, tell me how to do it?



Sure I will, and I think those who have the old style 30 ampere rectifier will find the installation of this switch to be a good stunt.

In order to so connect the G. E. rectifier panel shown in Fig. 88, second edition of the Handbook, that by the throwing of a 3 P. D. T. switch the mercury bulb will be cut out and the compensarc cut in, supplying A. C. directly to the arc for emergencies proceed as follows: Mount a triple-pole, double-throw lever switch at any convenient point near the rectifier, and connect to it the following studs on the back of the rectifier panel. Using No. 6 wire, connect stud 33 to the middle stud of the left hand switch pole marked A. Disconnect lead 32 from stud 33, and connect one end to stud B of the switch, the other end being connected to any one of studs 13, 14, 16, 17 or 29, which ever may be found to give the proper D. C. amperage. Leads 45 and 46 must be carried over and connected to switch studs C and D. The arc lamp leads must be connected to center switch stud E and right hand middle switch stud F; F to the positive, and E to the negative. Lower right hand switch terminal G must be connected to stud 31 on the panel, and lower center switch pole H must be connected to stud 11 on the panel, and lower left hand switch stud 1 must be connected to any one of studs 13, 14, 16, 17 or 29, which will give the desired A. C. current at the arc, this latter to be determined when the rectifier switch is thrown in such position that studs I, H and G are engaged. When the switch is thrown in the opposite direction so that studs B, C and D are engaged, then the rectifier operates as a rectifier, supplying D. C. to the arc.

The Early Bird.

G. R. Cameron, Tacoma, Washington, says:

> I want to be one of the early birds in line for the new edition of the Handbook, therefore kindly place my order for a copy to be delivered as soon as they are out. If you indulge in the pastime, you may also make a note on the order that you are to affix your "John Hancock" to the front leaf. You had better not ask more than five dollars for the book though, or I will have a go-round with my wife for spending so much money for "old books." Referring to the explosion of the gentleman in the state where I was born, Mr. Yancy, I beg leave to differ very materially with his views. It seems to me if there was competent, efficient and sufficient inspection made of the film at the exchange, and the faults were eliminated; also a complete report of the condition of the film, the exchange would be able to tell exactly just who was guilty of the maltreatment, and either compel that operator (I probably should say manager) to "cut the rough stuff" or refuse him service. There is no two ways to it: the manager is always at fault if you want to trace the matter back far enough to get at the real underlying basis of the thing. If the operator is supplied with those things which he needs to properly perform his duties, including sufficient help and good equipment, and the work is not properly done and the damage which he does the films is not repaired, get another operator. If the change in operators is the remedy. tell the dismissed one why he is dismissed, and the next job he gets he will be more inclined to be more careful and efficient. Please understand that I am only referring to cases where the manager himself does his duty in supplying proper equipment, etc.
>
> I was glad to get the dope on the new Powers SixB. Wish I had the improvements on mine. I have the drive and would like the lamp and take-up, though I do not need the tilting device as I have leveled my motor by dropping the back end. The operation was quite simple and really hardly necessary, as I only have about a 12-foot drop in a 114-foot throw. I have two Elbert condenser mounts and from last October until July 15th I did not have a single lens break. Since then I have broken three. They are not tight, and there is excellent ventilation, as I have hoods over the top of each lamphouse with a two-inch pipe from hood to vent flue, and an exhaust fan sucking air all the time. Am anxiously awaiting the dope you promised us on condensers, as I want some meniscus-bi-convex sets, but want the real dope before ordering. One day I spoke of you and the lens matter before a "friend" of yours, and he said: "What are you waiting for that for. Richardson don't know anything." Well maybe you don't, but you seem to be able to get the desired information with a very reasonable degree of accuracy, and everywhere I have applied it I have been able to get results which are satisfactory. We use Paramount program, and the inspectors or the operators who have the service ahead of me treat it well. Of course we have very little that has been in use more than twenty days, and some first run. That is, it is all first run for Tacoma, but what I mean is some film that has never been through a machine. You know I am just writing the most of this because I think you will take time to read all of it when you ought to be putting in time on the third edition of the book. We had some Labor Day parade. Yours Truly built the float for the operators, and the blooming thing captured the blue ribbon in the parade. Will send you a picture of it later, though it is not very good.

Yes, I read all the letter, all right, all right, Brother Cameron. It is interesting. You are perfectly right in saying that the manager is always at fault *if you go back far enough*. He is at fault first in not keeping proper record of the condition of films, or having the operator keep it, and reporting all faults to the exchange when he pays his bill. He is at fault if he fails to have the operator put the film into condition and pay him overtime. Of course he may reply it is the job of the exchange to put film in condition, and why should I pay for it? Which is quite true, but why, then, should the operator do the work of the exchange for nothing? It is a matter, Mr. Manager, for *you* to fight out with the exchange, and not to make the operator do a lot of work without pay. The exchange won't pay much attention to the operator, but when the man who pays the money does the fighting, that is something else again, and if enough of him proceeds to raise thunder there will be something done. The manager is at fault where the equipment is in bad condition and does unnecessary damage to film, or where he compels the operator to project a picture and repair film at the same time—a thing which cannot be done and be done properly. The projection or the repairs must suffer, and naturally the repairs get the worst of it. He is at fault when he supplies all the various necessary things, and then the operator, through carelessness, ignorance, or laziness injures the film and fails to make proper repairs, because he ought to fire the imitation operator and get a real one.

As to the breakage of three lenses after the long record of non-breakage, why there certainly is some reason for it, but I am too far away to tell what it is. So far as concerns the editor and his knowledge, well after five years of holding this job down, and the publication of text books on operating which are standard in this country and Canada, and considerably in use in England, Australia, and South Africa, and somewhat used in other countries, why I guess the good brother's remark is not worth getting fussed up over. I wish I had him here for about a minute though. I would like to ask him two or three questions, and watch him fall all over himself trying to explain something he probably knows nothing about; such as, for instance, light action through lenses. Glad to have the picture of the parade, even though it is not a very good one. Oh yes, by the way, I am willing to autograph a reasonable number of the books when such request accompanies the order.

Can't Be Did.

Burlington, Iowa, sends in a page which he has amputated from a trade paper, and asks my opinion of a certain article in which a correspondent asks whether or not he will get better results with a compensator than with a rheostat. The answer in part reads:

"It is not to be expected you would receive as much illumination at the arc with alternating current when a rheostat is used in series with the arc as when you are using a transformer like the compensator you speak of. If you stop to think, you will realize that the rheostat being connected in series with the arc limits the amperes at the arc to that passing through the rheostat."

I am sorry, Burlington, but it is not the province of this department to criticise or comment on advice given in other papers. All I would care to say is that, while what the gentleman says is partly true, still there is no reason why you cannot get just as good illumination with the rheostat as with the transformer, provided you want to use power enough to do it. The rheostat limits the amperage, true, but there is no limit to the amperes that a rheostat, or a series of rheostats in multiple will deliver at the arc. The use of a rheostat on A. C. is, however, bad practice because, as compared to the transformer it is very wasteful.

The New License Situation.

For quite some time there have been rumors piled upon rumors, and then more rumors circulating among the operators of Greater New York. One had only to place his "ear to the ground" to hear almost anything, and pretty nearly everything that could be put into words concerning the licensing board, and the proposed change in the ordinances affecting the licensing of operators.

Practically ever since the licensing board was formed there have been sporadic rumors of graft, and accusations along those lines have ranged from plausible to very weird. Just now there is, however, a charge which is very bad indeed, not because it is true, but because it is built upon a plausible foundation. It is an unfortunate fact that there are in Greater New York moving picture machine operators "schools" in which city employes have a direct financial interest. That is a well known fact. The editor has personally brought this matter to the attention of the department, only to be informed that the department was aware of the situation, regretted it deeply, and was trying in every possible way to find some feasible method of putting a stop to it. Unfortunately these city employes seem to be protected in doing these things by civil service rules, but nevertheless for city employes to be interested in an institution which is avowedly educating men to pass a city examination is wrong from any and every point of view, civil service or no civil service. The present charge is that candidates who have graduated from these schools, and particularly one of them, will be promptly passed and given licenses, regardless of competency, the charge going further and saying that the passing of the applicant is paid for, meaning presumably that the board receives a portion of the school fees.

Now, I do not belive a word of this. Mr. Brown, the chief examiner, and his assistant, Mr. Coghlan are, I think, entirely honest, and so far as getting anything of that kind pass Mr. Wynkoop, why that is, in my judgment, rank nonsense. However, I have simply set forth the situation as it is. Any operator who can produce legal evidence that any of these schools have advertised that they will secure a city license for their graduates, or any other legal evidence of wrong doing, should bring them or send them to the office of the projection department of the Moving Picture World, and we will guarantee that prompt action will be taken.

The very latest rumor has to do with the fact that the department has under consideration a plan for charging New York operators for examination and licensing. These rumors have set the proposed fee all the way from two to ten dollars, both for examination and renewal of license, and have for the most part presumed that the unsuccessful applicant for license would have his fee refunded. The editor took this matter up personally with the department, and proposed that all applicants for original licenses be charged a fee of any reasonable sum, say five or ten dollars, but that the successful applicant have his fee refunded, thus placing the burden upon incompetents who came before the board and took up its time uselessly. This proposition was based primarily on the fact that it is hardly right to charge a competent man for the privilege of working, but it is entirely proper to charge the man who thinks he is competent but is not, and who therefore consumes the time of the examining board to no purpose.

The department, however, took the position that while conceding the justice of that sort of thing, still it would be impossible to secure its passage. What it now proposes to do is contained in the following ordinance, which was presented to the Board of Aldermen on July 7, 1914, and was recommended for passage, but was at that time rejected.

> AN ORDINANCE to provide for license fees for license to operate any moving picture apparatus and its connections in the City of New York.
>
> Be it ordained by the Board of Aldermen of the City of New York, as follows:
>
> Sec. 1. Any person applying for a license to operate any moving picture apparatus and its connections in the City of New York shall, at the time of his application, pay to the officer authorized by law to examine the applicant and to issue the license an examination fee of two dollars and fifty cents ($2.50), and if after such an examination a license be granted, the applicant shall pay in addition, upon the issue of such license, a license fee of two dollars and fifty cents ($2.50). The fee of two dollars and fifty cents ($2.50) paid by the applicant before taking the examination shall be retained by the officer authorized by law to conduct examinations of applicants, whether the said applicant passed the examination or not.
>
> Sec. 2. Every licensed operator of any moving picture apparatus and its connections in the City of New York shall pay an annual renewal fee of one dollar ($1.00) for each annual renewal of his license.
>
> Sec. 3. All fees received by the officer authorized by law to conduct examinations of applicants under this ordinance shall be returned to the Comptroller at the end of each month, and by the said Comptroller paid into the City Treasury to the credit of the general fund for the reduction of taxation.
>
> Sec. 4. This ordinance shall take effect immediately.

It will be observed that this ordinance proposes nothing radical. It means a fee of five dollars for all operators hereafter examined and licensed, but will not mean any such fee for those now holding licenses, since the renewal fee is but one dollar. It also means that the incompetent who fails to pass must pay $2.50 for making the try. Personally, I think this latter fee should be higher, but am told it would be difficult to get the alderman to agree to it.

Taken as a whole, under the conditions, while this law is not all we would like it to be, still, as has been pointed out to us, it is at least reasonable, and stands a chance of getting through the Board of Aldermen; therefore, under the circumstances, it has the approval of this department.

In this connection I might add that the proposed law will raise but little revenue in excess of the actual legitimate expenses of the board.

There are at the present time in force approximately 2,000 licenses. The annual examinations total about 2,400, only about 300 to 350 of whom pass; hence even if there are no falling off in examinations after the fee for examinations goes into effec' (and there certainly will be), the income would only be:

2,000 renewals at $1 each	$2,000.00
2,400 examinations at $2.50 each	6,000.00
325 licenses granted at $2.50	812.50
Total	$8,812.50

Against this are the salaries of three men whose entire time is consumed in the work, and the salary of one stenographer, plus the rental value of the space occupied, which would not be less than $1,200 in any equally modern office building (the board has rooms in the Municipal Bldg.).

However, income figures are susceptible to considerable shrinkage after the fee for examination becomes operative, bcause applicants will use more care in preparing themselves, and not risk an examination unless reasonably certain they can pass. Therefore, I think it will be fairly said that the proposed fees will no more than meet the expenses of the board.

Slides from Newspaper Pictures.

R. E. Wicker, Pinehurst, North Carolina, writes:

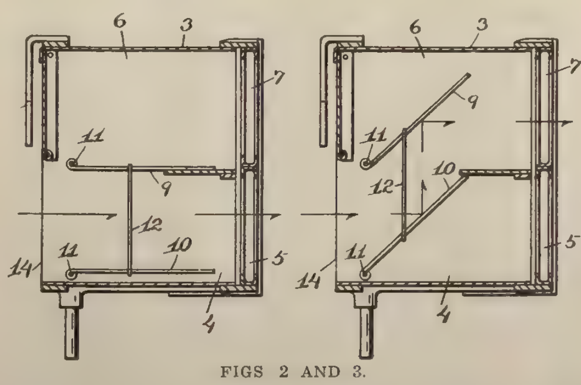
> Here is a scheme for making slides from newspaper advertisements, prints and photographs, etc., at small cost. Secure a small amount of good, clear, hard-drying varnish, such as body or coach varnish, and give a perfectly clean slide glass a thin, even coat. Cut your text or photo the same size as slide. When the varnish has dried sufficiently to become tacky, lay the print face down and press it from the center outward toward the edges until all air bubbles have disappeared. Now set the glass aside until the varnish has become *very hard,* which should be from twelve to twenty-four hours, depending upon its drying qualities. Next place the glass in running water until the paper is *thoroughly* softened, and with the finger rub the paper *gently* until you have removed it all. You will then have a transparent slide which looks very well indeed. By using transparent water colors on the print before applying it to the glass a very good colored slide may be had. Using ads of coming releases I have made advertising slides in this way which brought people to the theater, and that, after all, is the purpose of slides of that kind. Local scenes may be put on the screen in this way without the necessity of making a photograph.

This sounds interesting. I would not want to say just how it will work out, but if carefully done I should suppose it might prove satisfactory. Try it out and report. Many thanks to the brother for his contribution. In rubbing the clipping down onto the varnish to remove air bubles I think the back of a silver spoon will be found to be excellent.

Clever Arrangement.

Sherry McAuley, Atlanta, Ga., submits patent drawings, sketches and description of a dissolving stereopticon, the invention of Sherry McAuley, presumably of Atlanta. The scheme is a clever one, and barring the fact that I am inclined to think there may be some difference in illumination of the two pictures, seems to be entirely practical. The illustration shows the attachment, which I presume may be placed on any ordinary lamphouse head right up against the slide carrier.

Fig.2. Fig.3.



FIGS 2 AND 3.

In Fig. 2 mirrors 9 and 10 are dropped down, so that the projection goes straight through to the screen. In Fig. 3 these mirrors are raised to an angle, so that the light is reflected from mirror 10 to mirror 9, and thence forward into the objective lens and to the screen, there being, of course, two matched objectives.

I would not care to comment on this apparatus more than to say that wherever light is reflected there is necessarily some loss through absorption. Whether this would be sufficient to materially affect the result I could not say without having viewed the apparatus in actual operation.

How It Is Done.

John P. Van Empel, Chicago, Ill., says:

> Mr. Moore of this city was kind enough to give me your address as the best informed man with relation to matters pertaining to projection. No doubt you have seen Bert Levey's act in vaudeville, in which he uses a machine to project his drawings on a screen; in fact his hand and brush, as well as the picture, are reproduced. The same, or a similar machine was used in some cities during the last presidential election. I am in vaudeville, doing a cartoon act. I would like to get a machine which would project my work on a large sheet or screen. I intend to do my work in full colors on an opaque surface. Any information on this subject will be highly appreciated.

Brother Van Empel is not as clear as he might be. If he means what he says, viz: that he is going to paint pictures in colors on an opaque surface and wants to project them to a screen, then he can get all the necessary information by examining a post card projector, which may be seen at almost any department store, or, I believe, at the McIntosh Stereopticon Company, Chicago. Yes, I have seen Mr. Levey's act, and it is a peach, too, but have not examined his apparatus. Broadly speaking, however, it is nothing more or less than a glass, possibly frosted, set in a table, under which is a suitable light, probably a Nerst glower. Over this glass, at any suitable distance, is probably located, at a 45 degree angle, a mirror, which reflects the picture into an ordinary stereopticon lens, probably "full size," around which is, I presume, arranged a hood to shut off all stray light. Mind you, I have not viewed this apparatus, but I think that is what it amounts to. I did have a plan of a similar apparatus, but when I moved my office a year ago it apparently got lost in the shuffle.

Wants to Hear from Operators.

W. W. Dilley, Jr., Akron, O., says:

> Would like to hear from operators on the following: Single phase converter 70 volts, 50 amperes, 2, 110-volt rheostats, 45 ampere notch, in multiple. What is the arc voltage? Also can you recommend any books on designing transformers? Am experimenting on film cement. If I succeed will report to the department. Am using 6½ and 7½ condensers, and my spot is in focus at the aperture when the front lens is 14 inches from same. My arc is nearly as far forward as it can be gotten in a Power's 6A lamphouse. According to the tables, if I remember rightly, the distance should be 22 inches from the apex of the front condenser to the film.

Well, Brother Dilley, you had better look at that table again. The distance will depend upon the size of the aperture of your objective lens. If you cannot get your arc close enough to the lens to meet the condition the table calls for, that is no fault of the table. The equipment should allow of bringing of the arc within 3¼ inches of the condensers—I am not speaking of your particular case but of equipment in general. Glad to hear from you on your film cement experiments, but I have rather lost faith in that proposition, due apparently to variation in chemicals. As to the converter, why I am afraid you won't get many replies to that, but it is up to "de byes" who can go as far as they like. If you mean a book giving the technical data to enable one to build a good transformer, I do not. You would have to be a trained E. E. to do that.

Lenses.

C. W. Henke, Dassel, Minnesota, says:

> I beg to inquire of you as to what size condensers we should use. The throw is 81 feet and the picture 9½x13, using a mirroroid screen. We would be glad to have you give us as much information as possible.

Friend Henke, if you will read and study the light ray articles which begin in Sept. 18 issue and end in Oct. 23 issue, it should not be necessary for you to ask this particular question. *I could not tell you what you need without first knowing the diameter of your objective lens.* Table No. 1, Oct. 16 issue, gives you the whole dope. If you cannot match up your objective by this table, then it is because of the fact that either your machine does not allow the lamphouse to go back far enough or your lens is of too small diameter.

Lenses.

Charles H. Williams, manager Strand Theater, Providence, Rhode Island, says:

> Can you give me any information about lenses? Am dissatisfied with the ones we now have; also with the ones we have had. Length of throw 134 feet 6 inches; picture 12 x 16; mirror screen, tilted to overcome keystone. Have tried the two leading makes of lens. Am using 60 amperes with ⅝-inch lower and ¾-inch upper carbons. Need two lenses and *don't care what the price will be, provided they* DELIVER THE GOODS, therefore, if you can suggest anything, I certainly would appreciate it. High grade lenses can be had for taking moving pictures, I do not, therefore, see why the same cannot be had for projection.

Ordinarily, Brother Williams, they could be had, but the little family row over in Europe has stopped the importation of lenses, as the governments have commandeered all optical manufacturing plants for their own work, and up to date none of our American manufacturers can, or, at least, will, produce a really high grade anastigmat projection lens. You are using a very long focal length lens, and what you need is an objective having an opening not less than 2 and preferably 2¼ inches in diameter. If you can secure such a lens, and get one of high grade (I don't believe you can now, but—possibly) it will then be necessary to very carefully match up your revolving shutter to match the new conditions.

I am laying your proposition before a large and thoroughly reliable dealer, who can supply you with what you need if anyone can. You should hear from him long before this is printed. If you find you can get the lenses, we will then go further into the matter of the revolving shutter. Meanwhile I would suggest that you match up your present lenses according to Table No. 1, October 16th, issue, of the light ray data.

A Boost for Cripple Creek.

Colorado Springs, Colorado, says:

> You may or may not remember me, but I was one of the committee who met you in Denver when you were on your way back after attending the Convention in 1913. Have given up operating, and am devoting all my time to camera work now; part of the time on the road, therefore, am in position to observe the projection in various parts of the state. Recently, I was in Cripple Creek, and on my first afternoon looked up the manager of the "Star" theater, Mr. C. H. Gunn, a most affable gentleman, who very seriously informed me that he had as good projection as could be found in the state, requesting me to drop in that evening and see for myself. I did so, and was told that the regular operator, Mr. William Sterrett, was ill and unable to be on duty, Mr. Fred Sheppard, an extra man, being in charge of projection. Equipment consisted of a 1913 Motiograph, taking juice from a 125 volt, 5.5 K.W. generator, with the resistance located in the operating room. He was pulling about 25 amperes at the arc, and I want to say that the projection was good for sore optics. The picture that boy was getting was certainly *some* doings; moreover, it was on a screen that did not look very good to me. I was, a little later, standing at the door talking to Mr. Gunn when the usher came and told him the house was jam full. From where we were standing Mr. Gunn could speak to the operator. I asked him why he did tell Friend Sheppard to "shoot-em-through," so he could turn out the crowd inside, and accommodate those in waiting. His answer was: "Nothing doing! We give them the show right, regardless of how many may be waiting on the outside." (Banzai for Neighbor Gunn! May his tribe increase!—Ed.). Is it not a shame that this type of manager is so nearly extinct? (No, I don't think they are nearly extinct. In fact I think they are on the increase.—Ed.). Later I visited the "Majestic," managed by Mr. E. P. Briggs. Mr. Briggs is a real feller, and also apparently a real manager. At this house projection was in charge of Mr. W. Jordie, who has a Power's Six A and a General Electric rectifier. He was projecting a reel of the "Broken Coin" series when I first entered, and the light was handled *right;* also, I do not believe the speed could have been improved on. I want to say that not one of the people mentioned in this letter had the least idea that I was going to write anything about conditions as I saw them, therefore, that must be the kind of show they offer Cripple Creek all the time. I have not been operating for more than a year, nevertheless, I always read the department. I have the second edition of the Handbook, and intend to get the new one as soon as it is out. That shows my interest, especially when I tell you I never intend to follow operating again. I just need the book; that's all. In closing I wish you personally and the projection department of the Moving Picture World all the success in the world. I'm for you.

Yes, darn you, I remember you; also I have a very vivid recollection of that committee, which nearly scared the gizzard out of me by making a football rush when I came through the Denver depot gate, fully expecting to reach my hotel unmolested, and sleep the sleep of the innocent. Well, I reached the hotel all right. They bubbled me up to it, showed me a room and asked me if I liked it. Inasmuch as it was good enough for a "kink," I, very naturally, said yes, whereupon they informed me they were glad of that, because I would not see it again—and I didn't, either, until next morning, when I went to get my junk to take the train for Little Old New York. Yes, Dear Heart, I remember the committee, good and plenty, and a fine bunch of fellows they were, too. Well, I am mighty glad to hear that good report of Cripple Creek, because I know, or knew, that old village from the back bolt in its rudder to the gold out on the tip of its figurehead. I lived in the Cripple Creek district for quite some while. My home was in Victor, not far from the foot of Straub Mountain. I wonder if I will ever see those hills again! When I first went to Cripple Creek the gold coin vein was not yet discovered. It was simply a trench in the street, which everybody was cussing because they had to climb around it. Finally some one got busy—and I do not know how many millions that trench yielded, but it was plenty.

My compliments to the gentlemen of the Star and Majestic. The manager who would not order his operator to speed up simply because a crowd was waiting outside is the man I would like to shake hands with, and take him out and buy him a dr——. I'd better shut up, or the prohibitionists will get me if I don't watch out. However, here's to Messrs. Gunn and Briggs, and Brothers Sheppard and Jordie. May they live long and prosper.

The Richardson Rub.

H. M. Lindley, Terre Haute, Indiana, encloses a check and says:

> Please send me the World for another year. The projection department is mighty fine. Mr. Richardson is sure there with the goods when it comes to applying the "Richardson Rub," the sure cure for sick projection.

In the language of our distinguished Spanish brother, muchas gracias. (If that isn't spelled correctly, just lay it to my ignorance, and let it go at that.)

Motion Picture Photography*

Conducted by **CARL LOUIS GREGORY**

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

The Motion Picture Camera as an Engineering Instrument.

THE modern engineer has commenced to realize the effectiveness of the motion picture camera for solving many engineering problems.

Every day finds new applications for the records of the Cinematograph ribbon. With the aid of the motion camera, accurate visual records can be made, which not only magnify or reduce the size of the materials and movements studied, but which may also enormously reduce or magnify the time interval during which a movement takes place. Heretofore it has been practically impossible to attain an accurate analysis of swift movements at regular specified intervals. Ordinary photographic "snap shots" or instantaneous exposures were not only liable to an error of a large fraction of a second, due to the personal equation, but also have the disadvantage of representing only a small isolated section of any complete action. Even in instances where it was possible to eliminate the error of the personal equation by mechanical means and, by endless repetitions of a movement, obtain a rough approximation of any analysis, it was never the analysis of a single movement nor could it even be a fair average of the various repetitions.

It is interesting to note that experiments of this nature, carried on about 1873 by Mr. Muybridge, an Englishman, then residing in California, were the first photographically produced motion pictures ever made. The old Zoetrope Toy or "Wheel of Life," of course, antedates these experiments by many years, but the pictures used in these toys were drawn by hand in a crude manner and were only rough approximations at their best.

Leland Stanford, then Governor of California, became interested in Mr. Muybridge's scheme for photographing sucessive positions in the motion of a moving animal. Governor Stanford was a racing enthusiast and had an immense stock farm on the site of what is now the Leland Stanford University. Governor Stanford thought that these scientific records would prove of great use in studying his thoroughbred horses, and placed every facility on his exercising track at Muybridge's disposal.

As no one had at that time thought of a single camera which could take rapid successive exposures, Muybridge attained his results by placing twenty-four duplicate cameras, side by side, in a row beside the track. As photographic materials, at that time, had not reached their present speed, it was almost impossible to obtain snap shots or exposures in a small fraction of a second. To increase the amount of light, he erected on the other side of the track a high board fence, painted white. Then from each camera crossing the track, to the fence, a thread was stretched, each thread being connected to the shutter of the camera. When this preparation had been carried out, the horses which were to be studied were turned out along the track at whatever gait desired, breaking the threads as they passed and releasing each shutter successively.

On account of the insensitiveness of the plates which he used, the pictures were mere silhouettes, but they served the purpose admirably. These pictures were later exhibited on the Continent of Europe, where they excited a great deal of scientific interest, specially when viewed through an enlarged Zoetrope.

The interest aroused by Muybridge's pictures seems to have been the starting point which aroused an army of inventors to work to perfect a more feasible method of making motion pictures.

The marvelous analysis of motion attained by the cinematograph camera has given us the animated cartoons. Anyone who has ever seen any of the animated cartoons by Winsor McCay, Bray, Forsythe, Palmer and others will appreciate, if they stop to think, the enormous amount of patience and intricate thought expended in producing the thousands of drawings necessary for one of these pictures. These pictures, such as "Little Nemo," "The Mosquito" or "Gertie, the Dinosaurus," by Winsor McCay, are as far ahead of the old Zoetrope drawings as the professional cinematograph camera is ahead of Muybridge battery of still cameras.

When the motion camera is used for time studies, a split second time clock is generally placed in the picture and photographed at the same time, thus giving an accurate record of the time interval between each picture.

One of the most interesting pictures exhibited in a long time, was one released by Pathe, showing an athlete in various simple athletic feats such as walking, running, jumping and shot putting, taken simultaneously by two cameras. One camera took the pictures at the ordinary rate of sixteen pictures per second, while the other camera took the action at the rate of one hundred to the second; the normal and the ultra speed pictures were projected one after the other at the normal rate of projection, thus prolonging or amplifying the ultra film to six times the duration of the normal motion. It was very weird and interesting; the ease and deliberation of the prolonged action gave time for the study of every movement and the play of every muscle. One could not help but marvel at the co-ordination of the work of the muscles. The figure of the athlete seemed like a diver immersed in crystal clear water, the buoyancy of which floated him through the graceful attitudes of his movements. Such a film would at once reveal to a coach or even to an amateur athlete himself, any false moves of which he might be guilty.

Percy Haughton, the Harvard football coach, has already adopted the motion camera for revealing the faulty and unnecessary motions of players in the football field. Every fraction of a second gained on the athletic field is a big boost toward the goal of victory.

In the field of industry, no less than on the athletic field, the motion camera has rendered possible signal victories in trade production. Frank Galbreath, a noted efficiency engineer, has, by the use of motion pictures, succeeded in eliminating false and useless motions to such an extent that various factory operations have been speeded up so that the output has been increased as much as three and four hundred per cent., and, marvelous as it may seem, the worker was able to turn out this increased amount of work with much less fatigue, than when he had done a less amount under the old haphazard system.

As ordinarily shown, motion pictures are taken and projected at the rate of sixteen pictures per second, but for the scientific investigator the rate of taking may vary from a speed as high as 30,000 to the second in the study of high speed phenomena to as little as one exposure per hour or even one exposure per day, as used in studies in the change of structural materials, or the growth of a plant. All of these are projected at normal speed for screen study or examined, one by one, with a magnifying glass in some special cases, where seeking to eliminate useless motion.

The magnification or reduction ranges from maps of entire countries, telescopic views of the stars and aeroplane views to the highest power of the ultra microscope. Both the speed and the magnification depend upon the results desired from the subjects under consideration. Many new facts in the science of physics have been brought to light by the ultra speed camera, many of which are of immense practical value. Many new properties of explosives, and more particularly the control of different properties of explosives and many new principles in ballistics, and the penetration of projectiles, have been discovered by the photographing of bullets in flight, bursting soap bubbles, detonating explosives, breaking of water jets, etc.

Reduced to normal projection speed, bullets swim across the screen like leisurely fish and bursting shells separate like a group of mosquito wrigglers. Many high speed processes, such as the flow of steam, air and gases, combustion and explosions, automobile engines, the action of governors, the synchronism of electric generators, the flow of water in turbine wheels and water wheels, the action of woodworking machinery, the action of machine tools, etc., may be photographed at high speed, and reduced to a speed in which the action may be studied with the utmost accuracy.

The magnification may be made use of by sanitary engineers to record the development of bacteria over a period of time, the condition of water, etc. It may be made use of by municipal engineers to record the condition of a street over a period of weeks, not only in its entirety, but detail specimens of the materials used, the value of the cinematograph in these various works being that it illustrates the microscopic examination in its entirety.

Up to the present time the great weakness of microscopic examination has been that any given plate shows only a fraction of the examination pursued by the inspector. The possibilities of microscopic examination are endless in their application and examination of materials, manufactured products, chemicals, minerals, etc. Agriculture is now approaching engineering so closely that mention may be made of the use of the cinematograph for studying insects, and the development of fruit, together with the development of pests, in conjunction with the microscope. Without doubt, great strides could be made in this field. The Marey Institute in Paris, incorporated by Dr. Marey, now deceased, under the guidance of Pathe Freres, is one of the few institutes of this kind now in existence. An institution of this kind is now being developed on the Pacific Coast.

In this subject, engineering is referred to in the broadest sense of the word, meaning the commercial engineer as he exists today in the fields of civil, mechanical, electrical, sanitary and other departments. The purely technical engineer is becoming less known, and engineering work becomes more and more a problem of meeting commercial requirements and selling goods. Our industries are now managed by engineers and the policies are shaped to suit engineering ideas. The sales departments are in charge of engineers, and the goods are sold along engineering lines. They are also purchased by engineers, to comply with specifications drawn by other engineers. Engineers as a class find themselves confronted with the problems of design, manufacture, distribution, sales and maintenance. In these fields the cinematograph can be very useful, as has been already proven.

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BRITISH NOTES

THE proposals, outlined in my last letter, of film manufacturers and their agents in England to establish a more stringent control of those films issued on the open market, has, as anticipated, met with the usual torrential criticisms from the exhibiting side of the industry. The exhibitors' main argument is that with any sort of restrictions upon its exhibition, cost or return, a film ceases to be an "open market" film and might as well be handled as an exclusive. The manufacturers, however, are obdurate, and unanimous that the new arrangement will be more beneficial for both than the present system of the unconditional sale of films.

* * *

News has reached the London office of Pathe Freres that Max Linder is any day expected to be back again at work before the camera, having obtained his discharge from the French Army. Linder, it will be recalled, was seriously wounded a year ago in a collision.

* * *

W. Taylor, of the Clarion Film Agency, the agents in this country for the World Film Corporation, arrived home from New York on Saturday, bringing with him "The Butterfly on the Wheel," "Camille," "Salvation Nell," and a few other notable recent feature production of the World Film Corporation.

* * *

The local committee of the Exhibitors' Association for one of the industrial districts of the North Country has been the first to hand along the effect of the film tax to the general public. The showmen of Bradford met last week to adopt a fixed scale of admission charges, graded to suit the "clientele" of the different types of theaters, but with a minimum equivalent to four cents. Other branches of the C. E. A. may be expected to follow suit.

* * *

Pathe Freres have acquired the world's rights of the Samuelson Film Company's version of "The Dope Doctor," after Richard Dehan's novel of the same title. The rareness with which the Pathe Co. adopt contemporary productions is eloquent testimony to the strength of the picture.

* * *

The Authors' Society, according to the official report of its last transactions, appears to be experiencing certain difficulties with American film producers regarding agreements for the visualization of its members' work. The American agent of the society (name not disclosed) has submitted forms of agreement acceptable to the American manufacturers, but without disputing the financial aspect of the contract this was rejected. Louis J. Vance, who resides in America, and who is an honorary member of the committee, was requested to advise the society upon this and other points affecting the American markets. Considerable discussion took place regarding the duplication of film-titles and what ought to be a very practical solution to the difficulty is to be drafted into effect. The committee will write to the different film companies asking them to send in as far as possible ahead of release date a list of titles of forthcoming productions. These will be checked by the society's officers and again checked by literary agents and in the event of any title having been used the manufacturer will be immediately notified.

* * *

D. W. Russell the other day unspooled the first of the David Horsley one-reelers, "Distilled Spirits," which was favorably reviewed by the London buyers.

* * *

Larry Trimble's next production on behalf of the company with which he is identified, Turner Films, Ltd., will be an adaptation of the popular novel of Thomas Hardy, "Far From the Madding Crowd." Many of the scenes have already been done at the Walton Studios, and the production is expected to make its debut early in the New Year.

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Although the Kriterion Corporation has been in existence for some time now in the world of motion pictures, it has been an incomprehensible circumstance to many why their products have not been seen on the British market. I am, however, informed that the Kriterion Sales Corporation will henceforth export their feature films to Europe under the agency of H. A. Browne & Co., Ltd., of Charing Cross road, London.

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With the approach of the festive season comes a welcome activity on the part of distressingly few of our film manufacturers. Too long it has been the custom to reserve, year in and year out, one or two stereotyped features of the pantomimic order and bounce them at Christmas time upon the unsuspecting exhibitor as new productions. There are amongst us those who agree that it is unprofitable for a manufacturer to produce special Christmas subjects and expect to realize upon them in a single season, but the extensive bookings of the Christmas releases of the Edison, Universal and Essanay Companies is convincing evidence to the contrary.

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A few cases of unusual interest to the moving picture trade are likely to occupy the attention of the law courts ere long. They are actions by film renting exchanges to enforce the payment of film hire in cases where certain pictures, after passing the British Board of Film Censors, have been banned by the local licensing authorities.

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According to the Chancellor of the Exchequer (Reg. McKenna) the duties paid on imported moving picture films from the imposition of the tax up to date amounted to £43,000. Over £30,000 of this is on undeveloped films.

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The effort by the British trade to benefit the Ambulance Fund has attained £30,000 up to date. This includes a recent donation of £1,500 from the Essanay Co.

J. B. SUTCLIFFE.

Stella Hammerstein in Rialto Star Feature

AGAIN the Gaumont policy of having a new star in each of its Rialto Star Feature releases scores in the booking of Miss Stella Hammerstein by that company to play the leading role in "The Ace of Death." This will be released on the Mutual's new $8,000,000 program. The story is from the pen of O. A. Nelson, and is being produced at the Jacksonville studio by William F. Haddock.

Stella Hammerstein.

Miss Hammerstein comes honestly by her talent, being the daughter of Oscar Hammerstein, the impresario who has at least seven distinct sides to his versatile nature. He has done everything, from inventing cigar-making machinery to building opera houses in New York and London. His daughter confines her versatility to the stage and screen, where her range seems apparently unlimited, since she has appeared with equal success in light opera and such modern classics as Hauptmann's "Lonely Lives."

In America Miss Hammerstein has appeared in "Everywoman" as "Vice," in "Lonely Lives" as "Anna Mahr," and in the leading role of the remarkable vaudeville production of "The Tyranny of Fate." In "The Ace of Death" Miss Hammerstein has the role of a mother whose child has been stolen from her by a woman who loves her husband. The husband disappears. In time the bereft wife and mother opens two gambling houses in Central America. The thrilling scenes are those in which the daughter comes to the house to win or lose on the turn of a card.

MABEL TALIAFERRO JOINS METRO.

Mabel Taliaferro, the successful star of "Rebecca of Sunnybrook Farm," "Polly of the Circus," and other notable stage productions, who will soon be seen on the screen under the auspices of the Metro Pictures Corporation, will begin work in a few days on the first big feature at the Rolfe Photo Plays, Inc., studio in West Sixty-first street. The call for Miss Taliaferro's services was first suggested by a scenario that Max Karger, general manager of the Rolfe forces received. It is an interesting story depicting a phase of life that seemed to breath Miss Taliaferro in every line of it, a typical Taliaferro role. The feature is yet unnamed.

Photoplay Conditions in New England

Carl H. Pierce, Morosco Representative, Finds General Business Excellent.

CARL H. PIERCE who has recently spent about two weeks in New England for the Oliver Morosco Photoplay Company, of which he is the special representative, in a letter recently written to a friend outlines some of the conditions as he found them in New England, which are of more than passing interest. To quote from the letter:

"The general tone of the photoplay conditions throughout New England is good—very much better than a year ago when things looked so dark from the commercial side. Foundries and manufacturing establishments, particularly in Waterbury, Bridgeport, New Haven, Ansonia, Fall River and New Bedford are running full blast.

"In Bridgeport they are working three shifts of men each twenty-four hours. In both Waterbury and Bridgeport the phrase is current: 'Everybody has plenty of money.'

"The demand of the photoplay theater owner and manager is for pictures with more punch. Eighty per cent. of his trade is from the mills people of perhaps average intelligence, but to a large extent interested in melodrama. The other twenty per cent. are so-called 'high-brow' audiences of the Beacon Hill type who desire the so-called higher and better things in photoplays.

"One new note in this district which is very encouraging to manufacturers is the fact that banks are beginning to lend money to responsible citizens with which to build the better class of photoplay houses. I visited one such theater in Somerville, the Strand, beautifully decorated and built to accommodate about fourteen hundred. The house opened while I was in Boston to a fine audience the first night, and gave every evidence of fulfilling the hopes and predictions of its backers. There are about eight of these houses going up in towns around Boston. Moe Mark with his own capital, has built a very beautiful theater, the Strand, in Lynn, and everywhere along the line there is evidence of an improvement in the exhibition of pictures.

"There is still much need for improvement and probably always will be in advertising the pictures on the part of the exhibitors. Theater managers are still too prone to remember the old days when all they had to do was to open the front door and have a constant stream of people. One theater along the line told me that its receipts were $500 a week less than they were last year, and wondered how to account for it. The reason is very simple. Their advertising had not kept pace with the progress of the times. With several programs on the market and a constantly increasing discrimination on the part of the public, the exhibitor must let his people know in ways that are increasingly attractive what he is going to show and what is the reason for his demand for their patronage.

"Where exhibitors have shown the right hand of progressiveness in this respect, as instanced very plainly by such men as Nichol of the Poli Theater at Waterbury, and Morrison of the Majestic theater, Hartford, there are no complaints as to the profits from showing good pictures. Mr. Nichol is an unusually progressive exhibitor—is constantly thinking up new ways of presenting the good points of his pictures to the people in Waterbury. His receipts the first day when he took hold of the theater about a year ago was $10.80. The house was run down and every one predicted that he could not make it pay. To-day he has a magnificent trade that is showing him a good deal more than 1,000 per cent. over and above the receipts when he took charge of the theater. This is merely a just tribute to an intelligent and active exhibitor. While it is an exceptional case, it need not be, because every exhibitor has the same opportunity to do what Mr. Nichol is doing if he will give his individual problem the time, attention and labor.

"I understand that the banks in Pennsylvania also are beginning to lend money for the purpose of building the better class of theaters. I assume that it is only the question of a short time after these prove their worth that the photoplay industry will be recognized throughout the United States as a legitimate and solid field into which financial institutions of our country can put their capital."

WAR INVENTION IN KALEM FILM.

A model reproduction of a torpedo deflector, such as John Hays Hammond recently announced that he had perfected and would present to Secretary Daniels' Naval Board of Advisors, is seen in operation in a forthcoming Kalem production, "The Spy's Ruse," an episode in the "Ventures of Marguerite." By the use of a large tank and the electrical apparatus in reduced form, photoplay followers are shown the amazing value of the Hammond invention.

Special Pictures for Christmas Season

The Educator makes it a rule to remind exhibitors of the wisdom of taking advantage of the special season of the year for the purpose of planning programs, particularly suitable and appropriate to the seasons. There is no time of the year equal to Christmas which, with the close following New Year season, gives such splendid opportunities for exhibiting films which at once secure the combined attention of churches and schools, in addition to the general public. A splendid and harmonious combination of a holiday and festival season with a religious basis, surrounded by religious and educational interests, give occasion to the exhibitor who desires to do the best by and for all classes of people, to make a record for himself and one determined to join in the general advance of all that is best in kinematography. That there are many subjects not appropriate to this season, however they may suit other more regular days of the year, is an accepted fact, making it incumbent upon every one to see to it that if the best and most appropriate films cannot be obtained there should, at least, be an exclusion of those subjects distinctly contrary to the occasion.

For the purpose of helping our friends we herewith give a list of film subjects, which it is hoped may serve as a guide to many, and encourage a spirit of harmony in both entertaining and leading to a more satisfactory use of the world's greatest entertainer and educator in conjunction with the world's greatest events.

Films Suitable for Christmas.

The Birth of Our Savior—Edison—Dec. 19, 1914.
Mr. Santa Claus—Vitagraph—Dec. 19, 1914 (2 parts).
'Twas the Night Before Christmas—Edison—Dec. 23, 1914.
The Knight Before Christmas (Sonny Jim)—Vitagraph—Dec. 24, 1914.
Santa Claus Versus Cupid—Edison—Dec. 18, 1915.
Christmas Memories—Gold Seal—Dec. 21, 1915 (3 parts).
Is Christmas a Bore?—Vitagraph—Dec. 24, 1915 (Comedy—Drama).
His Majesty, the King—Thanhouser (3 parts).
Alice in Wonderland—Nonpareil Feature Film Corporation. 1915 (4 parts).
Rumpelstiltskin—Mutual Masterpiece—1915 (4 parts).
Helen's Babies—Thanhouser—Sept. 14, 1915 (2 parts).
Otherwise Bill Harrison (Day Dream of a Newsboy)—Essanay—May 22, 1915.
Fairy Fern Seed—Thanhouser—May 25, 1915 (2 parts).
The Little Orphans—Reliance—Aug. 5, 1915.
The Little Boy Who Once Was He—Reliance—Aug. 4, 1915.
The Golden Rainbow—American—June 2, 1915.
Her Fairy Prince—Reliance—July 26, 1915.
The Heart of a Waif—Edison—April 24, 1915.
The Little Mother—Majestic—April 6, 1915.
A Letter to Daddy—Biograph—July 26, 1915.

HOW ADLER WON THE DAY.

Bert Adler, manager of the Universal Coytesville studio, in the borough of Englewood Cliffs, N. J., received a neat editorial compliment in the Fort Lee Sentinel, official organ of the borough of Fort Lee, wherein most of the Jersey studios are located, on his manner of handling a successful fight on some police ordinance aimed at the picture manufacturers. The editorial said:

"Just as if to prove that The Sentinel's advice to the moving picture studios to keep out of politics was in their own and the community's interest comes the story of what has transpired in Englewood Cliffs.

"The Mayor and Council there had in mind a certain set of ordinances affecting certain features of moving picture taking. Most of the film companies operate now and then in Englewood Cliffs and one of them is located directly within the borough and operates almost exclusively within its confines.

"When the Mayor first proposed the ordinances at the instance of one of his taxpayers, the manager of that particular studio didn't rave or rant at the Mayor, nor start a 'we are persecuted campaign.'

"He merely went to the Mayor, told his side and asked for the appointment of a special committee, which request was granted. The special committee permitted the studio manager to write to the neighboring studios for their views in the matter. Then, having got the taxpayers' side and the moving picture men's side, the special committee reported back to the Mayor. The Mayor recommended that the proposed ordinances be not enacted, until at least the studios had plenty of chance to show that they were unnecessary.

"This speaks well for the art of quiet, sane procedure as against noise and mud-slinging. It also makes certain gentlemen who would precipitate the studios into politics go 'way back and sit down hard.'"

Equitable Productions

Interesting Notes on Current and Future Releases Worth Bearing in Mind.

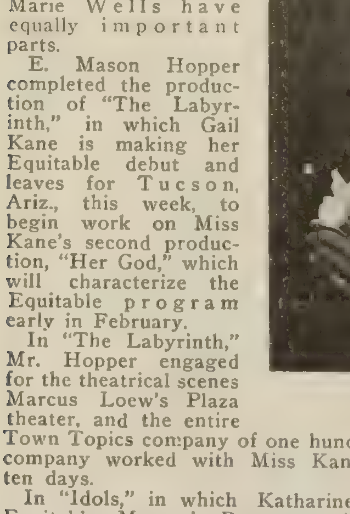
THE first all-star cast production from the Equitable studios, is the John Ince production of "Sealed Lips" in which William Courtenay, Mary Charleson, Arthur Ashley, Marie Wells and Adele Ray handle the principal roles and which required seven weeks of work before the scenes in which Mr. Courtenay appears were completed and four additional weeks to complete the lesser scenes. It was necessary to build many big sets for the picture, as owing to Mr. Chesney's being engaged at the Hudson theater in "Under Fire," it was impossible to travel to locations out of town. Mr. Ashley, who recently completed his appearance before the Rolfe camera, portrays the role of Cyril Maitland, while Mary Charleson and Adele Ray and Marie Wells have equally important parts.

Katharine Kaelred.

E. Mason Hopper completed the production of "The Labyrinth," in which Gail Kane is making her Equitable debut and leaves for Tucson, Ariz., this week, to begin work on Miss Kane's second production, "Her God," which will characterize the Equitable program early in February.

In "The Labyrinth," Mr. Hopper engaged for the theatrical scenes Marcus Loew's Plaza theater, and the entire Town Topics company of one hundred and ten players. The company worked with Miss Kane for the better part of ten days.

In "Idols," in which Katharine Kaelred is playing for Equitable, Murray's Restaurant is the locale for a great number of scenes. The elaborate ballroom was engaged for an entire week, with privilege of using the magnificent ballroom each day until the lunch hour. Lighting equipment was installed and moved each day, but the effect was well worth the time and expenditure.



Molly McIntyre.

Charles Seay, accompanied by Muriel Ostriche, Molly King and eighteen other principals, left last week for Albany, Ga., where, in conjunction with the Con T. Kennedy Carnival and Gala Week Company, Miss Ostriche's next picture, "Babette of the Ballyhoo," a purely circus story, will be staged. The production of the Ostriche picture was delayed one week because of the accident suffered by the Kennedy Company, when five of their people and a number of animals were killed in a train wreck. At the Civic Ball held by the municipal authorities of Albany, Director Seay procured the use of the big open air ballroom and staged a number of essential scenes, using the several thousand natives as extras.

In addition to Seay, Ince and Hopper, Equitable has Harry Pollard, Webster Cullison, S. E. V. Taylor at work, and Frank Powell preparing to begin his first production under the Equitable banner.

Mr. Taylor with Molly McIntyre in "Nan Perinne," the debut of Miss McIntyre is at Port Royal and Kingston, Jamaica, in the Antilles, where the principal scenes of his picture will be staged.

The anticipation of President Spiegel to have eight pictures ahead is fast being realized.

Ocean Film Elect Officers

New Feature Company Plans to Erect Large Studio in the East and to Produce Two Subjects a Month.

AT a meeting of the subscribers to the capital stock of the Ocean Film Corporation, held last week, the formal organization was completed. The following were elected: President and financial manager, John L. Dudley, who is a trustee of the Citizens' Savings Bank, and a member of the New York Chamber of Commerce; vice-president and general manager, Jesse J. Goldburg, formerly secretary and general manager of the Life Photo Company; secretary, Geo. S. Brown. The board of directors consists of the three named and Francis R. Masters of William Whitman & Co., Paul E. Rasor, William D. Judson and R. C. E. Brown. George De Carlton has been engaged as manager of production. Joe Farnham has been engaged as publicity and advertising manager.

Plans have been drawn for the erection of an eastern studio and laboratory in Westchester County, the construction of the building to be under the personal supervision of Edward Barnard Kinsila. The plans embrace innovations that permit the conversion of an artificially lighted studio into an open-air studio, as well as a daylight studio.

Mr. Goldburg says: "We have proceeded rather slowly in our organization work in order to systematize the entire organization and will not engage men with fanciful titles in order to lead the exhibitors in the exchanges to believe that we intend operating their business. Every employee of this company will be engaged in the production end of the work. We feel that if we deliver to the exchanges a meritorious production that they, in their turn, knowing how to operate their business, will not require assistance by way of local advertising men, traveling inspectors, and the like."

EDISON FOLK HAVE PARTY.

A big "house warming" and get together party of the Edison folk was held Saturday evening, December 4th, in the Edison studio, which was given over to the fun of the hour. Manager Leonard W. McChesney believes that all work and no play makes not for the best, so the Edison players, who have been particularly busy of late turning out features for the General Film Company's program and the Kleine-Edison Feature Service, made a playground of their workshop.

The officials of the Edison organization, at Orange, were invited and Thomas A. Edison, C. H. Wilson, vice president and general manager, and second vice president William Maxwell, among many others, met the players.

The entire studio floor was cleared and especially prepared for dancing. A large orchestra furnished the music. A huge pie concealed favors for every one present, which came into view by each one pulling on his surprise string. Jesse Stevens surmounted physical differences and gave an imitation of the little star, Viola Dana, with laughable success. Under guise of an imitation of "Maple Prunnella," sketched by Mabel Dwight, Miss Trunnelle was easily seen. Raymond McKee imitated Edward Earle. Harry Eytinge took off Dick Weber, assistant to Manager Leonard W. McChesney; Julian Reed, an Edison official, while Richard Tucker picturized "Henry Ford-ham," the jitney actor. Mr. and Mrs. Brad Sutton got away with a mind reading act, and Messrs. Harris, Fables and McKee did a trained animal skit. Carroll McComas, well known on vaudeville and dramatic stages, rendered songs and a whistling act.

Prizes were awarded for the best dancers. John Rough, chief scene artist, gave some lightning cartoon sketches of players. About four hundred attended. The affair was informal and in charge of a committee of Sally Crute, Jessie Stevens, Mabel Dwight and Richard Tucker.

GOLDFRAP WITH WORLD FILM.

John R. Goldfrap, well known as a publicity man with Fox and other concerns, has been appointed publicity manager of the World Film Corporation, in association with E. Richard Schayer. Messrs Goldfrap and Schayer took charge of the office on December 6. While new to motion picture work, Mr. Schayer has had ample experience as a theatrical press agent and as a special writer for magazines and newspapers. Recently he has been a war correspondent in Europe.

Spokes from the Hub

By Marion Howard.

THIS time I am going to tell you of a new theater dedicated to moving pictures and which reflects great credit on the promoters, architects and managers whose guest I was on opening night. It is in East Somerville just over the border between the Bunker Hill district of the Hub and the city of seven hills. The theater is a gem in every way, seats 1,200 persons and is most artistically decorated in white with a touch of gold in the proscenium arch and the lights are "the last call" in such houses. There is a feeling of security and comfort in all the details, and we like particularly the screen, set in a deep frame of dark wood and well placed for all eyes. Most fitting was it that Marguerite Clark should be the first star to appear, for she appeals to all in her daintiness and art. We had the new release, "Still Waters" by the author of "Rags," and I thought it the best Miss Clark has given us. Particularly enjoyable to the adults were the canal scenes staged on the famous Jersey waters way, but, of course, the circus caught all, and what a splendid company they have given us! This house is to run only the best releases and strives to present as little slap-stick as possible. Mayor Z. E. Cliff expressed his appreciation of the fine addition to the city's handsome new buildings. Mr. Hurst, the manager, made a modest address, and the other entertainment was furnished by Mrs. Emma Prichard Hadley, the well known teacher of dramatics, picture posing, etc.; Mrs. Florence Wakefield, the dancer, and Miss Marie Estelle Walker in musical numbers. A reception followed in the large studio of Mrs. Hadley, the only other occupant of the building.

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Am sure I voice the sentiment of all film goers in expressing regret over the death of Colonel Draper, who has been such a dignified, courtly man in the pictures. His Burnside whiskers made him conspicuous, and his miltary bearing was a treat to the eye, for he was never the martinet or poser. He is still seen here, of course, in releases filmed long ago, and we have him in the "Battle Cry" here for a long run, and rightly. The hyphenated citizens have cooled off in their protest and have issued an inane excuse for the "retreat."

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Not having been an enthusiast on moving pictures more than a year I naturally have missed some of the older releases and it is a joy now and then to see reissues of the early short subjects put on by thoughtful managers to please those of the newer generation of patrons. Why not? When there is a good one, why put it in storage? I firmly believe in a revival of good films as well as of the speaking plays, and the day is coming for long runs. Some films might profit through a new cast, giving a change of faces as the speaking drama furnishes in their revivals or return engagements. Perhaps I am too optimistic, but when we get a good thing that lives in memory we want others to see it.

* * *

"Enoch Arden" is the most artistic, poetic and pathetic picture yet to be witnessed by me and so reverently done. To reproduce the poem in the titles was a joy. Lillian Gish, our little friend in "The Birth of a Nation," was admirable all through, and the kiddies were quite unusual. A striking thing about them to me was the resemblance between them as children and as grown-ups. I was unfortunate to be seated near some chattering women, evidently wealthy as to world's goods, but poor in mind and soul, for they utterly failed to grasp the spirit of Tennyson and they even giggled at the death scene. Such conduct at a Sunday evening performance should be hissed, or the disturbers asked to leave the theater. It surely can be controlled by tactful managers. One expects it at slum theaters, but not in a high class one.

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"Carmen," with Farrar in this exotic part, has been seen here in three houses starting in, as you know, at Symphony Hall with seats at $2 per, the same film seen now for 15 and 25 cents. The first night was a sort of reception to the singer in the flesh, and had the additional attraction of symphony players giving us the score.

Opinions are divided on the merits of the film version, but all admit that it is full of color as to action, and most artistically staged. It may not sound ladylike but I rather liked the bull fight scene, never having seen one. and this was surely realistic enough to satisfy the fans. The friend who accompanied me declared that no good woman could play a part like that, but I told her of many really fine women, like Charlotte Cushman, who had played worse parts and got away with them, like the Lady Macbeths and the vampire type, but she was unconvinced, which shows how well "Gerry" Farrar did it. Glad she is having a return engagement in "dear old New York."

* * *

I saw a film the other night located in Streeterville, Ill., illustrating some sort of a strike or labor riot and the flag shown was a disgrace, two-thirds of it gone as a result of the elements, or old age, being evidently left out continuously, contrary to good taste and patriotism. Why do directors pay so little attention to our beloved flag.

* * *

"The Dawn of a Tomorrow" was a disappointment, as the speaking version was, in that the dramatists failed to reproduce the bridge scene and Sir Oliver's first meeting with Glad. It would have made a stunning film, most dramatic and giving a bit of London fog. Forrest Robinson made a fine Sir Oliver and dignifies any part however small, like the servant in "The House of a Thousand Candles." One familiar with Mrs. Burnett's book would like to see the dear old cripple of the alley, who converted Glad to better thoughts. Mary Pickford was exceptionally good, and there was a well balanced company.

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We had a strong bill at the Modern recently, with Charles Cherry in "The Mummy and the Humming Bird" and Nance O'Neil in "A Woman's Past." The combination furnished a gripping performance of both plays. Alfred Hickman does good work with Miss O'Neil, as heretofore. Dear Lillian Tucker certainly had her troubles as Lady Lumley, owing entirely to the unintentional neglect of her husband, supposedly the "mummy," whom jealousy brought to his senses. We liked the Italian settings too, and the atmosphere of it all scenically.

* * *

On the same program (at the Park, owned by the incomparable Lotta) was "Chimmie Fadden Out West," and it was good, clean fun with a touch of pathos toward the end. Victor Moore is nothing if not original, and rightly a favorite with us over here. The company is so well balanced with dear old Mrs. McChord as the mother. Ernest Joy was hardly recognizable in his make-up, but it was easy to pick out Tom Forman, one of the "wild and woolly" Westerners. The play was wholesome in its finale.

* * *

We are anticipating "The Cave Man," a Vitagraph offering, with "Bob" Edeson in the title role. Being familiar with the story and a friend of the hero, I shall enlist patronage knowing all will get their money's worth. "The Turn of the Road" is being anticipated with handsome Naomi Childers, and I predict packed houses when "Colton, U. S. A." comes, for Charles Richman is a strong drawing card, and all who are enjoying "The Battle Cry of Peace," with such a leading man, will want to see him in a film where he is not likely to meet with such an awful end. Dear Mary Maurice, the heroic mother in the above film, is doing versatile work with the Drews in "Is Xmas a Bore?" and I saw her in a little comedy the other night written around the dancing craze, in which she goes through the paces of the old time evolutions with Pa, and at the last is doing the tango taught by the young folks. It must be a joy to know her in the flesh as she radiates good cheer and motherliness.

* * *

My first look at Ethel Barrymore in the films was in "The Final Judgment," and all through she was a delight to the eye, and the Metro people have some film with ornate settings. H. Cooper Cliffe made a villain worthy of his name, the part calling for versatility and art, in which he is past master. Miss Barrymore has done nothing better on the speaking stage than this, and the audience actually applauded her work so compelling was it. Her gowns delighted the ladies and the way she outwitted the villain brought down the house.

* * *

"Bella Donna" took well here, and gave our own Pauline Frederick another chance to show her ability. Eugene Ormonde, another local favorite, made good, while Julian L'Estrange seems always dependable wherever placed. The scenes were sumptuous and the Egyptian atmosphere adhered to, though staged in our own sunny South. They were suggestive to a degree in spots, but escaped the censor. The finale was well staged and the entire dramatization commendable.

Music for the Picture

Conducted by **S. M. BERG**

A GREATER MUSIC DEPARTMENT.

Work of Clarence Sinn to Be Supplemented by Music Suggestions.

By S. M. Berg.

THE enormous strides taken by the motion picture industry has reached the point where it is classed as one of the most important in America. It has given employment to thousands of people, and opportunities to musicians who are endeavoring to fit their music to the requirements of the screen.

Much of the success in the important master productions such as "Quo Vadis," "The Miracle," "Cabiria," "The Birth of a Nation," etc., was owing to the elaborate musical programs, either originally composed or carefully adapted and presented with the film. In all instances the presentations were received by the press and the public as masterpieces of conception and artistic production.

When music for the picture is discussed between men who are closely in touch with motion picture affairs, such a broad diversion of opinion is expressed that one wonders what the ultimate attainments will be. Few realize that music is the oldest of all the arts and that it has been bent and buffeted by human ingenuity through the years of existence to portray every emotion and sound known.

The Moving Picture World has heretofore given only a small amount of space to music, but realizes that the increasing importance of such a department merits its consideration in every issue. In addition to the articles from Mr. Sinn, which we will carry as usual, we have arranged with S. M. Berg, musician and director, who has been associated with many of the leading picture houses in New York City and who is today recognized as one of the leading experts and authorities, for a weekly department devoted to the proper musical interpretation of the films.

Almost every exhibitor and manager has his own particular pet theory on the fitness of musical settings and criticises unmercifully the efforts of another, though in a great many instances his own knowledge of music is sadly deficient. It will, therefore, be the aim and endeavor of this department to travel a broad road and with the readers' assistance and co-operation work out a solution of the many problems involved. At the earliest opportunity, subjects will be dealt with such as: The Musician's Library, Instrumentation of Small Orchestras, Value of Standard Compositions, Modern Arranging, The Handling of Dramatic Situations, The Use of Themes and of What They Should Consist, etc. A review of all new musical publications and their fitness and adaptation to the service of the film will also be a regular topic.

A special space in the magazine will be opened to our readers for a question and answer column. Readers are invited to use this freely, and all suggestions or criticisms of musical interest will be welcomed and discussed. Everyone will receive fair and impartial treatment and it is expected that such a course will prove an invaluable aid towards working out the difficulties confronting musicians and exhibitors.

MUSIC SUGGESTION CUE SHEET.

(Prepared by S. M. Berg, by Special Arrangement with G. Schirmer, Inc., Music Publishers, New York.)

Although this Music Suggestion Cue Sheet is not designed to solve every possible musical requirement of the film, the exhibitor, the orchestra leader and the public, it has proven a great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming that chaotic condition encountered when the film is not available until almost the hour of opening, resulting in a rehearsal instead of a performance.

The importance of suitable musical accompaniment is so great that a number of producing companies and exchanges are supplying to every exhibitor a number of cue sheets, similar to the one here published for the benefit of readers of the Moving Picture World, sufficient to provide a copy for every member of the orchestra. The following musical suggestions for an accompaniment to "The Labyrinth" were prepared for the benefit of Equitable exhibitors by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will, however, afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama which he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

"THE LABYRINTH."

Released December 13, 1915, by the World Film Corporation.

Flo Burke, a cabaret singer, by trickery succeeds in getting a theatrical king to star her in a musical comedy at an enormous salary. She is a great success and at a summer resort, where she is unknown, Fenton, a minister, falls in love with her. She gives up her stage career and in a train wreck she again meets Fenton, whom she finally marries.

Especial care should be taken by the leader in handling this picture. At opening there are many scenes of cabaret singing and dancing. Later a stage scene of a musical comedy with star and chorus singing and dancing. At end of third reel a church scene where organ solo is appropriate. At middle of fourth reel there is a train wreck, and at end of fifth reel a struggle and a shooting takes place.

Time schedule: Five reels (about 5,100 feet), 76½ minutes. The theme selected is "My Beloved Queen," Rose.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	El Choclo—Villoldo. (Tango.)
2	T	Rev. Robert Fenton, prominent in mission work.	My Beloved Queen—Rose. (Ballad.) (THEME)
3¾	T	Flo Burke.	My Hula Maid—Edwards. (Allegro moderato.)
5½	D	Flo at home with her sister.	Mon Plaisir—Roberts. (Valse lento.)
7¼	T	Next evening Morse proceeds with his plans.	
8½	T	They stop for a drink, while the chauffeur gets gasoline.	Repeat: My Hula Maid.
11	D	When Morse and his friend leave the cafe.	Valse Ecstasy—Baynes.
14½	E	"Your job's up. The joint's closed."	
16½	T	"Be a wise girl. Shine up, etc."	Peasants' Dance—Schytte (Allegro moderato.)
20¼	T	Into the Labyrinth.	
21	T	To carry out her plans, Flo suggests signing, etc.	
21¼	T	Midnight.	Rhapsodie—Schytte. (Allegro giocoso.)
27¾	T	"You have signed my contract. Break it and become, etc."	Valse Danseuse—Miles. (Moderato.)
29¼	D	Morse tries to take contract from Flo.	Agitato No. 1.
31	T	The Opening Night. The Green Goddess, starring, etc.	Eventide—Schytte. (Moderato.)
33½	D	Opening overture.	The Trombone Man—Hill. (Lively 2/4.)
36	T	Flo Burke is an instantaneous success.	The Túne They Croon in the U. S. A.—Lean. (Allegro march.)
38½	T	When Flo enters dressing room.	Sylvia Waltz—de Silveria
40½	T	After the evening performance.	
41	T	Fenton labors amongst his parishioners.	
42¾	T	The following Sunday (Church scene).	Organ solo.
43	T	Breaking down in the service of his people	
43¾	T	The Green Goddess closes for the summer	A Garden Dance—Vargas (Allegro moderato.)
45½	T	Flo goes to the same resort.	
46	T	As the days pass a friendship, etc.	Repeat: My Beloved Queen. (THEME)
48	T	Back in the city.	
48½	T	Sunday. (Church scene).	Organ solo.
50¼	T	The result.	In Poppyland—Albers. (Moderato.)
52	T	The manuscript comes to Fenton.	

53¼	T	Night. (Train effects whistle). (Wreck and explosion).	Agitato No. 2.
56½	T	Morning.	
59¼	T	"It must be sister who was killed."	
60	T	"There never was a barrier between us, dear."	Repeat: My Beloved Queen. (THEME)
61	T	After marriage.	
62¼	T	"Without Flo it's no use reopening the Goddess, etc."	Puppchen Waltz—Gilbert.
68	T	Evening.	
68¾	T	The days pass.	Repeat: My Beloved Queen. (THEME)
70	T	Her confession.	
72½	T	"It isn't the money I want."	Agitato No. 3.
74¾	D	Shot.	
75¾	T	"He did it himself."	Repeat: My Beloved Queen. (THEME)
76½	T.	The End.	

Note.—If any of the compositions quoted in the foregoing list of cues can not be purchased from your own dealer, they may be ordered from G. Schirmer, New York.

The Ed-Au Club

Organization of Scenario Writers and Editors Peculiarly Interesting—Next Meeting Dec. 14.

THE Editors' and Authors' Club has awakened into greater life and activity than ever before. The increased demands for the best materials for screen drama has aroused greater interest and the men and women who are the foundation of the photoplay business, have come to realize that a strong organization is imperative.

Although composed of editors and writers and people familiar with publicity methods, they think they have hitherto been very reticent about themselves.

The club meets every two weeks at Martin's Restaurant, where those who are able to get there early partake of a Bohemian dinner together, and afterwards discuss the problems which affect the photoplay writers. In addition to the very pleasant social side of the meeting of their fellow craftsmen in a social way, they discuss seriously the problems which arise in their work.

At an enthusiastic meeting held last Tuesday, November 30, Reverend Jasper Ewing Brady, who is putting the works of his celebrated brother, Dr. Cyrus Townsend Brady, into photoplay form for the Vitagraph Company, addressed the club on the subject of stolen plots. He spoke with great vigor and conviction and condemned the people and companies who pirate other people's stories and ideas, as being no better than a thief who enters the house or bank at night to steal and rob. His remarks were received with great enthusaism by the club.

Resolutions were passed by the club, heartily condemning the practice of pirating and plagiarizing of other people's books and plays.

Walter Macnamara, author of many successful scenarios, also spoke and gave a very interesting account of his debut in scenario writing. Instances of flagrant piracy on the part of some of the largest photoplay producers were given and discussed and many valuable pointers were thus gained by the club members.

The persons who are qualified for membership, are invited to send their applications to the secretary of the club, Mary Louise Farley, 607 West 136th street, New York City.

The officers of the club are: President, Arthur Leeds, head of the Edison scenario department; vice-president, Howard I. Young, of the Kalem Company; secretary, Mary Louise Farley. The board of governors are: Mary Louise Farley, George Ridgewell, Howard Young, Carl Louis Gregory, Arthur Leeds.

The next meeting is Tuesday, December 14, at Martin's, 221 West 45th street, at 7 o'clock.

Flickers

OUR old friend, John Hardin, formerly connected with the Edison company, has, after more than two years absence, come back to New York. At this time we do not know what the idea is.

* * *

Ben Goetz, special representative for the Erbograph Company, is receiving congratulations. Ben says that when it grows up, he will be a cop. Mother and son are doing nicely.

* * *

Have you seen the latest creation in publicity from the pen of Nat Rothstein? The book of hints for selling and exploiting the new Universal triumph, "Graft," must have been some effort.

* * *

Montgomery, the Moving Picture Man from Jacksonville, was a visitor to the offices of the "World" during his stay in the city.

* * *

It is rumored around town that Joe Farnham, publicity manager for Lubin Films, will associate himself with the Ocean Film Company, New York, in the same capacity.

* * *

Tom Quill, sales representative for the Goes Lithograph Company, Chicago, is in town for a few days, during which time he is making Mrs. Astor's hotel his home.

* * *

I didn't go to the Boston Exhibitors' ball, but from what I have heard about the elaborate preparations, Joe Engle made for Metro Films, I feel as though I sure did miss something.

* * *

That is some trick stick Arthur Lobel carries (when he is dressed for the promenade).

* * *

Jesse Goldberg looks like a real film magnate now-a-days. The English accent and tortoise-shell rims help some.

* * *

Eddie Roskam is back again at the head of the Commercial Film Company.

* * *

Up to now we have not heard anything like the noise a certain "cattle rustler" moving up and down Broadway. Oh, Jay, where is thy "punch?" MAC.

Working in Death Valley

World Film Players Had Strenuous Time Making "McTeague of San Francisco."

COOKING utensils, provisions, tenting outfits, with the bag and baggage of Holbrook Blinn, Barry O'Neill, Fania Marinoff, and company of over twenty people of the World Film Corporation, landed at a town on the Union Pacific railroad, consisting of a railroad station, combination post office, general store and saloon. They were met there by Death Valley Jim Scott, and the famous twenty-mule team from the Borax mines. Scott, who knows this territory like a book, acted as a guide through the Death Valley, where the World players took scenes for Frank Norris's story, "McTeague of San Francisco."

Before leaving New York, Director O'Neill explained minutely the terrors of the desert and the horrors of camping and the hard work that would befall them, ending this little talk with the remark, "Anyone who is in the least bit afraid shall speak now or forever hold their peace." Instead of any member declining the engagement, they were all most enthusiastic to make the trip and many other people in the studio pleaded to be taken also.

The company arrived on the desert after traveling twenty miles on the backs of mules, accompanied by the twenty-mule team, hauling the supply wagon, in one of the worst sandstorms they had experienced on the desert in many years. The wind blew so hard that they were unable to put up their tents, and at the suggestion of Mr.Blinn, they all set to and unloaded the supply wagon and bunked in it. The next morning they packed their outfit and again started on a tedious journey to the mines. After enjoying a day of getting acquainted, putting up their tents and establishing themselves in their new abode, they started in for real hard work. It was many days before any member of the company saw daylight, for they went into the mines early in the morning and did not return until after dark.

After completing all the inside scenes they then started on the exteriors, traveling many miles each day and erecting their tents in a different locale each night.

Mr. Blinn and Mr. O'Neill are more than pleased with the results of their trip and the company tell many interesting, but harrowing tales always finishing with "I wouldn't take a million dollars for the experience, but I wouldn't go through it again for ten times the amount."

CHANGES IN PARAMOUNT PROGRAM.

Mary Pickford's starring vehicle, "The Foundling," produced by the Famous Players Film Company, will be released on the date originally reserved for the Lasky Feature Play Company's "The Immigrant," in which Valeska Suratt makes her debut as a Paramount star. The latter production will now be seen on the Paramount program beginning December 20th, and Miss Pickford will postpone her appearance until December 27th. The Lasky production, Edna Goodrich in "Armstrong's Wife," was substituted for the Famous Players picture, "The Red Widow."

Estimating Salaries in Seconds

Anna Pavlowa Received from Universal $1.11 for Each Sixtieth of a Minute.

WHEN Anna Pavlowa was signed by the Universal for "The Dumb Girl of Portici," she demanded and received $50,000 in cash, paid her before the completion of the picture, and also retained half interest in the pictures. Pavlowa would not allow the publicity department to hint that she was receiving so much per day, hour or minute, as that had become a popular pastime of press agents. But when it was pointed to her that the price she received a second would show the immense value of her services she consented.

There is probably not another star in the world who is as alert for money-making possibilities as the great Pavlowa. She has a manager who attends to all minor details of her business, but when it is a question of dollars and cents she attends to that herself. With the $50,000 she received from the Universal she purchased a half interest in the Boston Opera Company. At the time she signed for her appearance in "The Dumb Girl of Portici," Pavlowa was playing at the Midway Gardens in Chicago, and it was necessary for the Universal to lease Sans Souci Park and there build a studio for the production of this picture which cost the company over $20,000. It was so situated adjoining Midway Gardens that Pavlowa could step from her boudoir dressing-room in the theater through the stage door, walk twenty paces and be inside the Universal studio in the park.

She was working in the daytime for the Universal and rehearsing her ballets and playing at the Midway Gardens at night. It was a very busy time for Pavlowa and she was very exact and punctual. If a certain time was set for her to be at Sans Souci park to work for three hours she would be there on the dot and would leave on the dot. Her time was measured by seconds and here we have the original watch, the property of Anna Pavlowa, which ticked off the seconds when every tick meant $1.11 to her.

Pavlowa purchased this stop watch purposely for this occasion, and calls it her "Portici" watch. Pavlowa worked practically five weeks in making "The Dumb Girl of Portici." According to the official sheets which her timekeeper kept she worked from three to five hours a day. When summed up her time averaged five weeks, working five days each week, five hours each day. As she received $50,000, this amounted to $10,000 per week, or $2,000 per day, $400 per hour, or $66.66 per minute, which made Pavlowa's salary $1.11 per second. She can now claim without fear of contradiction that she received more money per second for her appearance in motion pictures than the average high-class star received per hour.

ROMAINE FIELDING JOINS UNIVERSAL.

It is announced that Romaine Fielding, author, actor, director and manager, late of the Lubin Company, has decided to remain in Phoenix, Arizona, where he has built a beautiful home and studio and will produce pictures for the Universal Company under the title of the Cactus brand. The new organization, of which Mr. Fielding is managing director, is called the Cactus Films. One and two-reel subjects will be produced in which Mr. Fielding will be featured.

He has retained the valued members of his former company and is quite busy now finishing the extensive alterations and improvements on the plant which he commenced some weeks ago.

When Mr. Fielding severed his connections with the Lubin firm it was with many regrets; simply a case where he could remain in Arizona which has been for a number of years his home State.

There is no need to add that his pictures have always stood for quality and distinction, and now that a wider field for his endeavors has opened up with the constructive skill and directing ability that has characterized his former efforts, we may look for something exceptionally good in the future.

Big Essanay Series

To Be Issued in January and Will Feature Henry Walthall and Edna Mayo—Extensive Advertising Campaign Launched.

"THE STRANGE CASE OF MARY PAGE," a drama of mystery, is being produced by the Essanay Company. Henry B. Walthall, probably the most finished actor in motion pictures, and beautiful Edna Mayo, whose dramatic ability equals her pulchritude, will be the stars. The drama will be issued in a series of episodes, the first of which is to be released early in January. Each episode will be complete in itself.

The production is announced as being "not a dramatized dime novel acted by acrobats," but a first-class drama with a notable cast and with direction and photography of the highest type. The story, which will be printed in serial form by nearly 500 newspapers, is by the author of that famous serial, "What Happened to Mary."

A feature of the photoplay, appealing especially to women, will be Miss Mayo's gowns. Her elaborate wardrobe, which includes costumes for every occasion, from boudoir to ball room, is being designed by Lady Duff-Gordon (Lucile).

"The Strange Case of Mary Page" is the first series ever offered by the Essanay Company, which has kept out of this department of picture production until its officers were positive that they could release the best and most fascinating series of all time.

In addition to the publication of the series of sales in the newspapers, a monster advertising campaign in a score of magazines of the widest circulation has been launched. Among the periodicals that will be used are Cosmopolitan, McClure's, Ladies' World, Pictorial Review, McCall's, Metropolitan, Hearst's, Mother's, Collier's, Leslie's, Munsey's and all the motion picture publications.

Dorothy Phillips

PRETTY Dorothy Phillips was born in Baltimore on October 30, just twenty-three years ago. She was educated in the Eastern High School of Baltimore, and immediately after was engaged to play ingenue roles in the Fawcett Stock Company. Then followed a series of successes in "Mary Jane's Pa," the part of Modesty in "Everywoman" and the title role in "Pilate's Daughter."

Her unusually sweet face attracted the attention of the Essanay film producers in Chicago and Miss Phillips made her bow to the screen public while with that company, This was two years ago. After about six months' experience with Essanay, Miss Phillips received a flattering offer to play leading parts for the Universal.

She is a brunette of a rare type, possessing dark hair and gray eyes, and has been called an ideal photographic subject for the films. She has great emotional power and carries comedienne roles with skill and artistry. Miss Phillips' latest screen appearance is in "The Bachelor's Christmas," the Universal photoplay produced by Ben Wilson.

Dorothy Phillips.

ALBERTSON IN "VENTURES" COMPANY.

Arthur Albertson, who has been playing leading roles in the Kalem Jacksonville company, has been transferred to the New York studios and this week arrived and joined the "Ventures of Marguerite" company.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"Jane" at the Strand.

CHARLES FROHMAN'S famous comedy success, "Jane," is at the Strand theater, with Charlotte Greenwood and Sydney Grant in the principal roles. The cast also includes Forrest Stanley, Myrtle Stedman, Herbert Standing, Lydia Yeamans Titus, Howard Davies, Syd de Grey and Natalie Warfield. Oliver Morosco, who is the producer of the photodramatic version, has mounted the picture in lavish style. The story of the play is as follows: Charles Shackleton offers Jane $500 to pose as his wife during his uncle's approaching visit. The housemaid, who with William, her butler-husband, is planning a chicken farm, accepts the offer, much to the relief of the gay young bachelor, who has told his relative he was married, in order to secure an increased allowance. Jane finds it hard to lay aside her feather duster instincts, but gets along very well until the inquisitive old uncle benevolently inquires for "the baby." To quiet any suspicion the conspirators fill the vacancy, but requisition the infant of a reluctant washerwoman, who does not speak good English. In the midst of the uncle's ecstacies over the "heir to the house," the mother bursts in and demands the immediate return of her child. Reduced to the last resort, Shackleton has to tell the truth, and this proves the best strategy of all. The uncle is mollified, Shackleton gets the wife he had despaired of, and Jane tucks away $500 for the chicken farm. Other attractive features are a new scenic and scientific study, the Strand Topical Review, and a new comedy. Mme. Zarad Fisher, the Austrian soprano, heads this list of soloists.

Triangle Program at the Knickerbocker.

William Collier, Sam Bernard, Weber and Fields, Roscoe Arbuckle, Fred Mace, Joe Jackson, Mack Sennett, Jane Grey, Tully Marshall, Willard Mack and George Fawcett are seen on the Triangle program at the Knickerbocker theater this week. Miss Grey and Tully Marshall are featured in "Let Katy Do It," a play from the Griffith studios. Willard Mack and George Fawcett appear in "The Corner," a tense, dramatic vehicle supervised by Ince. The others are all concentrated in thirty minutes of Keystone comedy of the Sennett standard, called "Fatty and the Broadway Stars."

"Fatty and the Broadway Stars" is a typical "behind the scenes" conception of the films. The Triangle-Keystone studios are seen in their daily function of creating comedy. Mr. Sennett reveals the intimate workings of his plant with the keen sense of burlesque for which he is noted. Mr. Ince has taken for his material in "The Corner," the conflict between labor and capital. In "Let Katy Do It," Miss Grey is the younger sister of the mother of seven children, who is forced to bring them up. For a long time they stand as a barrier between her and the man she loves. Ralph Lewis, Walter Long, Luray Huntley and the Fine Arts children are prominent in the supporting cast.

"Mr. Grex of Monte Carlo," at the Broadway.

"Mr. Grex of Monte Carlo," the thrilling novel by E. Phillips Oppenheim, is being presented in photodramatic form, by Jesse L. Lasky on the Paramount Program, at the Broadway theater this week, with Theodore Roberts and Carlyle Blackwell in the stellar roles. The story is based on an actual occurrence which came under Mr. Oppenheim's observation, while at Monte Carlo less than two years ago. This prophesy of the present European conditions was written several months before the present was was declared, but its relations to present conditions seem most unusual, although Mr. Oppenheim did not use the exact characters involved. Another "Buck Parvin" three-part comedy, entitled "Film Tempo;" Broadway Animated News, colored scenics and cartoons, are also on the program.

"The Birth of a Nation" at the Liberty continues its run.

PATHE'S "HAZEL KIRKE" HAS FINE CAST.

The Whartons have begun work on the famous old time play, "Hazel Kirke," the popularity of which is perennial, and are using a fine cast, including, besides Pearl White, Bruce McRea (who starred in Pathe's "Via Wireless"), Creighton Hale, William Riley Hatch, Eddie O'Connor and Allen Murnane. "Hazel Kirke" will be put upon Pathe's Gold Rooster Program.

William Nigh, Metro Director

WILLIAM NIGH, the Metro director, who is responsible for the scenario and the excellent and artistic directing of "A Yellow Streak," the wonderful five-part Columbia-Metro feature, possesses the genius of introducing novelties and human touches that make all his pictures distinctive. This is forcibly demonstrated in his last picture, in which Lionel Barrymore and Irene Howley are starred. It is also true of "Emmy of Stork's Nest," another Columbia-Metro production, in which little Mary Miles Minter is starred, and which is winning unprecedented favorable comment wherever it is presented.

William Nigh.

Although Mr. Nigh has been in motion pictures in every branch of the business for several years, it was not until he became affiliated with Metro that he was given the opportunity to put into execution the revolutionary ideas and innovations he entertains. He came to Metro with the understanding that he would be given a free hand and full sway in this direction. It has proved a happy arrangement for both Metro and Mr. Nigh, and he is fast being hailed as a great director.

Mr. Nigh is peculiarly fitted for a feature director. There is probably no other man in the profession who is as proficient in as many different lines as Mr. Nigh. When he was graduated from the University of California he launched out as a playwright. In this he was successful from the start, and his play, "Off the Road," which was afterward converted into a musical comedy, scored heavily for three seasons. Mr. Nigh then made his debut on the stage and became one of the foremost comedians in musical comedy on the Pacific Coast.

From musical comedy Mr. Nigh was attracted to motion pictures, and he became the leading comedian with the old Majestic Company. There he not only acted the leading roles, but he wrote the scenarios and directed the features as well. From the Majestic he went to the California Motion Picture Company, where he came into national prominence through his masterly direction of "Salomy Jane," "Mignon" and other big feature productions. Mr. Nigh not only understands photography, but he is an artist with black and white, and for more than a year was a cartoonist on a San Francisco newspaper.

FOX LEASES SELIG EDENDALE STUDIO.

Fox Film Corporation's invasion of California for the purposes of active studio work had its beginning Wednesday, December 1, when Winfield R. Sheehan, general manager; William Farnum, Dorothy Bernard and more than fifty photo players under Fox contracts, departed on a special train for Los Angeles.

Coincident with their departure Fox Film Corporation announces that it has taken on a long time lease with the option to purchase, the large Selig studio located in Edendale, a Los Angeles suburb. This studio is one of the largest and most perfectly equipped in the country.

NEW ADDITIONS TO HORSLEY STAFF.

Recent engagements by David Horsley for his playing forces at his studios in Los Angeles include Howard Millcrest and Edward Alexander, both well-known photoplayers, and for his technical departments Irvin J. Martinas and Freddie Wade. Messrs. Millcrest and Alexander have been placed in Director Wm. J. Bowman's company producing Centaur feature animal pictures, in which company Wm. Clifford is featured. Mr. Martinas has been appointed Mr. Bowman's assistant, and Mr. Wade has been made cameraman for Ulysses Davis, who is also engaged in directing Centaur features.

Reviews of Current Productions

Exclusively by Our Own Staff

"Jane"

Morosco Company Makes Picture Version of Farce-Comedy Once Popular on the Stage.

Reviewed by Lynde Denig.

IN photoplay form "Jane," written by W. H. Lestocque and produced on the stage some twenty-five years ago, makes pleasant entertainment. It is not uproariously funny, but genuinely amusing for the greater part of the five reels made by the Oliver Morosco Company, with Charlotte Greenwood in the role of Jane and Sydney Grant playing William, the butler. Miss Greenwood and Mr. Grant are effective screen comedians without resorting to the tricks of slapstick, and they are given admirable support by Myrtle Stedman, Forrest Stanley, Lydia Yeamans Titus and others in a cast of exceptionally even merit.

Scene from "Jane" (Morosco).

On the stage "Jane" is classed as a farce of the old school; as a picture production it will be termed comedy; one might add polite comedy, for there is nothing to offend the taste of a sensitive audience. The farcical possibilities of the situation are realized with considerable expertness, in view of the difficulties confronting the director of a five-reel comedy. The intricacies of the problem arising out of Shackelton's attempt to deceive his uncle into believing that he is married, when as a matter of fact he remains a bachelor, are made more mystifying as the story progresses. With each new move Shackelton becomes more deeply involved in the network of deceit and the last reel brings the liveliest sort of a farcical climax, capped by explanations satisfactory to all concerned.

Miss Greenwood displays a keen sense of photoplay comedy in her portrayal of the servant who consents to pose as Shackelton's wife. Her facial expressions are varied and well judged and she never spoils an effect by unnecessary exaggerations. She was in every respect a fortunate choice for the character of Jane. The settings for the picture call for particular comment. The interiors are rich, and what is more, indicate a refined taste in decorations.

"See America First"

Number 13, in Which We Take a Trip About Providence, R. I., Including a Complete Lesson in the Manufacture of Fine Silverware.

Reviewed by Margaret I. MacDonald.

THE trip around the city of Providence, R. I., is not all that is of interest in this number of the Gaumont educational series "See America First." It contains an industrial that is exceptionally worthy. The industrial portion of the film gives a detailed exhibition of the manufacture of all kinds of fine silver, such as spoons, loving cups, trays, and in fact all the articles belonging to the household silver service and cabinet. The lesson of how all the shapes, polishes, engraving, etc., are made possible, is most complete, from the carrying of the bullion from the vaults to the melting pots, to the very last item in the general history of our silverware.

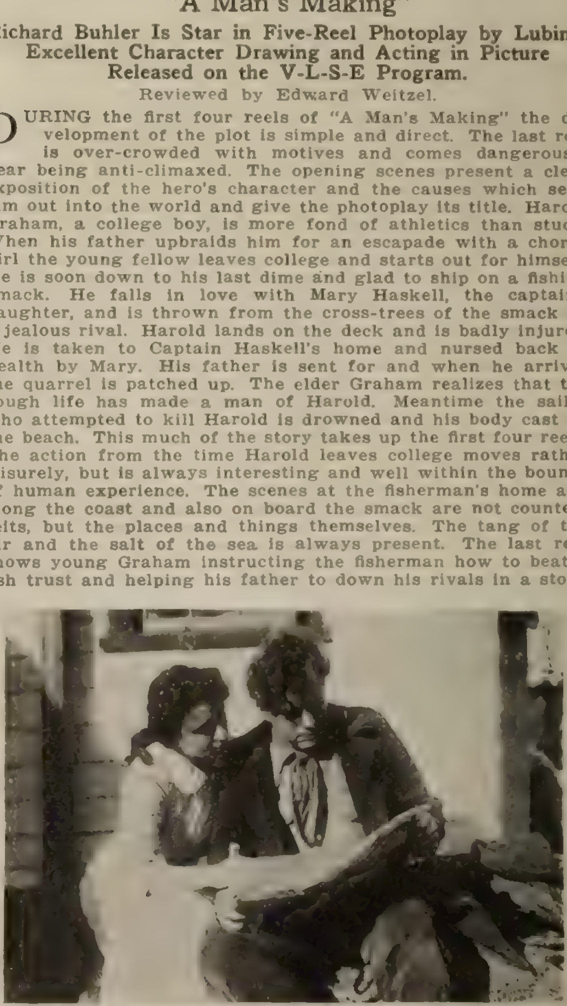
Each of these "See America First" subjects is a gem in itself, and is accompanied for the sake of variety by a Harry Palmer animated cartoon, cleverly fashioned in true Palmer style, and in which Pa and Ma McGinus perform many remarkable feats "keeping up with the Joneses." In this particular instance Pa McGinus tries to prove to Ma McGinus that he is a "bear cat" on skates, and Ma McGinus fails miserably in trying to follow his lead.

"A Man's Making"

Richard Buhler Is Star in Five-Reel Photoplay by Lubin—Excellent Character Drawing and Acting in Picture Released on the V-L-S-E Program.

Reviewed by Edward Weitzel.

DURING the first four reels of "A Man's Making" the development of the plot is simple and direct. The last reel is over-crowded with motives and comes dangerously near being anti-climaxed. The opening scenes present a clear exposition of the hero's character and the causes which send him out into the world and give the photoplay its title. Harold Graham, a college boy, is more fond of athletics than study. When his father upbraids him for an escapade with a chorus girl the young fellow leaves college and starts out for himself. He is soon down to his last dime and glad to ship on a fishing smack. He falls in love with Mary Haskell, the captain's daughter, and is thrown from the cross-trees of the smack by a jealous rival. Harold lands on the deck and is badly injured. He is taken to Captain Haskell's home and nursed back to health by Mary. His father is sent for and when he arrives the quarrel is patched up. The elder Graham realizes that the rough life has made a man of Harold. Meantime the sailor who attempted to kill Harold is drowned and his body cast on the beach. This much of the story takes up the first four reels. The action from the time Harold leaves college moves rather leisurely, but is always interesting and well within the bounds of human experience. The scenes at the fisherman's home and along the coast and also on board the smack are not counterfeits, but the places and things themselves. The tang of the air and the salt of the sea is always present. The last reel shows young Graham instructing the fisherman how to beat a fish trust and helping his father to down his rivals in a stock manipulation; then, returning to the fishing village and telling Mary of his love. A simpler solution of the story would make for better construction.



Scene from "A Man's Making" (Lubin).

The character drawing and acting are entitled to unreserved praise. Richard Buhler is forceful, physically commanding, and dominates the character of Harold at all points. There is a quiet reserve to his method that is greatly in his favor. George Clarke's impersonation of Captain Haskell, the kindly-hearted old skipper, is finely lifelike, and the Bill Rose of Nelson Hall is another true-to-type portrayal. Rosetta Brice makes Mary Haskell well worth the winning, and Herbert Fortier and Wm. H. Turner lend strength to the cast. Director Jack Pratt, who is the author of the play, has filmed his work painstakingly and well.

"The Taint"

A Three-Reel Lubin Photoplay of the South, Produced by Sidney Olcott, With Valentine Grant in the Leading Role.

Reviewed by Edward Weitzel.

THE one remarkable feature connected with the production of "The Taint," a three-reel Lubin drama directed by Sidney Olcott, is the effective way in which the burning of an extensive lumber yard has been utilized in the telling of the story. The locale is in Florida, and a costly and spectacular fire is made an integral part of the plot. The story itself furnishes material for an interesting photoplay. The spoken drama contains two notable examples of plays built on a similar subject, "The Octoroon," by Dion Boucicault, and Bartley Campbell's "The White Slave." Like "The Taint," the heroine of both these dramas is wrongly accused of having negro blood in her veins. The author of the Lubin photoplay has treated the theme on original lines and fashioned it into an interesting, and at times intensely dramatic picture. As already indicated, the scenes incident to the burning of the lumber yard are the most outstanding feature of the production, but "The Taint" has other positive merits, and is worthy of serious consideration on account of the strength of its story and the general excellence of its transference to the screen.

Scene from "The Taint" (Lubin).

Valentine Grant plays the girl with the spurious taint. She is easily mistress of every situation imposed by the exigencies of the plot, and is aided as much by her personality as by the resources of her art. Roy Sheldon, P. H. O'Malley and James Vincent are laudable members of the cast.

"The Gold Cobra"

Well Produced Three-part Melodrama Appearing on the Pathe Exchange, Inc., Program.

Reviewed by Margaret I. MacDonald.

THIS production hies from far Europe, is staged in pleasing style, and is of that mysterious fiber as regards the story which is characteristic of the European film creation. It has just a touch of things Oriental, and much of the spaciousness of the typical English home. It brings to us the underground passages of other days and the ghostly memories that linger with them.

The story of "The Gold Cobra," interpreted on the screen by competent players, has its origin in the overturning of a Hindoo secret society, the confiscating of the golden serpent used in the ritual ceremonies of the sect, and a phial containing a sleeping potion.

At the opening of the picture, years after the incident referred to has happened, Colonel Douglas, the owner of the gold cobra, returns to England and purchases the estate of a man named Mallon, of rather questionable morals. On the eve of the celebration of the betrothal of his daughter to Robert Hamilton, a young man of wealth and position, the gold cobra is taken from its accustomed place in the safe before the eyes of the guests, among whom is the man Mallon, and presented to the bride-to-be. It is therefore not surprising when one day the cobra is missing; but the message accompanying the disappearance of the betrothal gift is of such awful significance that the house of Douglas is thrown into a paroxysm of fear for the safety of Kathleen, daughter of the Douglases, who is threatened with death should the gold cobra not be returned to its original owners; so signified the message.

It is not exactly clear in the picture whether or not Kathleen kidnapped herself in order to be able to gain the money necessary to repair her lover's broken fortunes, or whether Mallon, who turns out to be the thief of the gold cobra, had placed her under the influence of the sleeping potion. At any rate the thief is discovered and the young woman is restored to her people.

The production is an attractive one and holds the interest to the last.

"No Greater Love"

A Powerful Domestic Drama of Love and Tragedy, in Five Parts, Featuring the Fine Emotional Actress, Regina Badet—Released by Selig.

Reviewed by James S. McQuade.

WHOEVER views "No Greater Love" on the screen will be the subject of a spell that is akin to the magical. What with the compelling drift of the story and its strong cumulative interest, as climax succeeds climax until the dread scene at the close reveals the final tribute of a mother's devotion, the spectator realizes that he has completely lost himself and his real surroundings in the maze of happenings on the screen.

The tense interest is created by following the actions and promptings of a beautiful mother on behalf of her only and beautiful daughter, and since she stops at nothing to achieve her ends it is only natural that the spectator becomes a witness of scenes and incidents that sometimes thrill the mind with horror. At no time is one subjected to "vulgar" crime, if that be any extenuation of the imagining of crime, for the mother in question, Sadunah by name, is of Oriental birth and ancestry and can plan a murder and have it carried out with the utmost expedition either by another or by herself.

The scenes and the story are laid in Paris and on the beautiful coast line of the Riviera, Italy. As the dramatis persona are nearly all members of select society, with ample means to gratify every whim, it is to be expected that the pictures will abound in fine settings, both interior and exterior. The interiors in every case are gems of good taste and delightful art, and reflect evidence of the nicest care in the production. Those in the Chateau Miramar, on the Riviera, are especially praiseworthy, while the exteriors on this beautiful spot exercise an influence akin to that of sweet music. The scene overlooking the Devil's Pool is one that will not soon be forgotten. The narrow, winding way cut out of the solid rock leading to the top of the cliff and the cottage on its summit, with a frail wooden fence as the only prevention, in case of a stumble, from plunging into the seething abyss far below, is memorable for its fine picturesque beauty. And it will be memorable too by reason of the tragedy that takes place there at the story's close.

The acting in this screen play excites admiration throughout. There is distinctive class and good form in the representation of all the principal characters. Mme. Regina Badet's characterization of Sadunah bears the stamp of great talent. She is a lady of fine presence and symmetry, graceful and sinuous—though on the verge of the day of too much flesh.

The costumes worn by Mme. Badet, in fashion about two years ago, are numerous and all beautiful. The bridal dress worn by her as she sacrifices herself and the man who threatens her daughter's happiness cannot fail to make a poetic appeal to women.

Scene from "No Greater Love" (Selig-V-L-S-E).

The release will be made through V-L-S-E, Inc., some time in December.

Another Balboa Bride.

Balboa has had another wedding at the studio. The high contracting parties were Richard Johnson and Lulu Bower. The groom is a well known character actor in Balboa features; while his bride has also taken small parts.

Biographs of Good Quality

"Packer Jim's Guardianship" and "The Tides of Retribution" Are Among Coming Releases on Regular Program.

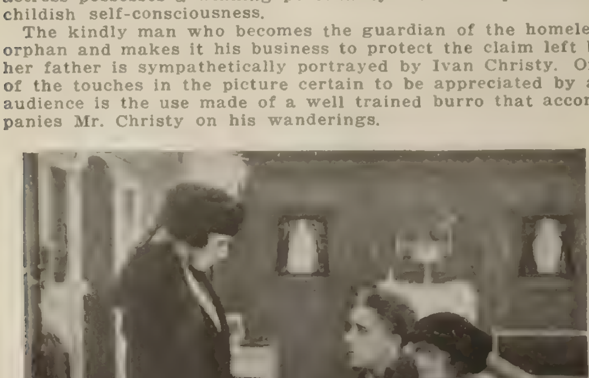
Reviewed by Lynde Denig.

THE first picture made by the Biograph players after establishing winter quarters in California was "Packer Jim's Guardianship," a two-reel adaptation of a Roy Norton story. Director Wray Physioc, whose productions have maintained a consistently high tone during recent months, may be credited with another emphatic success. The picture presents an adequate tale of western life, in an artistic fashion, and it utilizes to fine purpose one of the most likable little girls known to the screen. In Zoe Bech, aged five years, the Biograph Company has a veritable treasure. She is the heroine of this photoplay and it needs no other.

Scene from "Packer Jim's Guardianship" (Biograph).

Zoe's first surprising exploit comes early in the opening reel when her father, a prospector, lies dying in his cabin. Sent for a doctor, she climbs to the back of a horse and gallops off at a lively clip. Presently she is pursued by a band of Indians, headed by Spike Robinson, and after a chase is snatched from the horse and carried by the Indian brave. When the wounded Indian slips to the ground Zoe, nothing daunted, rides bareback until a friendly prospector comes to her assistance. In addition to a fearless spirit, this diminutive actress possesses a winning personality free from pertness or childish self-consciousness.

The kindly man who becomes the guardian of the homeless orphan and makes it his business to protect the claim left by her father is sympathetically portrayed by Ivan Christy. One of the touches in the picture certain to be appreciated by an audience is the use made of a well trained burro that accompanies Mr. Christy on his wanderings.



Scene from "The Tides of Retribution" (Biograph).

In "The Tides of Retribution" the Biograph Company has produced a three-reel drama of somewhat conventional theme that permits of some effective acting. Jack Mulhall has the role of an inventor robbed by an unscrupulous assistant. His wife, admirably played by Vera Sisson, is blinded by an explosion and the man responsible for all of their trouble waxes fat on the revenue from the invention until the author of the story has worked out his retribution. Gretchen Hartman is convincing, first as the country girl, who is the object of the defrauder's attentions, and later as a very sophisticated woman of the world—the instrument of his undoing.

"Curing Cissy"

Casino Comedy in Which Cissy Fitzgerald Defies Competition in the Game of High Kicking.

Reviewed by Margaret I. MacDonald.

ACCOMPANYING Cissy Fitzgerald in this special effort in athletic comedy are "Budd" Ross, Charles Craig, Phin Nares and others. Edwin Middleton, Gaumont director, is the man who has cleverly whipped the comedy, which is really a burlesque on the rabid physical culturist, into shape.

An extremely funny high kicking scene opens the picture, with Cissy as the central figure, bloused and knickerbockered as becomes the discipline of the gymnasium. Especially entertaining this will be to those familiar with the stage career of Cissy and her "wink."

Scene from "Curing Cissy" (Casino).

Cissy's papa was made to suffer many ordeals because of his daughter's adherence to the strictest rules of health, including draughts, and objected to her sickly lover (Charlie Craig), who, following in the wake of his beloved Cissy, fed his brain with the culture of "How to be healthy though in business." He objected, we presume, on the ground of having two instead of one to face in his single-handed contention. The discovery of a down-on-his-luck actor inspired a bright idea in the head of papa, when the young man arrayed as the leader of the "back to nature" cult is introduced to his daughter, who falls immediately in love with the ideal of her dreams.

The plan of the elder member of the family goes awry, however, for living on nuts that she has to gather herself and sleeping in the open in company with mosquitoes and other undesirables is not quite to the lady's liking, and so the sickly lover with the business cares has still a place in Cissy's heart.

"The Galley Slave"

Theda Bara Plays the Role of a Much Abused Woman in Fox Melodrama Produced by J. Gordon Edwards.

Reviewed by Lynde Denig.

THE character of Francesca in Bartley Campbell's "The Galley Slave," a five-part Fox melodrama, is a new type for Theda Bara. Odd as it may seem, Miss Bara appears, not as a beautiful vampire, rather as a long-suffering mother, whose misfortunes are in no way the result of her own misdeeds. The evil in this picture is concentrated in the person of a young artist who marries Francesca against her father's wishes, then makes her life miserable. This artist, acted with considerable force by Stuart Holmes, is a thoroughgoing villain of the old melodramatic school. One finds no limit to his wickedness; in fact the artist might appear a little more human were he not so relentlessly evil.

In arousing sympathy for Francesca and the appealing child that accompanies her through most of the picture, the author made the most of the brutality of the worthless husband. Unable to dispose of his paintings and needing money, the artist tries to sell his wife to a wealthy uncle who "has an eye for a pretty woman," and failing in this he does not stop at physical abuse. Having inherited the title of baron, he deserts Francesca entirely and plans to marry an American heiress, made extremely attractive by Claire Whitney. The scene of the story is shifted to Florence, Italy, where Francesca gains a meagre living by posing for an American painter while her husband is developing his plans for a wealthy alliance. When the story has run its course, when the temporary success of the artist's plan has been turned into failure, Francesca shoots him and the triumph of virtue over vice is complete.

J. Gordon Edwards supplied a satisfactory production for a quite sensational melodrama developed along old-fashioned lines.

"The Painted Soul"

An Impressive Five-Part Mutual Masterpicture Produced by Scott Sidney.

Reviewed by Margaret I. MacDonald.

WITH Bessie Barriscale featured and Charles E. Ray and Truly Shattuck in the supporting cast, one is prepared to be pleasingly entertained before the picture opens. And in this instance especially the production surely lives up to anticipations. Bessie Barriscale is surely at her best in a role in which a novice might hesitate to cast her. As the "fallen woman" she has borrowed all the tricks of the trade, and presents us with a type that is easily recognizable. Charles Ray, whose splendid interpretation of the character of the "coward" in the film production of the same name on the Triangle program called forth much favorable comment, gives an intelligent portrayal of the young artist. While Truly Shattuck as the artist's mother, whose motherly interference halts temporarily the resurrection of the soul of the "fallen woman," is a life-like representation of the sweet but conventional mother that looks well to the future of her brood. We even find ourselves sympathizing with her, while on the other hand we are made to realize to the full the position of the unfortunate individual whose struggle to cut loose from the sloth of her surroundings is retarded, sometimes permanently, by just such well-meant proceedings.

Scene from "The Painted Soul" (Mutual).

As the story runs, Barnard, a young artist, has made a successful painting, a feminine study called "The Resurrection." In search of a model for a companion picture to be called "The Fallen Woman," he visits the night court and chooses a young woman of the underworld who is just being released from a ninety-day sentence. Much could be said of the construction of the story just at this point. The circumstances leading to an important and delicately defined situation have arranged themselves with remarkable ease, and have been handled effectively by the director. In other words, one of the fine points of the story, an unexpected turn in the tide of affairs, shapes itself without apparent effort. For the girl left alone in the artist's studio while its proprietor responds to a call from an artist friend in another studio on the same corridor, is tempted to steal a watch from a vest hanging over a chair. A moment after she catches sight of the soulful face in "The Resurrection," which influences her so strongly that, ashamed before the face in the picture, she puts back the watch, and when the artist resumes his work such a change has taken place in the soul of the fallen woman that he is unable any more to gain from his model the proper inspiration for his picture. Space does not permit a full outlining of the story, and suffice it to say that after the two have discovered that they are in love with each other, the woman has become a transformed likeness of her former self, the mother of the artist has succeeded in bringing about a separation and the woman returns to her former life, we leave her again emerging from the grime,—this time alone. She steals to the studio in the silence of the night and discovers in the painting of the other woman a transfiguration of herself.

Director Sidney is to be highly complimented on the effective manner in which the picture has been produced.

King Baggot in "The Living Corpse."

King Baggot, the Imp-Universal star, will shortly start work upon a five-reel feature, Tolstoi's "The Living Corpse," the adaptation being made by William H. Lippert. The Universal intends to make this one of the greatest features of the year.

Following the Casino Star Comedy, "Beauty in Distress" in which Harry Vokes was featured Sunday, Nov. 14, the Gaumont Company releases a week later on the Mutual Program his second comedy, "The House Party."

"Curly"

Three-Part Clipper Star Feature with Lottie Pickford in the Title Role.

Reviewed by Margaret I. MacDonald.

MADE at the studios of the American Film Company with the well-known cast of "The Diamond from the Sky," Lottie Pickford obtains possibly the best opportunity that she has ever had in the picture field. In the role of "Curly" her personality has taken on a softened charm that is very pleasing.

Eugenie Forde as the drunken Mrs. McCarty strengthens her claim to versatility and plays as usual in a finished manner. Then we have William Russell in the role of a hero, a wealthy young man whose chief diversion is work in the slums where he founds a mission house for poor wayfarers to find some grains of comfort in. Charlotte Burton continues in the role of the villainess, and George Periolat as her associate plays well.

The story of "Curly" is an interesting one. As a child she was left by her grandfather in the care of Mrs. McCarty, who afterward developed the alcohol habit. The grandfather and Mrs. McCarty's husband being drowned at sea, the child is allowed to grow up in an unhappy and unhealthy environment. By chance she meets young Arthur Brewster and is employed by him at the mission, where he learns to love her, in spite of the fact that he has allowed himself to become bethrothed to Isabel Morrisey, who with her brother, after having spent their father's fortune, are on the lookout for a good catch. Mrs. McCarty on her deathbed tells Brewster of Curly's identity, and by accident it is discovered that Morrisey, Isabel's brother, is in possession of papers of value in this connection. Brewster forces him to give them up and after trying to prove Curly the thief of one of her diamond rings, Isabel's perfidy is uncovered and Curly becomes the betrothed of Arthur Brewster in place of the villainous Isabel.

"Father and the Boys"

Five-Reel Broadway-Universal Production Features Digby Bell and Splendid Cast in Ade Comedy.

Reviewed by Robert C. McElravy.

THE screen has again drawn upon the inimitable and refreshing comedy of George Ade in this enjoyable production. Digby Bell plays with fine spirit the part of the despairing father of two frivolous-minded youths, who turns the tables on the boys and shows them how the butterfly life should really be played. The expressive features of the veteran actor show up to particular advantage.

Ida May Park, the scenario writer, and Joseph De Grasse, director, are to be congratulated on getting this comedy over without either padding or loss of action. It runs smoothly and clearly from scene to scene and preserves the undercurrent of genial humor throughout. The supporting cast is very pleasing. It includes Doc Crane, Louise Carbasse, Yona Landowska, Harry Ham, Lon Chaney, Hayward Mack, Bud Chase, Thomas Chatterton and others. The work of Louise Carbasse as the Western girl who acts as father's confidential adviser, stands out pleasingly.

Scene from "Father and the Boys" (Universal).

Playgoers are already familiar with the quiet, forceful humor of this piece. It is well worth seeing again in film form, for it is a comedy drawn from modern life and carries an important little message of a kind, as humor frequently does.

"A father is a great responsibility!" This line, taken from a subtitle, is the keynote of the story. It pictures the way in which a business man who hasn't had a vacation for 28 years breaks over and convinces his boys that home and business are after all worth more than some other things.

Two New Vitagraph Offerings

Blue Ribbon Features That Will Attract Attention—A Comedy and a Red Blood Story of the Early Mining Days.

Reviewed by Hanford C. Judson.

"What Happened to Father."

THE leading role in the five-part comedy, "What Happened to Father," is taken by the inimitable Frank Daniels, to whom the world is still in debt for laughter. While we cannot say that the film is mirth-compelling all the way through, it is a picture that keeps getting better until it gets decidedly good. There are laughs, and a good many of them, in the first reel and there are dry places; but in the latter parts of the offering the laughter is much more even and continuous.

Scene from "What Happened to Father" (Vitagraph).

What did happen to Father was the question that Wifey and the girls were asking. Daddy was in jail and his getting there and then his getting out are matters of satisfying merriment. The dry parts seem due to the assumption that Frank Daniels would be funny in a picture without an amusing situation, just as he is on the stage, whereas, on the screen he merely makes a laughable situation the more a scream by his peculiar personality. He here plays a father who has written a comic opera without the family's knowing it. He finds a backer and a pretty leading woman. The leading woman and the rich backer have an "understanding" and the backer wants to install another leading woman; but Daddy won't let the first one go. There's a quarrel with the backer and Daddy has to take a part himself. His acting gets him a shampoo and starts a riot in the theater. This is all very funny and through to the closing there is no lagging and many good hearty laughs. It was produced by C. Jay Williams.

Scene from "A Man's Sacrifice" (Vitagraph).

"A Man's Sacrifice."

The climax of this five-reel red-blood story is a sensational fight between the heroine (Edith Story), the villain (Ned Finley) in a lonely cabin which is pretty well wrecked. It is a rough, fierce fight, with the rescuing hero (Evart Overton) near at hand, but delayed till the last minute. After this rescue the suspense is skilfully continued by the expedition of making the villain, left for dead or done for, creep very slowly and unnoticed towards a gun against the wall. His fingers are just touching it when the hero comforting the girl notices it. "It is all up now," we say; but the boot of the hero's friend is seen coming through the door and the gun is kicked out of the villain's hand. Then we are all satisfied to have the cowboys and miners chuck the varmint over the cliff, the same cliff over which the drunken husband of the girl fell, thus leaving the way for the hero open.

It is a well constructed picture and the climax is led up to by an interesting flow of events that are ably acted and carry a freshly human atmosphere. The first scenes are village pictures set in middle Ohio, from which the hero, disappointed in love, goes to the West. When the girl's husband (Thomas Mills) through drunkenness loses all chance, the hero, unknown to the girl, gets him out to the mines and tries hard to keep him straight for her sake; but the weakling won't leave the drink alone and dies. It is the mystery of the weekly pay checks that makes the girl go out to the mine. She had supposed they came from her husband; but finds that he has been dead six months. It was directed by George Baker.

"The House of Tears"

Exceptional Story and Fine Acting Give Character to Rolfe-Metro Five-Part Drama.

Reviewed by Lynde Denig.

POWERFUL in theme and plot development and acted with a fund of sincerity, "The House of Tears," written by Frank Dazey and produced by the Rolfe Company under the direction of Edwin Carewe, leaves a vivid impression. It is not easy to recall a stronger or more dramatic photoplay treatment of a story based on a domestic tragedy—one that so completely moves an audience by reason of its truth to human nature, its originality and the sincerity that goes into the acting of the emotional scenes.

Emily Stevens, playing a dual role of mother and daughter, is on the screen most of the time and her work is truly remarkable. She is, in turn, a beautiful, pleasure-loving wife, an aged woman broken by misfortune, a pretty girl of eighteen and a self-reliant young woman who earns her living as a newspaper writer. Miss Stevens' transformation in appearance and personality in meeting the varied demands of these characters marks her as a most versatile and accomplished picture actress.

Scene from "The House of Tears" (Rolfe-Metro).

At a well-managed divorce trial one sees how the home of the Collingwoods came to be "The House of Tears." As the trial progresses the author is fair to both husband and wife. Using cut-backs he shows that the man has reason to question his wife's fidelity; also that there might have been no cause for unhappiness had he paid as much attention to his family as he did to the stock ticker. The divorce is granted and the woman goes west with the co-respondent, leaving her little daughter with her husband.

This open break is only a step in the history of "The House of Tears," for relentlessly and with many clever turns in the plot, the author brings out to the full the misery that embitters the lives of his four central characters. And as a fitting climax we find the daughter about to marry the man who shot her mother and left her dying in a western cabin. The story rings true, it is pathetic as well as dramatic and is a fine example of expert production in which many double exposures are used with fine effect. There is no fault to be found with the well-phrased verses that frequently fill the place of subtitles. Henri Bergman as the husband and Walter Hitchcock as the co-respondent give Miss Stevens excellent support.

Hal Forde has returned from Jacksonville, Fla., where he starred in "Lessons in Life," a Rialto Star Feature, which is to be released December 1 on the Mutual program. The photoplay was written by Paul M. Bryan and directed by Richard Garrick.

"The Honor of the Road"

The Sixth Episode of the "Stingaree" Series Holds Up Interest in the Adventures of This Character—Thomas Lingham's Work a Great Help.

Reviewed by Hanford C. Judson.

THE center of interest in this two-reel installment of the "Stingaree" series, as in several of the others, lies in the character assumed by Thomas Lingham, though it remains true that the situation of which he is the center is built up by Stingaree (True Boardman) and the girl (Marin Sais), and that they and the rest, in the good work they do, keep the design whole. It is called "The Honor of the Road" and the idea is that Stingaree, who only holds up the mail like a true knight of the road, is disgusted when a rascal who has not only robbed but murdered his partner in the ranch business, lays the blame on him and is believed, for a time even by the girl who is a guest at his house, the friend of his wife. He makes him confess and shows him up.

Scene from "The Honor of the Road" (Kalem).

We are not told at first who really committed the crime, but see the shifty-eyed and grouchy rancher tell of being attacked by the road agent and murderously fired upon. Then shortly the body of the partner whom we knew had gone to the bank is found dead and his pockets rifled. It is naturally laid at Stingaree's door. He is nearby in the bush listening and knows that the girl half-believes him. He goes to her and tells her the truth as far as he knows it, and then stealing the uniform of an inspector comes to the ranch to ferret out the facts and the story goes on with good suspense.

One of the things that shows especial excellence in the direction (James Horne produced it) is the unmistakable effect that the dead body, always in the other room and never seen, has on the life at the ranch during those two days. We don't remember seeing in any other picture that "death in the house" effect so marked. In one place there is a marked falling down for a moment when to Stingaree the rancher confesses, telling of something that happened in the earlier part of the story. We had seen so much that it was only necessary to be shown that he confessed. We do not dare lay it down as a principle that no director should ever thus carry us back to "battles long ago," as it were; but we do know that it is very seldom done effectively.

"The Siren's Song"

Melodramatic Story Produced by George W. Lederer Is Released by World Film Corporation.

Reviewed by Lynde Denig.

DESPITE a few effective scenes, this five-part melodrama, produced by George W. Lederer from a scenario by Herbert Hall Winslow, falls below the average production included on the World Film program. There is plenty of material for an extended story, but it is not always developed to the best advantage; too many of the incidents seem forced, rather than the natural outcome of the situations in which the characters are placed, and overwrought acting does not better the matter. Seemingly the director sought to create an impression by overemphasis instead of by presenting him characters and his story in a normal manner. Restraint is a rare quality in this production.

The picture derives its title from a scheming woman in league with a swindling promoter. Together they draw John Wayne, a well intentioned young man, into their net, and when the government authorities threaten the illegitimate business, they leave John to bear the scorn and the blows of disgruntled depositors. There is no need to follow the subsequent complexities of a plot that brings John through a prison term and finally makes him a respected member of a fishing colony, where he is again menaced by his former partners in crime. Having become a minister, he is especially vulnerable to slander; moreover, the siren has the upper hand for a time by threatening to ruin the mother of the girl he loves. John confesses the darkest secrets in his past to his congregation, asks for toleration and all is forgiven.

The effect of some of the most promising scenes in the picture is partially discounted by cloudy photography; but even at that they may startle an audience. Life among the fisherfolk on the seacoast is faithfully depicted, the gatherings of the congregation in the little church are not without appeal, and audiences no doubt will like Helen Weer in the role of John's youthful sweetheart. With Charles Trowbridge she should be given credit for natural acting. Adolph Link's characterization of the village minister would be better if a little less obviously benevolent.

"The Destroying Angel"

Drama of Certain Appeal Is Produced by Edison Company for Kleine-Edison Feature Service.

Reviewed by Lynde Denig.

THE Edison Company displayed good judgment in selecting this story by Louis Joseph Vance for production in a five-part picture. It offers an abundance of incidents that lend themselves to photoplay drama; it has variety and without being overmelodramatic it contains a fair share of sensational scenes. The plot is direct, sufficiently plausible and works up interest in the romantic girl who wants to be an actress and the wealthy bachelor who according to the diagnosis of a physician has not more than six months to live. These are the author's central characters, the third of importance being Max, a theatrical manager, whose villainies are responsible for the title, "The Destroying Angel."

Mabel Trunnelle makes a pleasing, romantic girl of Mary in the early scenes of the picture—quite the type of girl likely to declaim "Camille" in front of a mirror, or elope with her father's chauffeur. Mary does both, and after the chauffeur-lover has registered as man and wife at a country hotel and the expected minister has not appeared, the girl faces a most unpleasant situation. When the chauffeur is killed the predicament is no easier, and here it is that Hugh Whitaker, doomed to die in six months, appears in the role of a quixotic gentleman. He gives Mary the protection of his name by marrying her and then, having provided ample funds, disappears that she may live her life unhampered.

Max, a coarse not to say bestial producer of plays, makes Mary a full-fledged star and then, with the persistency of his kind, he looks for payment. More than that, displaying diabolical ingenuity, he manages to remove each man that gives indication of interfering with his plans, until the entirely innocent girl comes to be known as the destroying angel. There is a good story in this picture, with occasional scenes, such as the performance of "Columbine," in which Mary's actor-admirer is mortally wounded, that will impress an audience as being especially well done. Marc MacDermott plays Whitaker with his accustomed poise, whereas Walter Cravan is careful not to gloss over the repellant nature of the theatrical manager.

Scene from "The Destroying Angel" (Kleine-Edison).

Charles W. Travis, who plays heavy roles in the Rialto Star Feature company at Jacksonville, Fla., directed by Richard Garrick, has been under a doctor's care for a week. He is suffering from a severe cold which it was feared might result in serious complications. He is now on the road to recovery.

Triangle Program

A Well-Balanced and Varied Trio of Screen Stories Presented at the Knickerbocker Theater This Week.

Reviewed by Louis Reeves Harrison.

"THE CORNER," five-reel Kay-Bee by C. Gardner Sullivan, directed by Walter Edwards under the supervision of Thomas H. Ince, is a gripping story of modern theme and fine construction. It vividly portrays the heart-breaking effects of commercial greed among those whose blood is already drained to the limit by poorly rewarded labor and deeply impresses the fact that the greatest criminal, the creator of conditions which drive naturally honest people to desperate violations of the law, is as comfortably removed from punishment as those irresponsible monarchs who have stained our boasted civilization with ruthless murder and rapine.

Scene from "The Corner" (Kay Bee).

Such plays are silent contributors to social and political betterment, the more eloquent that they are not oratorical. They lay hold of attention and win the tender heart of common sympathy from the very nature of their appeal, an appeal almost universal at this moment to the sense of wrong and deep injustice burning in the minds of millions. "The Corner" sounds one of the big notes so seldom attempted and sounds it with no uncertainty. Clara Williams, George Fawcett and Willard Mack are given magnificent opportunity and respond without flaw in their acting. The direction is forceful and convincing.

"Fatty and the Broadway Star."

"Fatty and the Broadway Stars," two-reel Keystone, shows Roscoe Arbuckle in a "Happy Hooligan" character, trying to "help youse" among a group of Broadway stars, including Sam Bernard, Joe Weber, Lew Fields and William Collier—he used to be "Willie." This is a change from the regular thing and highly amusing in spite of the efforts of the Broadway stars to be funny. The stars twinkled faintly now and then, but they were outshone by the huge full moon, the rotund Roscoe. Even Sennet surpassed them in psychological moments—it begins to look as though he will yet learn to be an actor, though it has seemed hopeless after all these years, and he has enough honors as a director. The story's chief merit is that it is something new.

Scene from "Let Katy Do It" (Fine Arts).

"Let Katy Do It."

"Let Katy Do It," five-reel Fine Arts deserves praise as an effort to get away from the monotony of sex plays, particularly as the subject is a difficult one to handle from the outset. Bernard McConville, the author, had no easy task in adapting from a novel covering one long succession of time periods, but he has succeeded in building an interesting story through adherence to a single line of interest. Directors C. M. and S. A. Franklin have done their full share in admirable treatment, particularly in handling a bunch of seven lively children in some difficult groupings.

The story is that of a Cinderella sister-in-law, who takes charge of her deceased sister's brood after spending all her girlhood in perpetual self-sacrifice. Her character is a very beautiful one, and Jane Grey makes it one of strong appeal by delicate methods. Notwithstanding the many difficulties which the story may have presented to author and directors, it is one naturally suited to screen portrayal and it will surely please wherever it is shown.

"The Waif"

Aurora Film Plays Corporation Gives Private Exhibition of Film Exploiting Talent of Child Actor.

Reviewed by Margaret I. MacDonald.

MATTY ROUBERT, formerly of the Universal Film Manufacturing Company, is the clever child actor who held the attention of an audience at the Wurlitzer Fine Arts theater on Saturday afternoon, Dec. 4. The subject of the occasion was a five-reel picture production directed by William L. Roubert, father of the Matty, a production especially attractive because of its human quality and the sincerity with which the character of the precocious child of the slums has been portrayed.

Supporting Matty are Morgan Philthorpe, who as the old actor who gave the waif a share in his lodging place, although he had no food to offer him, gives a particularly sympathetic portrayal of the character; Harry Weise as Tony the drunken Italian who stole the waif as a baby and made him earn money by selling papers at night to buy him beer, Wm. Heidloff as the father, Bessie Shanklein as the Italian woman, and Jennie Gilbert as the waif's real mother.

Scene from "The Waif" (Aurora).

The first glimpse of the waif that we get in the picture shows him in the barrel of straw in which he has bunked ever since he ran away from the wicked Italian people, and from which he emerges with his shoe shining outfit, makes his morning toilet in a horse trough and starts out with a businesslike air to hustle a breakfast.

The first three reels of the picture are brim full of heart interest. And while there may be a difference of opinion as to the construction of the latter part of the story, still we must admit that the production is one that will hold any audience. Children will be delighted with the work of little Matty. The play is clean and wholesome, and of fine moral tone throughout. Matty has done his part in a manner that would put many older heads in the business to shame. The film is well photographed and well supplied with appropriate atmosphere, and it is unfortunate that space will not permit a brief outline of the story, which is a good one.

A genuine cattle round up is shown in a forthcoming American (Mutual) release "The Law of Humanity." For several weeks an entire "Flying A" company headed by Vivian Rich, has been camped at the Mohker range in the Santa Ynez mountains.

"Faith and Fortune"

Three-Reel Edison Photoplay, Written by Lee Arthur, with Grace Williams and Curtis Cooksey in the Leading Roles.

Reviewed by Edward Weitzel.

THE scenario furnished by Lee Arthur for the three-reel photoplay, "Faith and Fortune," has enabled Frank McGlynn to mark his entry into the ranks of the Edison directors by the production of a vital, human and absorbing picture drama. The theme does not attempt to do anything but tell a truthful and entertaining story of the lives of several every-day sort of folk. Their sins as well as their virtues are red-blooded, and no veneer of sickly sentimentality is spread over their wrong-doings. Molly Claiborne, a poor but well-bred Southern girl, has a dissipated brother, who is forced to leave home. He goes out West and meets Jerry Mason, the hero of the tale. Douglas tries to reform, but soon returns to his evil habits and is killed in a drunken brawl. Jerry, who has fallen in love with Molly's portrait, is accused of murdering the girl's brother. Molly arrives on the scene, is present at an attempt to lynch Mason and, when the truth comes out, is glad to marry the man who had tried in every way to befriend Douglas.

Scene from "Faith and Fortune" (Edison).

Not a particularly novel story, but wholesome and energetic, admirable in its diversified and picturesque scenes of western life, and peopled with clearly sketched types of the sort of Americans that Abraham Lincoln loved.

Grace Williams is sweet and womanly as Molly Claiborne, and Curtis Cooksey, as Jerry Mason, recalls the personality and acting ability of Dustin Farnum. Yale Benner and James Harris are excellent in the heavy roles, and Jessie Stevens is an ample and humorous embodiment of a colored "aunty." Mabel Dwight and Rolinda Bainbridge deserve credit for their lifelike portrayals of women of the underworld.

The interesting series of war pictures which have been appearing in a special section of the Mutual Weekly, will be augmented in the forthcoming number by a series of views Editor Pell Mitchell has just received from the front. These include the first pictures of the wonderful Aerail Torpedoes which, it has been promised, will revolutionize this branch of warfare. The Allies are using them effectively on the western front.

"The Labyrinth"

An Equitable Production in Which Gail Kane Takes the Leading Part.

Reviewed by W. Stephen Bush.

THIS feature is well named. A labyrinth, I believe, is a maze with an uncertain entrance and a lot of shifting or unknown exits. In this feature we have very good acting, local color in pleasing abundance, settings that deserve special mention, satisfactory photography, good group work, marvelous realism, amazingly genuine types—there is but one thing lacking: a simple, strong, coherent story. The story leads us from one maze into another. We are thrown from one sensation into another, but the connecting link is not always as plainly visible as it might be.

Gail Kane impersonates a woman with a strange craving for deception. Her deceptions will to most spectators seem both harmless and needless and, therefore, it would seem of scant dramatic value. We are beguiled from dwelling on the looseness and incoherency of the story by the array of merit mentioned above. The scenes in the theater, in the dressing rooms, in the chambre separee, in the drawing room of the star, the many pleasing novelties and original departures will make most of us forget the fact that the story is traveling either too slow or too fast and always in zig-zag fashion. There is a splendor and an atmosphere about the whole feature which greatly tends to redeem the defects I have just alluded to.

Gail Kane's acting was excellent, she displayed that rare thing which for want of a better name I would call screen magnetism. Edward Roseman as Oscar Rose and Richard Neal as the Reverend Robert Fenton gave most creditable performances. Both had most difficult parts, parts indeed that in less competent hands might have degenerated into naked melodrama. They made the very most of their parts and next to the star are entitled to a generous share of the credit for the good parts of the play.

Scene from "The Labyrinth" (Equitable).

"Rosemary"

Pleasing Adaptation of Play Is Made by Quality Pictures Corporation—Released by Metro.

Reviewed by Lynde Denig.

SETTINGS do not make a picture any more than they make a play; but they mean a great deal in a production such as "Rosemary," a Quality Pictures Corporation adaptation of the stage success revived last season. Inadequately staged this story would lose most of its charm; finely staged, as in the present instance, the old English romance retains its original flavor. It is sweetly sentimental, carrying an appeal to the eye and to a wholesome liking for a pretty love story, rather than to the mind. Refreshing in spirit, it leaves a pleasant impression and perhaps a wish for more productions of a similarly healthful tone.

Scene from "Rosemary" (Quality-Metro).

Directors William Bowman and Fred J. Balshofer are to be congratulated on the fidelity with which they reproduced an old English inn and the interiors of a mansion on an English estate. Exteriors, too, are all that the action demands and such difficult effects as a storm on a country road at night are handled with reasonable success. The fire in the barn from which Dorothy is rescued by Sir Jasper, the most thrilling incident in the picture, appears to have required accurate timing, for the roof all but falls on the heads of the actors.

Marguerite Snow makes a very pretty and graceful figure of Dorothy, whose love affair with Westwood is not favored by her father, a retired sea captain. George F. Hernandez, as Captain Cruickshank, gives a sterling characterization in a comedy vein, and with Frank Bacon, as Professor Jogram, is responsible for a number of humorous scenes. The feud between these two gives the picture a welcome comedy element. In playing Sir Jasper, William Clifford brings out the kind unselfish nature of the man, who makes the best of a lonely old age. His acting of the pathetic scenes in the epilogue is masterly.

Tradition Clings to "The Old Homestead"

Famous Players Catch Spirit of Denman Thompson in Adaptation—Interesting Features in the Pictures.

WHEN the adaptation of Denman Thompson's celebrated rural classic, "The Old Homestead," is released by the Famous Players Film Company on December 23, through the Paramount Program, the film world will receive one of the richest heritages of the stage. This beloved old play, the germ of which had its inception in 1875, has been one of the accepted standards of the theater for over thirty years—a fact which has earned for it the name of "America's oldest living play."

Associated with the name of Denman Thompson, who presented the familiar Josh Whitcomb in every nook and corner of the world, circling the globe three times, the play is rich in tradition and full of delightful associations. To the personal co-operation of Frank Thompson, son and heir of the author-actor, in the staging of many important scenes, the investing of the production with much of the atmosphere which surrounded the original play, is largely due.

Three weeks were spent at the old Thompson home in Swansey, N. H., by Director James Kirkwood, Frank Losee—the new Josh Whitcomb—Louise Huff, Creighton Hale, and others in the supporting cast while the rural portions of the story were being filmed. Then, returning to New York, the players spent the major part of their remaining time on the street scenes, particularly those which occur before Grace Church.

Those who are familiar with the play will remember how Uncle Josh, upon entering the home of his wealthy friend Hopkins, is astonished by the statue of the Venus de Medici. Uncle Josh is deeply concerned by the possibilities of the lady's contracting a severe cold. Then, when he has been sent to bed, he hears the guests singing a comic song in which the chorus shouts "Fire!" It is too much for the skittish Uncle Josh, and he rushes out into the drawing room in his night clothes, hoping to save his life at least.

These scenes, and many others that have become traditionally associated with Thompson's presentation of the play, have been retained. To further strengthen the connecting link between the stage and the screen, many of the best lines in the play have been used in the sub-titles.

In his characterization of Josh Whitcomb, Frank Losee has carefully followed the wonderful conception of Denman Thompson in every possible detail. As the two men were friends and Losee saw Thompson himself in the role several times, his natural ambition to create the best possible characterization that he could was augmented by the desire to perpetuate upon the screen the character made famous by a personal friend.

The chief characters in support of Mr. Losee are played by such well-known actors and actresses as Louise Huff, Creighton Hale, Denman Maley, Horace Newman, Thomas Wood, Margaret Seddon and Russell Simpson, whose names are well-known both on Broadway and to the film world.

With its homely lessons of parental devotion and its delightful pictures of domestic life on the old New England farm, "The Old Homestead" is a particularly happy selection for release just before Christmas.

VITAGRAPH PROGRAM FOR WEEK OF DECEMBER 13TH TO 18TH.

A program consisting of three reels of comedy and six of drama is announced for release by the Vitagraph Company for the week commencing Monday, Dec. 13. Each release gives the best work of the players and directors at the Eastern Studio and each cast is made up of popular stars.

The week's program starts with a one-reel comedy from the pen of W. A. Tremayne entitled "Benjamin Bunter, Book Agent," produced by Courtlandt Van Deusen with a cast including Ethel Corcoran, William Dangman, Templer Saxe, William Shea and Florence Natol as the important characters.

"A Question of Right or Wrong," listed for Tuesday, is a dramatic story in two parts, written and produced by Van Dyke Brooke. This drama, besides having a very strong cast of characters, is a story that will hold from beginning to the end.

The popular young favorite, Bobby Connelly, is featured in the release of Wednesday, which is an appropriate Christmas story entitled "The Faith of Sonny Jim," written by Frank Dazey and produced by Tefft Johnson, who is also in the cast, together with Mabel Kelly as "Mother Dear." Harry Fisher is "Father Time," Logan Paul is "Sonny Jim" in after years, and Harry Waldron portrays Santa Claus. This picture will hold the interest of both young and old.

A dramatic story written in collaboration by Edward Montagne and Frank Dazey entitled "The Flower of the Hills" is announced for Thursday, Dec. 16. The production is by William Humphrey, enacted by a cast including Carolyn Birch, Leo Delaney, Denton Vane, Louise Beaudet and Rose Tapley.

For Friday, December 17, Sidney Drew Day, Paul West, the well-known humorist, has written around Mr. Drew a comedy entitled "The Deceiver," in which the popular comedian has many exciting and laughable experiences. He is ably assisted by Mrs. Sidney Drew, Edward Faver and Mrs. C. Jay Williams, all of whom lend merriment to the picture.

A three-part Broadway Star Feature, "A Man's Sacrifice," is announced for Saturday, December 18, written by A. C. Lichty and produced by George D. Baker. The story is enacted by a cast including Edith Storey, Ned Finley, Evart Overton, Thomas R. Hills, Frank Bunny, George Stevens and Jay Dwiggins.

Book Holiday Feature Direct

Kalem's "From the Manger to the Cross" Can Now Be Secured Direct from the Company.

KALEM announces that arrangements have been completed in time for the holiday season by which the famous feature, "From the Manger to the Cross," can now be booked direct from the makers. The statement is made in response to frequent inquiries from exhibitors who were desirous of making early arrangements to show the pictures during the Christmas weeks.

For the further information of exhibitors it is also stated that an unusually complete line of advertising helps have been prepared for the feature. The colored lithographs have been especially prepared by poster artists capable of turning out the class of work in keeping with the impressive subject. The line includes two styles of one sheets, two of threes, three of eights, and a beautiful twenty-four sheet stand. A large four-page courier, printed on quality paper and telling the interesting story of the filming of the production, with a score of commendatory quotations from metropolitan newspapers and prominent men is another advertising aid.

"JOSEPH AND HIS BRETHREN" (Dormet).

Hearts and minds of children and grown-ups throughout the ages have thrilled in the retelling of that wonderful story of Joseph of the coat of many colors, and of his rise to power in ancient Egypt.

Every ingredient that combines to form dramatic narrative is richly contained in this six-part photoplay, being released by the Dormet Film Company of 220 West 42d street, New York. The dastardly conspiracy of the brothers in selling Joseph into slavery; the deeply poignant brief of the old father when shown the coat of many colors and told the false tale of the younger boy's death under the lion's claw, dramatic highlights which have gripped us since our lives were young.

Woven delicately with mysterious touch are the strange means by which Joseph comes into his own—his rare interpretative gift which enables him to penetrate the intangible realm of dreams. How his prophecy tells of life for one fellow captive and death for another, later brings him as an oracular power before Pharaoh himself. Of Joseph's explanation of the dream of the seven lean and seven fat kine, this is so widely and familiarly known as to have passed into common conversation.

Scene from "Joseph and His Brethren" (Dormet).

The treatment of the story for motion picture purposes has been poetical and highly theatrical. Beauty and strength run as a team of spirited steeds, the film flashing on with cumulative power.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE LEGEND OF THE POISONED POOL (Lubin), Nov. 29.—The scenes of this one-reel drama are laid in an Indian village in New Mexico, the characters being native Red Men. The settings are made from life and the story is novel and well told. William J. Spencer, Adelaide Bronti, Jay Morley, George Routh and Vivian Caples assume the Indian characters very successfully.

ONE PLUS ONE EQUALS ONE (Vitagraph), Nov. 29.—Sonny Jim is the one who gives the answer to the sum as stated in the title. It is the answer to a love affair. Elaine Sterne has written a pleasant one-reel comedy, and Bobby Connelly is as cute and winning as his past reputation would lead one to expect. Mae Greene and Arthur Cozine are the lovers.

ONLY A COUNTRY GIRL (Kalem), Nov. 30.—Life on the farm is anything but a calm and peaceful existence, according to this one-reel comedy. With four such experienced actors of burlesque as Rube Miller, Bud Duncan, H. Griffith and Ethel Teare, the comic mix-ups are frequent.

WHICH IS WHICH? (Lubin), Nov. 30.—D. L. Don assumes two roles in this one-reel comedy, the characters being as alike as two peas. This condition of affairs leads to a goodly measure of rough-and-ready fun. Florence Williams, Carrie Reynolds and Cassady & Turner comprise Mr. Don's principal support.

BAD MAN BOBBS (Selig), Nov. 30.—The thread of quaint humor running through this one-reel comedy-drama will insure it a welcome in nearly every moving picture theater. Tom Mix has "cinched" all the good points by his production, and Pat Chrisman is just the actor for Bobbs. Ethylyn Chrisman and Sid Jordan are also in the right company.

THE MAGISTRATE'S STORY (Edison), Dec. 1.—Echoes of '61 are found in this one-reel drama, in which Gertrude McCoy, Richard Tucker, Pat O'Malley and William West have the leading parts. The story rings true and has a vein of unforced pathos.

THE FABLE OF "THE LOW DOWN EXPERT ON THE SUBJECT OF BABIES" (Essanay), Dec. 1.—This subject is productive of a great deal of merriment when handled by an expert of the George Ade school. Friend Ade throws considerable new light on this important question and enlivens the reel with much sage reflection. Ernest Maupain, Charles J. Stine and Camille D'Arcy impersonate the important characters in the picture with excellent results.

JACK SPRATT AND THE SCALES OF LOVE (Essanay), Dec. 2.—Victor Potel, Margaret Joslin and Harry Todd carry the weight of the comedy in this one-reel photoplay. The subject is not shopworn, moves at a lively pace and is productive of laughter.

THE CONQUEST OF CONSTANTIA (Vitagraph), Dec. 2.—A human little story is found in this one-reel comedy-drama, an old maid, her pet cat and a lost boy being the leading characters. Flora Finch is pathetically humorous as the old maid, and Kate Price makes much of the part of a warm-hearted Irish cook.

HIS EMERGENCY WIFE (Biograph), Dec. 2.—The greater portion of the material in this one-reel comedy is not new, the predicament of the young chap who must secure a spurious wife on short notice, having been used many times. The author has constructed his photoplay very skillfully, however, and its amusing qualities are not to be denied. The cast is a satisfactory one in every respect.

MY HERO (Biograph), Dec. 3.—Another D. W. Griffith reissue of life on the frontier, with an abundance of swift action and many realistic Indian scenes. Henry B. Walthall and Lillian Gish are in the cast.

THE BURGLAR GODFATHER (Essanay), Dec. 3.—The regeneration of the crook in this one-reel drama is brought about by that "one touch of nature" referred to by the poet—himself a newly made father, he cannot rob a man who has just arrived at the same dignity. The story will appeal to those who love plenty of sentiment. G. W. Anderson gives an earnest portrayal of the burglar.

THE KEY TO A FORTUNE (No. 6 of "The Ventures of Marguerite" Series) (Kalem), Dec. 3.—Marguerite and her faithful friends once more find that the peaceful life is not for them. The enemies of the young heiress, led by her chauffeur, abduct the young lady, but she is rescued by Bob Winters. Marguerite Courtot and the supporting company make the reel a spirited one.

WITH STOLEN MONEY (Lubin), Dec. 3.—The infatuation of a country bank clerk for a dashing widow and the price he pays for betraying his trust, is the subject of this one-reel drama. The plot is well constructed and interesting. Lucille Younge, J. A. Morley, Benjamin Horning, Melvin Mayo and Mary Creighton complete a competent cast.

LOVE, PEPPER AND SWEETS (Vim), Dec. 3.—Jabs, Pokes and Runt enter a race for the love of the same girl, in this one-reel comedy, and punch, slap and kick each other, after the highest style of the art known to the demonstrators of their strenuous and broadly comic school of fun.

THE HOME CURE (Vitagraph), Dec. 3.—Sidney Drew is the author, producer and star of this one-reel comedy. He is assisted in the acting by Mrs. Drew, and the reel shows a humorously effective way of curing a man of his thirst for liquor. The picture divides honors between being an excellent temperance lecture and an amusing comedy.

THE SUFFERIN' BABY (Edison), Dec. 4.—This short reel photoplay is a hit at the Militant Married Woman. Its fun is all good-natured, however, and carried out in the spirit of broad burlesque. Bob Walker, Mabel Dwight, William Wadsworth and Jessie Stevens attend to the acting.

MICROSCOPIC POND LIFE, an interesting study of germs, is on the same reel.

THE TRAMP TELEGRAPHER (Episode No. 56 of the "Hazards of Helen" Railroad Series) (Kalem), Dec. 4.—The "thrill" in this one-reel railroad drama is novel and also a fine exhibition of nerve on the part of Miss Gibson. She climbs from the rods of a moving passenger coach to an open window and effects the capture of a pair of crooks. The entire reel has the usual amount of vigorous action.

AND THE PARROT SAID—? (Lubin), Dec. 4.—There is considerable amusement in this one-reel comedy and not the slightest danger to any person's morals—the screen not registering bad language. The parrot's position in the cast is an important one, but Billie Reeves, Arthur Matthews, Richard Wangemann, Patsy De Forest, Clara Lambert and Charles Griffiths must be credited with doing the greater part of the work.

A JUNGLE REVENGE (Selig—Jungle-Zoo Subject), Dec. 4.—A very compact little drama is contained in this one-reel photoplay, written by Minnie Strehz and produced by Thomas Santschi. The animal actors are worked into the plot in a very natural way. Leo Pierson, Marion Warner, Lafayette McKee and Olga Celeste have the leading roles.

General Film Company Specials.

THE LURING LIGHTS (Kalem), Nov. 29.—This four-reel drama, adapted from a novel by George H. Brennan, is an intimate study of life behind the footlights. The atmosphere of the stage in connection with a small repertoire company, is convincingly maintained. The plot is mildly dramatic. Stella Hoban is attractive as the heroine, Anna Malleen. Bradley Barker, Frank Woods and Helen Lindroth are important members of the cast.

JUST AS I AM (Selig), Nov. 29.—The author of this two-reel drama, Lanier Bartlett, has started out with the intention of getting at the heart strings of an audience and has accomplished his purpose. The story is human and appealing, and director Colin Campbell has given it every advantage to be derived from his comprehensive art. Wheeler Wilson, Harry Lonsdale, Will Machin, Eugenie Besserer and Edith Johnson do justice to their respective roles.

COUNT TWENTY (Biograph), Nov. 30.—There is plenty of action and interest in this two-reel drama. The situations are based upon a serious motive, but the injunction, "Count twenty when you're angry," adds a refreshingly human touch to the story. Mary Malatesta, Ivan Christy, Joseph McDermott, Jack Drumeir and W. C. Robinson render a good account of themselves in the principal roles.

THE LOSING GAME (Essanay), Nov. 30.—Darwin Karr has the star role in this three-reel drama. The part is suited to his personality but makes only moderate demands upon his ability as an actor. The story deals with the good and the bad brother and a stolen will, and was written by Edward T. Lowe, Jr. Hugh. E. Thompson, Anzonetta Moore, Thomas Commerford and Peggy Sweeney are well selected members of the cast.

THE MYSTERY OF THE EMPTY ROOM (Vitagraph), Nov. 30.—The foundation for this two-reel drama—the mystery of an empty room—has done excellent service in several short stories. The motive never fails to grip the imagination and has been adroitly handled in the present case. Wm. Dangman, Ethel Corcoran, John Costello, Alice Lake, Florence Natol and Roland Osborne form a competent cast.

THE HUNGARIAN NABOB (Biograph), Dec. 1.—Adapted from a novel by Marus Jokai, this four-part picture was pleasingly produced and adequately acted by Charles H. Mailes, Franklin Ritchie, Louise Vale and others. The story is not especially convincing, but it carries a romantic flavor that probably will please an audience.

A VOICE IN THE WILDERNESS (Kalem), Dec. 1.—Second Episode in the "Stingaree" series, a longer account of which is to be found in our issue of November 13, 1915, page 1320. The installment is worth note as a good, amusing and exiting number. It is well acted and directed and pretty sure to please well.

THE TAINT (Lubin), Dec. 1.—A review of this picture will be found in this issue.

THE SILENT MAN (Lubin), Dec. 2.—The two reels of this photoplay tell a highly romantic story involving scenes in America and among the aristocracy of Russia. The subject is handled in a very dramatic manner and the picture is an excellent specimen of its class. L. C. Shumway, George Routh, George Berrell, Velma Whitman and Eleanor Blevins appear to advantage in their respective roles.

THE LOVE OF LOTI SAN (Selig), Dec. 2.—Bessie Eyton has the title role in this three-reel drama and plays the Japanese wife of an American civil engineer, with fidelity and strong dramatic effect. The story is very similar to "Madame Butterfly," and the scenes in Japan are close copies of the real places. Edward J. Piel, Richard Norris, Virginia Kirtley and Cecil Holland are commendable.

LIFE'S PITFALLS (Edison), Dec. 3.—A well made three-reel photoplay, written by Edward E. Kidder, in which Miriam Nesbitt, Sally Crute and Harold Meltzer portray the leading characters. A review of this picture appeared in the issue of Dec. 4, page 1851.

ON THE PRIVATE WIRE (Essanay), Dec. 4.—Joseph Byron Totten impersonates a newspaper reporter in this two-reel drama, who gets the better of a pair of English crooks. The story is on an average with this class of plays, and has been given the benefit of a good cast. Betty Brown and John Cossar have important allotments.

CAL MARVIN'S WIFE (Vitagraph), Dec. 4.—The motives of this three-reel drama start well below the surface of life, and tell a tale of love and devotion that is good for the soul to know. It also contains a well executed rescue scene, involving a high cliff. Mary Anderson, Anne Schaefer, William Duncan, Otto Lederer and Carleton Weatherby act their respective roles with fine sincerity, and Ulysses Davis has made an excellent production of the picture. L. C. Russell wrote the scenario.

Fox Film Corporation.

THE GALLEY SLAVE, Nov. 29.—In this five-part melodrama Theda Bara plays the role of a much-abused mother, intsead of the vampire type of character for which she has become famous. Stuart Holmes portrays a brutal husband, who abuses his wife and child. The picture presents a few strong situations adequately handled by Director J. Gordon Edwards.

Kleine-Edison Feature Service.

THE DESTROYING ANGEL (Edison), Dec. 8.—In this five-part-drama the Edison Company supplied an excellent production of a story by Louis Joseph Vance, the principal roles being played by Mabel Trunnelle, Marc MacDermott and Walter Cravan. The picture has an interesting plot that works up to a number of forceful dramatic situations. Scenes on the stage of a theater and in the dressing rooms of the players are very well arranged.

Metro Pictures Corporation.

THE HOUSE OF TEARS (Rolfe), Dec. 13.—A powerful domestic tragedy in which Emily Stevens gives a notable performance in the dual role of mother and daughter. The picture possesses strong human appeal, is finely produced and offers an unusual number of dramatic situations. Miss Stevens is ably supported by Henri Bergman and Walter Hitchcock.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 48, 1915 (Mutual), Dec. 2.—Interesting items of this issue are a game of Rugby between the Stanford and Santa Clara universities at San Francisco, a welcome for Whitlock at New York, submarines reaching San Francisco after a stormy trip, Mr. and Mrs. Walter Estes living the primitive life, and the latest war pictures.

SEE AMERICA FIRST (Gaumont—No. 13), Dec. 7.—The Mutual Traveler visits Providence, Rhode Island, in this half reel. The inside view of the silverware factory is delightfully entertaining.

KEEPING UP WITH THE JONESES (Gaumont), Dec. 7.—On same reel with above. Pa McGinnis and family get the skating craze. Palmer's animated drawings are very funny.

A BROKEN CLOUD (American), Dec. 10.—A good one-reel offering, featuring Vivian Rich, Alfred Vosburgh and Roy Stewart. The girl loves the young author, but the unprincipled attorney seeks to gain her hand by trickery after her father's death. The action is good and the story entertaining.

DOCTOR JERRY (Cub), Dec. 10.—In this number George Ovey appears in the part of Jerry. He plays doctor in order to see his best girl. The small pox scare has been used often before, but leads up to some amusing action in this. A characteristic number.

CURING CISSY (Casino), Dec. 12.—A number featuring Cissy Fitzgerald and Budd Ross. She appears as an athletic girl. Most of the action takes place in the woods, where her father has taken her to break up her athletic tendencies. The humor is only fairly strong in this.

HER CONFESSION (Thanhouser), Dec. 12.—Florence La Badie is featured in this production in which a young woman, sick and in prison, confesses to the chaplain the story of her former life, and of how she has murdered her artist lover because he had ruined her life and then clung to another woman. The story has been given an effective production.

Mutual Film Corporation Specials.

BROADCLOTH AND BUCKSKIN (Mustang), Dec. 3.—This is an entertaining two-reel western with Jack Richardson, Louise Lester, Anna Little. The story is an interesting one which pits the western cowboy against the eastern society man in the love game. The story has sufficient complications and outside interest to give it backbone. A very acceptable offering. Frank Cooley has directed the picture.

FILM TEMPO (Mustang), Dec. 4.—A three-part "Buck Parvin and the Movies" comedy. Art Acord is, of course, the centre of attraction as Buck. A new actor, whom the "boys" dub a "lady killer," wins the affection of the prettiest girl in town, pretends to be one of the stars of the company, and eventually tries to elope with the girl and some money borrowed from his associates. Buck proves to be the hero of the day, meets the pair at the station and exposes the morals of the stranger. The girl returns to her own fireside, and the actor goes his way back east.

THE STAB (Reliance), Dec. 5.—A two-part melodrama in which a man is arrested for stabbing his wife. He is released, however, when it is found that a man with whom she has been flirting is the real criminal. Irene Hunt, Mary Wiles, William Hinckley and other competent players are in the cast.

HER MOTHER'S DAUGHTER (Reliance Star Feature), Dec. 8.—A three-part production in which appear Dorothy Gish, Mary Alden, F. A. Turner, and other players of ability. There is much to please about the picture, in which some very effective scenes will be found. It seems unnecessary that there should be three deathbed scenes in it, however, even though they have been exceptionally well done.

STANLEY IN DARKEST AFRICA (Centaur), Dec. 9.—This is the concluding two-reel episode of the Stanley in Africa series and is one of the best. There is the usual animal thrill, and plenty of atmosphere. Mona Darkfeather as Ada performs a daring feat when she allows a lioness to leap at her and falling as though dead apparently dumbfounds the animal, then rolls into the water. The close of the picture shows Stanley meeting Dr. Livingston, in search of whom he has started out from New York.

CURLY (Clipper Star Feature), Dec. 11.—A three-reel production in which appear the same cast as in "The Diamond from the Sky." The story on which the picture is based is a good one. William Russell plays the role of a young mission worker who, in an indirect way, gets a clue to the identity of a young girl who has been brought up by a drunken woman, and later is employed at the mission house. The role of "Curly" is played by Lottie Pickford. A full review of this film appears in our issue of Nov. 11.

THE WATER CARRIER OF SAN JUAN (American), Dec. 6.—A two-reel number, with Spanish settings. Edward Coxen, Winifred Greenwood and George Field play the leads. The story has good atmosphere and pleasing settings and the plot itself is quite strong. The old water carrier tells of his early love, his narrative being pictured in detail. The girl was lured away by a rival, who afterward forced her to sing in restaurants. The hero seeks revenge and finally finds it. A pleasing number of its type.

THERE'S GOOD IN THE WORST OF US (Mustang), Dec. 10.—A fine two-reel Western number, featuring E. Forrest Taylor and Anna Little. The situation at the opening is a good one, the Eastern girl wandering into a gambling resort by accident, where she is treated with every consideration by the gentleman gambler. Later, her sweetheart arrives and proves to be a worthless fellow. He is killed and the gambler, a former college man, reforms and wins the girl. A strong, well-developed story, with pleasing scenic effects.

THE SOLUTION OF THE MYSTERY (American), Dec. 13.—A two-reel number, featuring Alfred Vosburgh, Vivian Rich and Roy Stewart. The girl and her father live in a house infested by a gang of criminals. The action is full of mystery and melodrama. Some of the events in the second reel do not entirely convince the observer, but if not taken too seriously this proves to be an enjoyable number of the kind. The hero and the girl are both made captives, but later released and the gang rounded up.

AN INNOCENT TRAITOR (Thanhouser), Dec. 14.—A two-reel story built around the Fairbanks twins. The plot is a little far-fetched, but contains much that is novel and enjoyable. One of the twins is stolen at birth by a doctor and nurse, who are foreign spies. The parents do not know two children were born until, in later years, when the stolen twin is employed to get copies of some army plans. The action takes place at a military post. This holds the itnerest throughout.

HIS MAJESTY, THE KING (Than-o-play), Dec. 18.—This is an entertaining drama in which Helen Badgeley and her baby brother play important roles. The baby boy plays the role of the king, and little Helen is his sister, the princess. The uncle of the young king plots to get him out of the way. His plan, however, is overheard in the making and is frustrated by the friends of the child king. Gladys Hulette plays the role of the first lady in waiting, with her usual charm. This picture will be especially pleasing to the children.

Paramount Pictures Corporation.

ARMSTRONG'S WIFE (Lasky), Nov. 18.—Edna Goodrich makes her screen debut in this subject, which is of stirring dramatic power. Supporting her are James Cruze and Thomas Meighan, who portray their parts with great art and cleverness. The climax is strong and the photography and settings are up to the Lasky standard. For a review of this picture see page 1846 of December 4.

JANE (Morosco), Dec. 6.—Charlotte Greenwood and Sydney Grant are featured in an entertaining five-reel adaptation of a farce-comedy presented on the stage many years ago. As a photoplay, "Jane" makes refined comedy, cleverly acted in expensive settings. Audiences will find genuine humor in the playing of Miss Greenwood and those in her support.

Pathe Exchange, Inc.

PATHE NEWS, NO. 94, 1915 (Pathe), Nov. 24.—In this issue are to be seen further scenes of destruction from the scene of the tornado in the Missouri valley, Christy Mathewson pigeon shooting, the funeral of Booker T. Washington and a number of other interesting incidents, among which are scenes with the Red Cross workers in France.

PATHE NEWS, NO. 95, 1915 (Pathe), Nov. 27.—Among the interesting items of this issue are the French army photographers scouting the surrounding country with cameras attached to kites fashioned especially for this purpose, juvenile cops installed at some of the busy crossings in New York for the prevention of accidents to other children, and the first U. S. air fleet en route to San Francisco.

RAGTIME SNAP SHOTS (Phunphilms), Nov. 29.—A good farce comedy number in which Lucas and Larkin, looking for a job, make frantic efforts to be of use in a photograph gallery. There is, of course, a good deal of slapstick work in the comedy, but all is of an amusing nature.

HOT HEADS AND COLD FEET (Starlight), Dec. 4.—One of the best of the Starlight brand, in which Heinie and Louie are commissioned to murder a woman and fail woefully in their mission. There are many good laughs in this film.

INTIMATE STUDY OF BIRDS (Pathe), December.—This number of an interesting series gives an insight into the haunts and habits of sea birds, such as macaws and pelicans, showing their nests, eggs and young.

Pathe Exchange, Inc., Specials.

THE GOLD COBRA (Victory), Dec. 1.—A three-reel subject of considerable interest. The picture which was made in a European studio is well produced, and is a melodrama with some oriental atmosphere, but principally English as regards location. A full review of this production will be found on another page of this issue.

NEAL OF THE NAVY, NO. 14, "The Great Goal" (Panama Films), Dec. 2.—This is the last episode of this series and is entitled "The Great Goal." A splendid finish is given to the serial, the villain Hernandez, brought to bay, jumps from a high cliff and kills himself. The brute man, recovering from the effect of an accident, regains his mental balance, and after a long and stormy siege of circumstances, he and his daughter are again united.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, NO. 10, "Apples and Egg Beaters" (Pathe), Dec. 6.—This is the tenth number of the series and is entitled "Apples and Egg Beaters," and is full of the quality that brings a laugh. Slookum is the mean cur with the apple orchard and the snarling dog, and Bushman, of the Egg Beaters, is his victim, who is being hounded for his rent. As usual Wallingford and "Blackie" Daw find a way of making the villain part with his money.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 195 (Universal), Dec. 1.—A Kansas tornado's aftermath, boy scouts at drill work on Long Island, mine disaster in Washington, and interesting war scenes are the important features of this number.

SLIGHTLY MISTAKEN (Joker), Dec. 11.—An excellent low comedy number, by Allen Curtis, featuring Gale Henry, Max Asher and others. The cook and daughter of the house are both named Susan and their love affairs become amusingly entangled. The photography and title headings are pleasing. This form of comedy at its best.

LIZZIE'S SHATTERED DREAMS (L-KO), Dec. 12.—Alice Howell and Fatty Voss are featured in this comedy of country life. The eccentric types are funny, including the cruel stepfather, romantic girl, fat boy who sucks eggs, and the city villains. The elopement and chase are well pictured and the number is a good one of its kind. This is laughable.

HER SPEEDY AFFAIR (Nestor), Dec. 13.—A comedy number, by Irma Skinner, featuring Billie Rhodes as a girl with a mania for speeding. Neal Burns and Ray Gallagher are also in the cast. The girl also dabbles in the stock market and makes some money. This is well pictured and contains a fair amount of humor.

ALMOST A PAPA (Imp), Dec. 14.—King Baggot and Edna Hunter appear in this comedy number. The traveling man, returning home expecting to see his baby, finds his wife has adopted a dog. The situation is an amusing one, though the observer shares something of the traveling man's disappointment in the outcome.

COLONEL STEELE, MASTER GAMBLER (Big U), Dec. 16.—A comedy number by Walter Woods, featuring Murdock MacQuarrie and others. He tells a big yarn concerning his early gambling experiences, which proves to be a hoax. Very slight, but rather diverting.

THE VACUUM TEST (Imp), Dec. 17.—The story of an inventor whose neglected wife remains true to him after difficulties. The thief almost meets death in the vacuum room, being mistaken for the lover. The mixture of comedy and drama is somewhat conflicting at the close. A number of fair strength.

THE OPERA SLINGER'S ROMANCE (Joker), Dec. 18.—A low comedy number, featuring Gale Henry as a country girl with stage aspirations. Max Asher and Wm. Franey also appear. The stage burlesque is funny and this makes a pleasing number of the kind.

Universal Film Mfg. Company Specials.

THE SACRIFICE OF JONATHAN GRAY (Big U), Dec. 9.—A three-reel production, by Lucille Chatterton, featuring Murdock MacQuarrie, Yona Landowska and Arthur Moon. The story is hardly worth three reels, as it deals with the familiar subject matter of a man wandering for years after being deserted by his wife and child. He finds his wife and daughter and departs from them again, as the child is in good hands. The wife is living unhappily with her former sweetheart and eventually drops entirely out of the story. Later the daughter grows up and has a baby of her own. This child finds the grandfather, and once more he refuses to divulge his relationship. A sentimental offering of fair strength.

JUROR NUMBER SEVEN (Rex), Dec. 12.—An interesting two-reel subject, featuring Ben Wilson, Dorothy Phillips, Joseph Girard and Curtis Benton. There is a certain flavor of melodrama in some of the subtitles and the main feature of the plot depends upon coincidence. Yet the construction is good and the offering holds the attention closely. Mr. Wilson first appears in realistic hobo makeup; he is chosen as a juror and "fixed" in order to railroad the defendant to the penitentiary. But he discovers that he has much in common with the defendant and that the contractor is endeavoring to repeat a familiar crime. A good jury story.

THE PRIMROSE PATH (Broadway Universal Features), Dec. 13.—A five-reel drama, written by Bayard Veiller, featuring Gladys Hanson and Hal Forde. The story is one of heart interest and toward the latter part the strongest scenes are found. Miss Hanson gives a dignified and convincing picture of the soul torture endured by a wife who sacrificed herself to a man she hated in order to save her husband's life. Later the husband recovers and would have forgotten her but for leahning what she had done. There is considerable unevenness of photography, but it is generally quite acceptable. The cabaret setting is elaborate and appealing. The production is one of considerable strength.

LIQUOR AND THE LAW (Universal—Special Feature), Dec. 13.—The first two-reel installment of the serial bearing the general title "Graft," each number of which is to be suggested by a famous author. Hobart Henley, Jane Novak and Glen White play the leads. In this number is pictured the murder of the district attorney by a band of liquor dealers, known as "The Fifteen." The son takes up the fight where his father left off. The story is well constructed and full of action. The incidents are melodramatic and stirring. The political scenes are particularly well staged.

LORD JOHN IN NEW YORK (Adventure No. 1 of "Lord John's Journal"—Gold Seal), Dec. 14.—This is the first of the series bearing the general title "The Journals of Lord John." William Garwood is interesting in the character of Lord John and when the main incidents are reached they prove well worth while. The story would have been much stronger told in three reels instead of four, as many of the opening scenes have little relation to the main plot. The murder mystery is a good one and is cleverly unraveled by Lord John. Stella Rozeto, Albert MacQuarrie, Laura Oakley, Grace Benham and Gretchen Lederer are in the supporting cast. The series is promising.

THE BRIDE OF THE NANCY LEE (Laemmle), Dec. 16.—A two-reel sea story, by Lynn Reynolds, with Myrtle Gonzalez, Alfred Alden, Frank Newbury and Val Paul in the cast. The story, as related by a grandmother at her fireside, is full of interest. The seacoast atmosphere is pleasing and the incidents are exciting. The yarn pictures the manner in which the daughter of a stern old sea captain finds happiness after much suffering brought about by her father's misunderstanding.

WHERE THE HEATHER BLOOMS (Nestor), Dec. 17.—This two-reel number is one of the best things Al E. Christie has done. His light comedy touch is in evidence throughout. Eddie Lyons, Betty Compson, Lee Moran and others are in the cast. The story concerns a young Scotchman in America, who falls heir to a castle in Glengarry if he will marry the Lady Mary. He goes to Scotland and Mary's mother pretends to be the girl. He also meets with departed spirits and has innumerable adventures before he discovers the real Mary. The settings are good and the number is a pleasing one in every way.

V-L-S-E, Inc., Specials.

THE CAVE MAN (Vitagraph), Nov. 29.—The superb artistic talent of Robert Edeson makes this subject an extraordinary feature. The plot is interesting and highly diverting and takes its origin in a society woman who decides to make a social lion out of a coal heaver. How she does this and how the man finally is converted to social refinement is truly remarkable. A review of this picture can be found on page 1844 of last week's issue.

World Film Corporation.

THE WARNING (Equitable—Triumph), Dec. 6.—An impressive subject and highly entertaining. Henry Kolker is featured as the father, who is a victim of drink. Though a charming and lovable husband, he is constantly tempted by liquor. Then comes the warning in the guise of a dream; here the visualization is competently directod and the acting likewise. For a review of this subject see page 1847 of December 4.

THE GRAY MASK (Shubert), Dec. 6.—A detective melodrama, produced by Frank Crane from a story by Charles Wadsworth Camp. The plot is rather ingenious and the picture profits by fast action. Edwin Arden gives an able portrayal of a resourceful detective and Barbara Tennant does very well as the heroine who assists in avenging the death of her lover.

Miscellaneous.

THE WAIF (Aurora Film Plays Corp.), December.—Matty Roubert, the child actor is featured in this five-reel production of which a full review appears on another page of this issue. The picture has a special appeal and is splendidly moral in tone. An excellent production for children to see, as well as entertaining to adults.

Manufacturers' Advance Notes

ALICE BRADY IN "THE RACK" (World Film).

Emile Chautard, the well known World Film director, is busy completing the final scenes of the forthcoming World Film feature, "The Rack," based upon the famous Brady theatrical success of the same name. In this film, Miss Alice Brady will make a very welcome appearance.

In this film, Alice Brady plays the part of a sorely harassed young wife who undergoes a great deal of torture through having innocently compromised herself.

Her many admirers will realize that Miss Brady is making rapid steps in her new profession when they see her fine dramatic work in the picture. Miss Brady always screens exceedingly well and is immensely popular with the picture fans all over the country.

Scene from "The Rack" (World Film).

In the same picture Mr. Milton Sills, who has so frequently acted in Brady plays with success, will also be seen. Mr. Sills, if you will remember, made a striking success in World Film's drama, "The Pit."

"The Rack" will be released on the World Film programme on December 27th.

PATHE GETS KIPLING'S "LIGHT THAT FAILED."

Pathe has acquired the picture rights to Kipling's greatest work, "The Light That Failed," and Edward Jose will start work on the production of it within the next two or three days. This is the first Kipling book to be put into pictures and is filled with excellent dramatic material. Mr. Jose has secured an excellent cast headed by Robert Edeson, Jose Collins, Lillian Tucker and Claude Fleming. "The Light That Failed" will be put upon the Gold Rooster Program.

Simultaneonsly with the making of this picture Mr. Jose will put on Sir Gilbert Parker's famous novel, "The Weavers," using the same cast in both. This is probably the first time in the business that such doubling has been done, and it is made possible in this instance by the fact that each novel has many scenes laid in the Soudan. Many hundreds of extras will be employed in each picture for the battle scenes.

The Feature Film Corporation, of which Mr. Jose is the managing director, has made arrangements with Pathe for the production of a twelve-chapter serial picture. Carroll Fleming, formerly stage director for the Shuberts at the Hippodrome and a master at obtaining big effects, has been engaged to direct this serial, which will be under the personal supervision of Mr. Jose.

The Feature Film Corporation is now conducting negotiations for the building of its own studio, and plans a considerable extension of its activities.

William C. Dowlan is directing the production of another Universal one-reel drama entitled, "Sixty, Sixteen and Twenty-three." Gloria Fonda appears opposite Dowlan in this picture with Earl Page in the heavy role.

"THE VOICE OF THE WILDERNESS" (101 Bison).

J. J. Franz and his company of 101 Bison players has completed the production of Ben Cohn's three reel story of the West, "The Voice of the Wilderness." Sherman Bainbridge, Edythe Sterling and Rex de Rosselli appear in the leading roles.

NEW KLEINE MANAGER AT KANSAS CITY.

W. O. Edmunds, formerly manager of George Kleine's Los Angeles office, has been sent to Kansas City, where he will assume management of the Kleine branch in that city. Mr. Edmunds is one of the oldest known film salesmen in the business. He has been associated with Mr. Kleine more or less since 1908, at which time he was manager of the Kleine office at Winnipeg, Canada.

"THE COQUETTE'S AWAKENING" (Selig).

"The Coquette's Awakening" is a Selig two-reel drama from the pen of Will M. Hough, featuring Kathlyn Williams, supported by a noteworthy cast.

The flirt lives only to play the game of love for the delight of the gamble. Ralph Warner, who loves the flirt, is informed by her that she has merely tolerated him for the enjoyment of the game. Ralph then tells the flirt that he is going to end it all that night, but she laughs heartily and tells him that she has heard that story before.

The flirt falls asleep and dreams that Ralph is to take his life before 10 o'clock. Overcome with remorse the flirt beseeches Father Time to turn back the clock so that she may save Ralph. Father Time takes her through the Garden of Love and shows her many examples of the loves of men and women and how Time destroys the unworthy and helps the worthy. The days of Antony and Cleopatra; of Romeo and Juliet are recalled. Father Time ends by stating that unless the flirt is true to the man who loves her, Time will see that she is punished. The flirt awakens and meets Ralph, who has returned for his gloves which he has forgotten. She informs him that she regrets her action and that she dearly loves him.

Scene from "The Coquette's Awakening" (Selig).

This beautiful production gives Kathlyn Williams many opportunities for unusual characterization in the role of the flirt. It is a photoplay that carries "the different story" and one that will prove a distinct acquisition to any exhibitor's program. It is released through General Film Company on Monday, December 13th.

"TWO HEARTS AND A THIEF" (Beauty).

An American "Beauty" comedy that bristles with humorous situation and incidents is "Two Hearts and A Thief," in which Neva Gerber and Frank Borzage play the leading roles, and which will be released on the Mutual Program December 18th.

The fun hinges around the Cupid darts that fly between the leading characters in spite of the objections of the parents, Mr. and Mrs. Winters, humorously enacted by Lucille Ward and Rae Berger. Of course, romance is triumphant, but before the victory is gained, there is a laughable mixup of letters—one addressed to some stockbrokers and the other addressed by Jack to his sweetheart. Father Winters is of the opinion that financial ruin stares him in the face. It develops that a certain stock which has taken an unexpected slump was not purchased for Winters by his brokers, because of the fact that Jack had got the letters mixed. So Father is saved from bankruptcy and, in gratitude, consents to the marriage.

Scene from "Two Hearts and a Thief" (Beauty).

Winsome little Miss Gerber skips cleverly through the comedy and her vivacious versatility adds much to the fun of the picture.

"THE GIRL AND THE GAME" (Signal).

Helen Holmes, the heroine in "The Girl and The Game," performs some feats of daring in the forthcoming screen novel that have not been equaled by any other leading woman.

The accompanying picture shows Miss Holmes in a rescue scene which is typical of the thrill and "punch" in the Signal production. When this scene was taken the train was moving down hill at a speed of 35 miles an hour. A slip of the arm or an error of judgment on the part of either possibly would have meant serious injury or maybe death for both.

Scene from "The Girl and the Game" (Signal).

Taking the chances Miss Holmes does is a serious business. In "The Girl and The Game" the action is continuously thrilling and the heroine in imminent peril time after time, but like a regular heroine Miss Holmes manages to escape, although there is none of the mollycoddle in her efforts to do so. The speed with which the trains move and the constant peril in the path of a giant locomotive is incentive enough for everyone working in "The Girl and The Game" to be constantly on the alert and none is more watchful than Miss Holmes. To see her on the screen one would think she never gave the surrounding dangers a passing thought. The first release of "The Girl and The Game" will be December 27.

BARSKY GOES WITH FORD EXPEDITION.

Irving J. Barsky, who has been occupying the position of director of publicity for the Associated Film Sales Corporation, was picked as a suitable person to represent his firm and several newspapers on the famous Ford Peace Expedition. He sailed on the Oscar II at 2 o'clock Saturday from Hoboken. The Associated is to be congratulated on its pick, as there is no doubt in the minds of those that know Barsky that he will produce the best possible results for them, if there are any results to be got at all. Mr. Barsky will take moving pictures of the expedition as well as stills, and will write articles which will be syndicated to newspapers by a firm specially incorporated for that purpose.

Mr. Barsky, although still a young man, is an old man in the film business. He has occupied every position from prop boy to director, and from reel boy to manager of exchanges. He should be a much wiser man when he returns from this famous expedition. We all wish him the best of luck.

"THE SOLUTION OF THE MYSTERY" (Flying A).

Mystery—deep and dark and dangerous—abounds in this newest of two-reel "Flying A" dramas, the title of which is "The Solution of the Mystery."

There is a mysterious screen that moves about apparently unaided. There is a mysterious arm which strikes a mysterious blow with a mysterious knife. There is a mysterious disappearance, a mysterious dead man and mysterious events too numerous to mention. In fact the picture reeks with mystery.

The stars are Vivian Rich and Alfred Vosburgh. Miss Rich, as Bessie Mitchell, is kidnapped after she has refused to marry James Willard (Roy Stewart). Her sweetheart, Franklyn Davis (Alfred Vosburgh) apparently has disappeared from the face of the globe. The flashing of sunlight on a mirror reveals his whereabouts, however, and he is rescued from the clutches of a band of crooks. He makes short work of finding Bessie. The villains get their just deserts. The chain of mysteries is solved, and all ends happily.

Scene from "The Solution of the Mystery" (Flying A).

"The Solution of the Mystery" is cleverly enacted piece to be released December 13th. Miss Rich and Mr. Vosburgh are to be complimented upon their excellent acting in this picture. Both the parts assigned them call for artistic portrayal and both the young favorites respond.

The element of mystery is the outstanding feature of the picture, and a number of incidents of exceptionally difficult photography add to the merit of the piece.

JACK PICKFORD IN "THE MAKING OF CROOKS."

Jack Pickford, the versatile young actor, will make his initial appearance in Selig productions in the forthcoming feature production, "The Making of Crooks," to be released through General Film Service on Monday, December 27. In "The Making of Crooks," which is a very unusual story, Mr. Pickford assumes the role of an unscrupulous pool shark who, through the instigations of the "pool room ring," entices the rising generation into ways that are dark and tricks that are vain. Mr. Pickford is supported by an all star cast of players and there are many exciting situations in this drama. The play teaches a good moral lesson. Parents are urged to escort their boys to the theaters showing "The Making of Crooks." Too many parents, neglectful of their boys, permit them to frequent disreputable pool rooms and then cannot understand why the boys develop into crooks. The acting of Jack Pickford will prove a revelation to motion picture critics. "The Making of Crooks" is one of the strongest productions ever scheduled for release by the Selig Company.

"THE BECKONING FLAME" (Kay Bee).

The recent story, told in connection with the East Indian troubles, how the Nizamate of Hyderabad was made a dependency of the British crown as the result of a romance between the English resident and the Nizam's sister, is closely approached by C. Gardner Sullivan in "The Beckoning Flame," which Thomas H. Ince has just sent East for presentation under the Triangle aegis. Those who have seen it in private view say it is a vivid and colorful romance of old India. The leading figures are a British Army officer, played by Henry Woodruff, and an East Indian Princess, played by Tsuru Aoki. In the play the girl is affianced and wedded to a potentate whom she hates. He subsequently dies of heart failure during the wedding feast and, according to the Hindu laws, her fate as a widow is immolation on the husband's funeral pyre. From this awful death the officer rescues her and takes her to another part of India. Later his English fiancee comes out, and at the same time the officials of the native state discover the whereabouts of the officer and the Ranee. Having lost the white man's love and believing immolation to be the only means of averting from him the consequences of his kidnapping of her, the little Ranee kills herself in the fire that completely destroys the bungalow. The rite of suttee was abolished in India about ninety years ago, which fixes the date of the story early in the last century. Tsuru Aoki, the leading woman, is a find of Thomas H. Ince. She was born in Japan, but has had her bringing up and University education in the United States.

Scene from "The Beckoning Flame" (Kay-Bee).

GOOD PROSPECTS FOR SELIG-TRIBUNE NEWS WEEKLY.

The Selig-Tribune, the new animated news film to be released starting the first of the year by the Selig Polyscope Company in conjunction with the Chicago Tribune, will carry the slogan of "The World's Greatest News Film." The Chicago Tribune's corps of cameramen and special correspondents located in all parts of the world were long since advised to film the most extraordinary motion pictures possible, and these wonderful films have been arriving in Chicago daily. A corps of expert editors have been installed at the Selig studios, Chicago, who are preparing the initial numbers of the Selig-Tribune for exploitation. A number of interested innovations will be introduced in the Selig-Tribune and no time nor expense will be spared to make the new news reel, to be released every Monday and Thursday, the very last word in timeliness and interest.

GOLD KING SCREEN COMPANY ENLARGING PLANT.

The fast growing demand for "Gold King Screens" and their increasing popularity among exhibitors all over the country have compelled the Gold King Screen Co. of Altus, Okla., to seek additional factory space for the manufacture of their screens. In addition to the three buildings already occupied by this enterprising concern, President S. H. Jones has just leased another two-story brick building fifty by one hundred and fifty feet to relieve the congested condition in the balance of the plant.

NEW CANADA OFFICE FOR KLEINE-EDISON.

Productions of the Kleine-Edison Feature Service will have another outlet in Canada beside the office now located at Toronto when a new branch is opened at Montreal. Canada has taken extremely well to the Kleine-Edison output, as practically all of the better class theaters throughout the Dominion are now using the K-E Service.

"SINS OF GREAT CITIES" (Gt. Northern).

On about the 20th of this month the Great Northern Film Company will release the next Polar Bear feature entitled "Sins of Great Cities." This is an enthralling problem play, featuring the distinguished and internationally famous actress, Miss Ebba Thomsen.

After her father's sudden death Dorothy Reynolds finds a temporary home with her friends, Paul and Irene Walter. "Monty" Sullivan, an adventurer and proprietor of the ill-famed "Red Mouse," represents himself to her as a former business friend of her father, and arranges to have his manager offer Dorothy an engagement at the "Red Mouse," which she, much to her distaste, accepts. In order to ensnare her he soon proposes marriage to her. One of Sullivan's butlers, garbed as a minister, officiates at the mock-marriage, which takes place at Sullivan's home. Dorothy discovers the plot, and at once returns to her friends, through whom she obtains an engagement at the Casino theater. After a successful debut she becomes acquainted with Judge Walcott, who falls in love with her, and after a short while he proposes to her. Sullivan, who has not lost track of his intended victim, threatens to denounce her as his former mistress unless she leaves Walcott. Paul, learning of this, shoots Sullivan, who sends for Dorothy and Walcott and with his last breath brands her. Walcott thrusts her aside, but her grief soon turns into happiness when Walcott learns the truth, whereupon he and Dorothy face a happy future.

Scene from "Sins of Great Cities" (Great Northern).

EAGLE FILM TO PRODUCE "PIRATES OF THE SKY."

The photoplay rights to "The Pirates of the Sky," Stephen Gaillard's novel of adventure which was published serially in a score of daily papers in the United States and which has since enjoyed phenomenal sale in book form, have been purchased by the Eagle Film Manufacturing and Producing Company of Chicago. Under the contract with Rand McNally & Company, the publishers of the book, work of producing the six reels into which the story has been condensed will be begun at once under the general direction of William J. Dunn, general manager of the Eagle Company.

Irene Tams probably will play the role of Princess Theodora, who is the chief character in the story. The book is said to lend itself readily to photodramatization and a thrilling scenario has been written by B. C. Boyle, for twenty years managing editor of the Louisville Post, and now publicity manager for the Rand McNally Company.

In order that the six-reel feature may be developed under the most advantageous circumstances, work on the Eagle company's studio at Jacksonville, Fla., is being rushed and the members of the company will be transferred to the southern city in about two weeks. President A. S. Roe is now on the ground in person, overseeing the various details and hurrying the work, which is in charge of A. H. Kelly, general superintendent of the company.

OTIS B. THAYER IN NEW YORK.

Otis B. Thayer, who has been making pictures for the Associated Program in his Garden of the Gods studio, has just arrived in this glorious city to look over the field of new stars, as well as to recuperate from his long stay in the wild and woolly West. He has brought with him two of the forthcoming releases of the Associated Program featuring the pre-eminent actress, Gertrude Bondhill. Mr. Thayer also is looking for some novel scenarios which he will use in his future releases that will be released on the Program as Big "A" Features.

NOTES OF THE TRADE

The policy of the Gaumont Company to use a new star in each production has brought to the studios either at Flushing, N. Y., or Jacksonville, Fla., in recent weeks Miss Francine Larrimore, Miss Grace Valentine, Miss Alice Dovey, Mr. and Mrs. Tom Waters—to say nothing of "Stuffy" Davis, who appeared with them—Harry Vokes, Miss Dorothy Rogers, Miss Eleanor Fairbanks, Miss Cissy Fitzgerald, Robert T. Haines, Hal Forde, Malcolm William and Miss Stella Hammerstein.

* * *

"The Girl with the Big Voice" is the latest recruit to the photoplays. Miss Marjorie Lake, who has been heard in vaudeville for the past three years, and who has just concluded an engagement on the Orpheum circuit, joined the forces of the Universal Film Manufacturing Company at Universal City for the past week, where she has been cast as a member of Joseph De Grasse's company.

* * *

Miss Stella Hammerstein, daughter of Oscar Hammerstein, the grand opera impresario, has gone to Jacksonville, Fla., to appear in a Gaumont production, "The Ace of Death." This photodrama is a multiple-reel Rialto Star Feature on the Mutual Program, and will be released on the Mutual Program late in December.

* * *

A bit of broken glass plays an important part in "The Solution of the Mystery," the American (Mutual) drama recently produced by Reaves Eason for the Mutual Program. David (Alfred Vosburg), uses it to flash a signal from the room where he is kept a prisoner, by the aid of the sunlight, into the room of Mitchell (Charles Newton) the graft investigator. The device is quite novel, used in a picture and is most effective.

* * *

Director Matt Moore of the Imp-Universal, has just completed a cute little comedy in which he starred with Jane Gail, called "The Little Lady Across the Way." It is refreshingly different from the general run of comedies, and is unique in many ways.

* * *

So great has been the demand for Miss Cissy Fitzgerald's work after exhibitors and motion picture patrons saw her in "A Corner in Cats" and "Zablitzky's Waterloo" that she has been engaged by the Gaumont Company to star in four more Casino Star Comedies on the Mutual Program. The first of these, "The Widow Wins," is now being filmed at the Flushing studios. It will be released Nov. 28. Two weeks later Miss Fitzgerald will be seen on the screen in "Curing Cissy," the second of the four she is doing under Edwin Middleton's direction.

PICTURE THEATERS PROJECTED

LOS ANGELES, CAL.—The University theater, located at 931 West Jefferson street, has been leased by E. O. Hudson.

OAKLAND, CAL.—The old structure on the site of the new T. & D. theater has been razed and work on the new building started. The T. & D. theater will be of fireproof construction and cost when completed about $150,000.

OAKLAND, CAL.—S. Range, of Portland, Ore., is now conducting the Claremont theater.

HARTFORD, CONN.—G. P. Siegel has leased the Princess theater on Birch street. It is being devoted to the exhibit of high-grade pictures.

NEW HAVEN, CONN.—A new moving picture and vaudeville theater has been opened by the Gordon Brothers Amusement Company.

WASHINGTON, D. C.—Rialto Building Company is planning the erection of a $150,000 theater building.

SARASOTA, FLA.—B. D. Robinson, Garysburg, N. C., has awarded the contract for the construction of a commodious theater and business building on Main street. The structure will cover an area 100 by 105 feet and have seating capacity for 800 persons. The entrance to the lobby will be through the stores. Cost, approximately $20,000.

CHAMPAIGN, ILL.—Stock company, represented by Thomas Wilson, 53 North Market street, is considering plans for a two-story moving picture theater, to cost $100,000.

ATTICA, IND.—A new pipe organ has been installed in the Arcade theater, conducted by Paul Williamson.

CLINTON, IND.—The Grand theater, which was recently taken over by A. A. Lewellyn and J. W. Davis, has been thoroughly renovated.

GREENFIELD, IND.—Stevens & Darnell have built an addition to the Riley theater. The seating capacity will accommodate 400 persons.

INDIANAPOLIS, IND.—The Michigan theater, located at the corner of Michigan street and Jefferson avenue, is now being conducted by E. P. Hunter.

KOKOMO, IND.—The seating capacity of the Colonial theater has been increased. Fifty additional chairs have been added.

SOUTH BEND, IND.—Frank Chapman has purchased the interest of C. C. Trump and Patrick Clifford in the Colonial theater.

LAWRENCE, KAN.—The Palace theater is now being conducted by John Adams.

TOPEKA, KAN.—The interior of the Hip theater has been redecorated.

WICHITA, KAN.—The Maple theater has been remodeled.

BALTIMORE, MD.—Harrison L. Stires, 3405 Elgin avenue, is having plans prepared for moving picture theater to be erected at the corner of North avenue and Rosedale street, 50 by 122 feet; fireproof; concrete and slag roof; steam heat; cost $18,000.

PITTSFIELD, MASS.—John Whistler is considering plans for an addition to his Lyric theater.

ESCANABA, MICH.—The Bijou Amusement Company, of Chicago, has leased the Bijou theater here.

FENTON, MICH.—A new modern moving picture theater has been opened here by W. H. Arthur.

FLINT, MICH.—Lester E. Matt has opened a new moving picture theater, the Strand. It has seating capacity for 560 persons.

SAGINAW, MICH.—C. A. Hoffman will shortly construct a commodious moving picture theater with seating capacity for 1,200 persons. It will be known as the Palace.

MORRIS, MINN.—B. J. Taylor, 367 Prosper avenue, St. Paul, Minn., is preparing plans for a moving picture theater, 25 by 100 feet, to be erected in this city in the near future.

KIRKSVILLE, MO.—V. Miller is planning to erect an opera house here.

MARSHALL, MO.—A new moving picture theater has been opened here by M. Nelson.

NEW YORK, N. Y.—Concourse Estates, Irving Judis, president, 7 East 42d street, are planning to erect a one-story moving picture theater, 103 by 158 feet.

ROCHESTER, N. Y.—It is reported that George Simpson and others have formed a company to build in the spring a commodious fireproof theater and store building, to cost $1,000,000.

CONNEAUT, O.—H. T. Culp is having plans prepared for a one-story moving picture theater, 50 by 100 feet, to cost $20,000.

HOPEWELL, VA.—E. J. Morrell plans to erect a modern moving picture theater in the spring.

BECKLEY, W. VA.—N. C. Duncan, proprietor of the Lyric theater, will erect an additional story to the building.

WHEELING, W. VA.—Royal Southern Amusement Company plans to erect a theater and dance hall, to cost about $50,000.

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Trade News of the Week

Gathered by Our Own Correspondents

New Theater in Maine

Old Town's Bijou, a Fine New Theater, Now Catering to City's Picture Patrons—O. B. Fernandez, Who Also Controls the New Central, Is the Proprietor—House Seats 675 Persons—Personnel of the Staff.

From John P. Flanagan, Maine Correspondent of Moving Picture World.

OLD TOWN, ME.—The new Bijou moving picture theater at Old Town, Me., opened during the past week, and the people of this city now have one of the finest motion picture houses in the State. O. B. Fernandez, the proprietor, is justly proud of his new establishment, which will accommodate 625 people, 475 on the main floor. The auditorium is 92 feet long and 36 feet wide at its broadest point. The ceiling, 29 feet and 9 inches above the floor, gives an effect of massiveness and also affords a fine view of the curtain. Overhanging the rear of the auditorium is a spacious and well arranged balcony, in a portion of which are located two of the latest model 6B Powers projectors, with Westinghouse motor generator sets. They are said to be the only machines of their model in the state.

The finest sign in the city, ordered long before the city took drastic action against overhead signs, has been received and if placed overhead would be a striking advertisement of the new theater. Owing to the order removing all overhead signs, it is impossible at present to install the glowing name plate on the new Bijou.

There is a most competent corps of assistants to look after the comfort and pleasure of the patrons of the new amusement place. George Rowe will be in charge of the door and Paul Carrow will be house manager and ticket seller. Harold Dorr will officiate at the piano, Clarence O'Brien, chief operator, Raymond Bartlett, assistant; Kenneth Mitchell, Maurice Dumond and Elden Dolan, ushers.

Mr. Fernandez now controls two Old Town theaters, the New Central and the Bijou. When outside capitalists took over the New Central a few years ago, Mr. Fernandez was engaged as the Old Town manager. Only recently, upon their desire to apply their activities elsewhere, these men disposed of their holdings to Mr. Fernandez, who thus became sole proprietor of the New Central and Bijou, in both of which he will continue to show the highest quality of motion picture plays.

NEW PORTLAND HOUSE BEGUN.

Contracts for the excavation and concrete work on the new theater to be built on Elm street, Portland, Me., by the Elm Theater Corporation, were closed last week in the office of Miller & Mayo, architects, the contracts being awarded to Percy H. Belyea. Work will begin at once on the excavation as well as on the foundation for the new structure. After the old Elm house had been partially razed, activities ceased there for a while, but it is now planned to push the work and make up for lost time.

The new theater is to be one of the finest of its size in New England and will be modern in every possible way. The lot on which the building is to be erected is but a few steps from Congress street, on Elm, and is one of the best sites for a theater that could be obtained. D. D. Leader, at one time manager of the Empire theater in Portland, will manage the new house when completed.

OWEN BUYS ORONO THEATER.

Frank A. Owen, for 30 years manager of the Bangor (Me.) Opera House, has taken over the Orono theater, which has lately been used as a moving picture house, with his son, David Owen. Mr. Owen, as manager of the Bangor Opera House, provided Bangor with its theatrical attractions, and he says he will conduct a first-class house in Orono, giving the people of that city an opportunity to witness the best that the big companies are producing.

The house has lately been managed by a Mr. Chase of Boston, under the name of the Orono Amusement Co. Both Mr. Owen and his son have been in Dover and Foxcroft much of the time since the Bangor Opera House fire, as managers of Central Hall, a motion picture theater, and their Bangor friends are pleased to know they will be near Bangor this winter.

The Palace theater, at Bangor, is showing a daily change of program, except that Friday's program is also shown Saturday. This is the only Bangor theater having such a frequent change. United and Universal service are used.

S. M. Moscow Visits.

S. M. Moscow, who has been for the past week at the United Film office in Bangor, Me., has returned to Boston, whence he will proceed to the New United Branch in Albany, N. Y. Mr. Moscow, as Proprietor Murphy's lieutenant, has general supervision under Mr. Murphy of the various United Film exchanges.

Searsport Theater Sold.

Union Hall theater, Searsport, Me., has been sold by Messrs. Green and Parker to A. P. Hopkins of the Cumberland County Electric Co. Mr. Hopkins is one of the pioneer exhibitors of Maine, having previously owned Emery Hall theater at Bucksport. United Film service is being used.

Chosen Pine Tree Items.

M. C. McMartin is to open a moving picture theater at Oakfield, in Aroostook county, Maine, within the next few weeks.

Thomas Willard of Van Buren, Me., proprietor of the Dreamland theater, has been using Universal service twice a week. He will shortly use the complete Universal program.

Manager Charles M. Stern of the Universal film at Bangor reports that the outlook for a good winter's business in northern Maine is excellent. The potato situation is much better than it was a year ago, and prosperity is on the way Mr. Stern, who has just returned from Aroostook county, reports that there are six inches of snow on the ground.

E. J. Farrell Promoted

Boston Manager of General Film Is Appointed by President J. C. Berst, the District Manager for the Southern States—Succeeded by L. J. Hacking.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

BOSTON.—Edward J. Farrell, who has been the manager of the New England branch office of the General Film Company for the past year, has been appointed as the new district manager for the Southern States by President J. C. Berst.

Mr. Farrell is one of the most successful and efficient exchange managers in this territory. He has been connected with the General Film for a number of years and worked his way through the ranks to the position of manager.

The New England exhibitors have always boasted that their business dealings with Mr. Farrell were always pleasing and although they regret his departure for the South, nevertheless, they are elated over the fact that his ability has been recognized by this promotion.

Mr. Farrell has left to assume his new duties and will work his own original policies, which have proved so successful here. He will try to install the pay in advance system, which has been such a success here for the past year. Mr. Farrell was the originator of this system and it is one of the best innovations.

Mr. Farrell will be succeeded in the New England office by Lawrence J. Hacking, who has been his assistant for the past year. Jefferson Levine, who has been in charge of the New England feature department, has assumed the duties of assistant manager

WALTHAM SUNDAY SHOWS.

Mayor Thomas F. Kearns, of Waltham, has announced that at the suggestion of a number of local ministers, he will refuse to grant any more permits to any of the four moving picture theaters in his city to conduct Sunday shows, until an agreement is reached between the ministers and theater managers. The ministers have complained that the Sunday night shows have not been conducted strictly in accordance with the law which requires such shows to be held for charitable purposes. The Mayor stated that he will arrange for a conference between the two factions.

School Neighborhood Hearing.

The Boston school committee has voted unanimously to oppose the granting of licenses for moving picture theaters in the immediate vicinity of school buildings. The stand is taken as the result of a protest made to the board by the Rev. Michael J. Cuddihy, of St. Margaret's Church, Dorchester, against a proposed theater near the Harbor View street school. A hearing on the petition of the owners of the theater for a license to give moving picture performances will be held before Mayor James M. Curley and the school committee has definitely decided to oppose its granting

New World Film Assistant Manager.

Augustus Schaeffer has been appointed assistant manager of the New England office of the World Film Corporation, owing to the increasing business of the concern.

An Advertising Stunt.

A unique card reading "Mary Page," which was passed out at the third annual ball of the Motion Picture Exhibitors' League of Massachusetts attracted considerable attention. Investigation showed that "Mary Page" is the name of a new serial to be produced by the Essanay Company. The stunt was put across in good shape by Max Carmusin, who will handle the Essanay interests in New England.

NEW YORK MIDSTATE LETTER.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

TROY, N. Y.—Proctor's Griswold played "The Battle Cry of Peace" for three days to big business at 5 and 10 cents.

Alice Brady was the main attraction at Proctor's New theater for two days, Nov. 26 and 27, and she scored a big hit.

James Dolan of Albany is building a picture theater of 1,000 seats on Second street near Swan.

C. Charles is now in charge of the Rex exchange (Universal), Albany, N. Y.

Proctor's have booked "The Birth of a Nation" for one week each in Albany, Troy and Schenectady.

The Plaza theater, Troy, N. Y., is arranging for a run of "Damaged Goods."

The three-day run of "Alice in Wonderland" at Central School, Troy, N. Y., under the auspices of Parent Teachers' Assn., netted over $100.

Beman Park theater, Troy, N. Y., is now managed by McCarthy and Van Burgen.

Mr. Jermain is now in charge of Fox Film Office in Syracuse.

Films in Philadelphia Schools.

According to Dr. Garber, Superintendent of the Public Schools, the purchase of moving picture apparatus by the Home and School League of the Sheridan Public School, Ontario and G streets, will be followed by similar purchases in other schools. He thinks that moving pictures will replace the old lantern slides in helping to impress lectures on the minds of the pupils.

"There is no doubt that the moving picture in our school room will be the next step in education," said Dr. Garber. "The expense of the moving picture films has kept the board from officially endorsing them, but if the home and school leagues finance the work at the beginning, it may be that it could be taken under control by the board later."

Trenton Walkout Fails

Trenton, New Jersey, Picture Operators' Union Fails to Win Recognition from the Majority of Theaters—Only Five Out of Twenty-five Sign Agreement—Places of Strikers Quickly Filled.

Special to Moving Picture World from Philadelphia News Service.

TRENTON, N. J.—According to Charles Hildinger, proprietor of eight moving picture theaters situated in Trenton and vicinity, the recent walkout of moving picture operators caused little or no discomfort to exhibitors in Trenton. Word had been received of the intended strike and, when the operators left their booths, others on hand took their places. In no case was an exhibitor forced to discontinue his show for any length of time. Of the twenty-five owners of moving picture theaters only five have come to terms with the union. Milton Herschfield, owner, and Herman Wahn, manager of the State Street theater, are included among the five to affix their signatures to the terms demanded by the union.

Mr. Hildinger declared positively that he would not sign the agreement presented by the operators. He stated that his operators were receiving the money demanded in the agreement and were working under conditions satisfactory to themselves and therefore a further agreement was not required. He further asserted that only a small percentage of the operators in the city were affiliated with the union and that there was absolutely no shortage of good experienced operators of the type satisfactory to the exhibitor.

A compromise was effected between the union and the theater owners who signed the agreement, regarding the clause demanding recognition of the union. It was at first demanded that at each performance there be thrown upon the screen an announcement to the effect that the theater was employing a union operator. Owing to an agreement between the moving picture men and the curtain advertising companies such a situation would be impossible. The owners finally agreed to place a card bearing such an announcement in the fireproof booths.

WEST PHILADELPHIA HOUSE.

New Theater to Cost Over $200,000 Will Be Erected.

Harry J. Koehler has completed negotiations with Ida L. Sithen and F. G. Shisler for the purchase of the property at the southwest corner of Fifty-fifth and Woodland avenue. The lot is 60 feet on Woodland avenue by 140 feet on Fifty-fifth street and 60 feet on Saybrook avenue. On this site, which cost $35,000, Harry J. Koehler and others whose names are withheld, will build a modern theater to cost in the neighborhood of $175,000. The new theater will be the home of first-class vaudeville and moving pictures. Such a theater should prove a huge success in that neighborhood as many people from every section of West Philadelphia are within ten or fifteen minutes ride, due to the excellent car service offered on Woodland avenue.

FRANK FABEL BACK AT PLAZA.

Word comes from East Stroudsburg that Frank Fabel, former owner of the Plaza theater, will once more resume the active management of that theater. Complete details of the arrangement are not known, but it is thought that Raymond Milliman, who has been successfully managing the theater for the past several months, will be retained in the capacity of operator. It is thought more than likely that Mr. Fabel will institute a program containing both vaudeville and moving pictures at the same old admission price of ten cents.

A VERY PEEVED MAYOR.

The authorities of Corry, Pa., are greatly incensed at the manner in which they were hoodwinked by several moving picture exhibitors. It so happened that Harry W. Parker, manager of the Liberty; Joseph Shamburg, manager of the Amuseu, and C. N. Waters, manager of the Lyric, wished to run a Sunday performance. Realizing that there would be dire consequences it behooved the above mentioned gentlemen to think of some scheme whereby they would escape with the least possible punishment. The idea was finally conceived that they should have each other arrested. This they did and each one appeared before Alderman Porter to answer to the charge of operating their picture shows on Sunday. A fine of $4 and costs was imposed upon the exhibitors. Almost immediately Chief of Police Davis appeared upon the scene with warrants issued by Magistrate Shields, but nothing could be done as they had already answered to the charge. Mayor Patterson, of Corry, was so peeved with the exhibitors that he asked council to impose a fine of $100 for the operating of a moving picture show on Sunday.

Chosen News Items in and About Philadelphia.

The Royal Palace theater, 2716-18 Girard avenue, has been sold by Barrist & Company, for the Spier Brothers, to Benjamin Shindler, subject to a mortgage of $15,000. The property is assessed at $14,000.

Louis M. Swaab, proprietor of the Swaab Film Service, 1327 Vine street, is preparing for a trip to Hot Springs, Arkansas. Mr. Swaab will be accompanied on the trip by William Sachsenmair, of the Interstate Film company. They expect to leave on the first of the new year and will be gone for three or four weeks.

J. J. McCartney, proprietor of the Richmond and Empire theaters, has recently had many improvements added to his houses, including the installation of much new equipment. New signs, lights, decorations and several improvements in service are among the new features and the projection departments of the theaters are greatly aided by the addition of several new 6B machines.

The Avoca theater, located at 1944-46-48 McKean street, was recently sold at auction for $11,000. It is a one-story brick structure with two adjoining lots.

Charles Fleig, well-known diamond

Magistrate Hogg Fines Another Exhibitor

Case in Philadelphia Similar to That of Manager Katz—Another Picture Man Has to Bear the Expense of an Appeal to Higher Court.

JAMES MULHERN, formerly manager of the Fifty-second Street theater, has appealed to the Court of Quarter Sessions from the judgment of Magistrate Hogg, who on November 26 imposed a fine of $25 and costs on Mulhern for alleged interference with Frank P. Brennan, an employe of the State Board of Censors, in the performance of his duties. Judge Davis granted the appeal, which will be heard before Judge Sulzberger in the near future.

Brennan alleged that Mulhern refused to allow him to enter the projecting booth at the theater or to stop the exhibition of pictures and remove the films from the booth so that Brennan could examine them. Mulhern said that the demand was unreasonable, as an audience was at the time watching a performance. He also declared that he was simply obeying the rules of the fire marshal in allowing no one but the licensed operator in the booth during an exhibition and refused to stop the show and remove the films for fear the audience would think there was a fire and become excited.

Manager William Katz, of the Stanley, 16th and Market streets, was recently relieved by Judge Sulzberger of a fine of $25 and costs imposed upon him by Magistrate Hogg for alleged interference with an employe of the State Board of Censors. The cases are identical. It seems that Magistrate Hogg doesn't mind being reversed by the superior courts. It also looks as though the censor didn't regard the law either.

The Fight Film Suit

Brief Filed in Supreme Court on Behalf of the Government Contends That Films Are Articles of Commerce and That Exclusion of the Willard-Johnson Films Is Legal—Case of Weber Against Freed.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—Assistant Attorney General Warren has filed a brief in the Supreme Court of the United States, on behalf of the Government, in the case of Weber against Freed, in which it is contended that as motion picture films are capable of sale and traffic, they are articles of commerce which Congress has the plenary power to exclude. The case is one testing the constitutionality of the prize fight film importation law of 1912.

The owners of the film showing the Willard-Johnson prize fight in Havana brought a bill in equity to enjoin the collector of customs at Newark, N. J., from excluding these films which the owners sought to import into the United States. In their bill, they seek to maintain the proposition that since they import the films merely for their own use for exhibition purposes and not for sale, the statute is an unconstitutional exercise of power by Congress and an unwarranted infringement on the state police power.

The government contends that even though the immediate purpose of the importer may have been to refrain from sale, the articles imported are still susceptible of sale and traffic, and the importer may change his mind after importation, and also they may be sold on involuntary legal process. Neither the purpose for which articles are imported or transported, nor the use to which they are to be put after transportation is, however, any test of the commercial character of the transaction. It is not what is done or is to be done with the films after they reach the United States, but it is the intrinsic nature of the article and the act of transporting or introducing them here from abroad for any purpose that brings them within the purview of the Commerce Clause.

H. HAYMAN TO OPEN EXCHANGE

H. Hayman, of the New Film Corporation, of New York, was a visitor in Washington last week, coming here for the purpose of arranging for an agency to handle the films of that company in this territory. The New Film Corporation, it is said, has secured a considerable number of films from the World Film Corporation and will also open offices in Philadelphia and Boston.

NEW WASHINGTON THEATER.

The Rialto Amusement Company, Incorporated, of Fairfax, Va., with a capital stock of $350,000, and a minimum of $100,000, has been granted a charter by the Virginia State Corporation Commission. The par value of the stock is $100. The president of the new corporation is Jerome H. Pennock, of Brooklyn, N. Y. Victor L. Abbey, of Washington, who is connected with the Mutual Film Corporation in the Mutual Masterpictures department, is named as secretary and treasurer. It is said that the new corporation proposes to erect a very elaborate and costly theater on Fourteenth street, near Columbia road, in the heart of the Mount Pleasant shopping section, Washington, D. C.

A. J. BACHRACH WITH V-L-S-E.

Alan J. Bachrach has resigned his position as traveling representative for the World Film Corporation and secured similar employment with the local office of the V-L-S-E. Mr. Bachrach started in with his new employers on November 28 and left immediately to cover the territory assigned to him. He is now among his old friends, the exhibitors of North Carolina. Mr. Bachrach is one of the most popular young film men in this section. His long experience as an exhibitor is proving very helpful to him as a film salesman.

Cosmos Theater Running Features.

The Cosmos theater, on Pennsylvania avenue, near Ninth street, Northwest, as an added attraction is running big features between the regular vaudeville entertainments, using Fox, V-L-S-E, Pathe, and other well-known photoplays. This is also in addition to the Pathe news and the comedies which it has been the practice of the management of using.

Papers to Run New Pathe Serial.

The Pathe exchange has arranged with the Washington Times and the Baltimore American for the publishing of the new serial, "The Red Circle," to commence on December 13, in connection with the campaign to give these films publicity. The serial is to run for fourteen weeks.

NOTED CHEMIST MAY MAKE RAW FILM IN AMERICA.

Polish Scientist Has Hard Time Getting Out of Germany.

Benno Borszowski, a Polish chemist of international repute, who is in the United States for the purpose of establishing factories which must be removed from European centers because of the war, spent a week recently in Baltimore looking over available sites. He declined to state whether or not the ground looked at would be suitable for his needs.

Mr. Borszowski is the inventor of a non-inflammable celluloid for the manufacture of motion picture films, of a process for color photography, and of artificial silk. The factory for the latter will be erected in Ohio where the necessary raw materials are available, but it is said that for the photographic materials a tidewater port is required.

He operated at the beginning of the war two great factories in Berlin, two in Paris, and one in London. All of these are now closed down. He predicts that at the conclusion of the war the United States will receive hundreds of manufacturing plants that were operated in the capitals of Europe before the outbreak of hostilities. This movement will be necessary because there will be a great scarcity of labor.

The chemist was marooned in Berlin for many months and was required to report to German officials daily. Because of his international reputation, although a native of Poland, he was not confined in a retention camp. He at last secured permission from the German government to come to the United States after proving that his services were desired in this country by a group of capitalists interested in his silk-producing invention and upon the promise that he would not discuss the conditions now prevailing in Germany, or disclose any of the information thereon obtained by him during his long residence in that country. He had also to promise that he would not return to Germany until after the war.

The British Government, it is said, recently granted a permit to Mr. Borszkowski for the trans-shipment of the models of his apparatus from Rotterdam to the United States. He had taken them from Berlin to that place and there was informed that owing to the provisions of the British Order in Council which prevented the movement of goods of German or Austrian origin he would be unable to take them on shipboard without express provision of the British Foreign Office. Negotiations were immediately entered into upon his arrival in the United States. It was then found that he must also secure similar permission from the Russian Government.

Those to whom he has explained his inventions for the production of photographic materials are of the opinion that these will serve to revolutionize the industry and actual demonstrations are being awaited with considerable interest.

Baltimore Operators Amplify Organization

Arrange to Have Office Force Always on Duty at Union Headquarters—Will Be Able to Send Out Supply Men at Moment's Notice.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

BALTIMORE, MD.—A new policy has been introduced by the Baltimore Motion Picture Operators' organization, it having been decided by the officers of the union that in future there will be an office force always on duty at its headquarters in the Gayety Building. The union will then be in a position to render any service operators may require. Thus, if an operator in any of the motion picture houses should suddenly become ill, or meet with an accident, the headquarters force will immediately furnish a substitute. This new policy has already been put into effect and has been found very efficient. The innovation was made through the efforts of National Vice-President Oscar Scheck with the assistance of G. Kingston Howard, president of the Baltimore organization, and other members of the local body.

It is reported that the union has pretty generally won out in its recent undertaking looking to the adoption of a new agreement between the operators and the exhibitors, which contemplated an increase in pay of $2 per week and some few changes in working conditions.

PATHE OFFICE MOVES.

The Baltimore local branch of the Washington, D. C., Pathe office, has been moved from 28 West Lexington street to larger quarters at 418 East Baltimore street. Here three rooms are being occupied. The additional space will allow of the storage here of posters and other advertising matter and will greatly facilitate the business done with exhibitors in this section. H. E. Reddish looks after the business of the Baltimore office.

CONTRACT FOR NEW THEATERS.

Plans have been filed in the office of the building inspector for a one-story motion picture theater to be erected at 902 and 904 South Luzerne street. According to these plans, the new building will be of brick and will measure about 45 feet by 70 feet by 24 feet. A contract has already been awarded for the construction work.

Sparklin & Childs have recently completed plans for the motion picture theater to be erected at 404 and 406 North Howard street, and a number of general contracting concerns have been invited to submit estimates for the construction work. The building is to be one story in height and be of brick and stucco. It will be 37 feet wide and 121 feet in depth. It will be owned and operated by the Howard Amusement Company.

John H. Kelly has been awarded a contract for the erection of a one-story motion picture theater at 902 and 904 South Luzerne avenue, Baltimore, to be operated by the Linwood Amusement Company. The theater will be about 45 feet wide and 70 feet deep.

A new motion picture theater, with a seating capacity of about five hundred, will be opened in the very near future in Towson, Md.

The Gordon Realty Company, it is announced, will erect a motion picture theater on the southeast corner of Baltimore and Catherine streets. The theater, which has been designed by H. C. Aiken, will be of brick about 88 feet wide and 118 feet in depth, and will cost approximately $12,000. The building will be one story in height and have four stores on the ground floor.

After something of a wrangle between the First and Second Branches of the City Council, the Committee on Police and Jail has finally approved the ordinance authorizing the Howard Amusement Company to establish a moving picture theater at 404 and 406 North Howard street, and the ordinance, already passed by the Second Branch, has been advanced to the third reading calendar.

The two branches were practically deadlocked over the measure. The Second Branch passed it after having taken it away from the committee at a previous session of the Council.

NEW FACES AT MUTUAL BRANCH.

The local Mutual forces have been increased recently by the addition of Owen D. Weems and Edward R. Price. John A. Cunningham, manager of this office, has just announced that Mr. Price will hereafter act as assistant manager and will have charge of the regular service as well as of the booking of Mutual Masterpictures. Mr. Weems will take charge of the booking in this territory of "The Girl and the Game," the new series of pictures to be put out by the Mutual company. Both Mr. Price and Mr. Weems are well known locally and each has a wide experience in the motion picture business.

BALTIMORE FILM RELEASED.

Baltimore, Md.—The first Baltimore-made photoplay, "Love and Cannon Balls," produced by the National Film Company, of this city, was released on November 29. The picture is a comedy and was made by Al Ray, a former director of Pathe. Mr. Ray appears in the leading role in the picture with Marie Hart. All of the other players are Baltimoreans.

BALTIMORE SEES POE PICTURE.

A preliminary showing of the Essanay six-reel photoplay, "The Raven," was given here recently for the benefit of the exhibitors of Baltimore by Frank B. Spurrier, of Washington, D. C., manager of the V-L-S-E, Inc., office in that city, at the Wilson theater through the courtesy of its manager, Guy L. Wonders.

NORTH CAROLINA TRADE LETTER.

Wilmington (N. C.) Theater Notes.

CARL B. REHDER, who was formerly advertising manager for Deluca Bros., former owners of the Grand and Victoria theaters in Wilmington, N. C., is now acting in a similar capacity for Howard & Wells, who have recently taken over the Grand and Victoria. He will also handle the advertising of the Bijou and Royal theaters for that concern, succeeding Julius P. Taylor, who has become the manager of the latter named house.

The general offices of the Howard & Wells enterprises and Bijou Amusement company in Wilmington have been moved to commodious quarters on the second floor of the Royal Theater building. The move was made necessary by an extension of the latter concern's activities. D. M. Bain, publicity and office manager of the company, will be in charge.

A ticket booth and an automatic ticket vending machine, similar to that now in place at the Royal theater, in Wilmington, has been placed in operation at the Bijou theater and a similar installation will take place at the Grand theater in the very near future.

MANAGER LOGAN PROMISES KIDDIES A XMAS TREE.

Poor Children of Atlanta to Have Good Christmas Time at the Georgian.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—Manager R. H. Logan, of the Georgian theater, realizing there are many poor and needy children in Atlanta, has determined they all shall have a fine old fashioned Christmas this year. He has made arrangements to give in the Georgian theater on Sunday, December 26th, a big performance for the poor children of Atlanta. There will be a Christmas tree and gifts for all—the kind of gifts that will be of service—woolen sweaters, caps, shoes, mittens and other articles of wear to keep them warm and comfortable. Mr. Logan has arranged a system whereby he will be able to reach every child who is needy, through several charitable organizations.

IRVING CUMMINGS IN ATLANTA.

Irving Cummings, the star of the recent serial "Diamond from the Sky," appeared this week at the Palace theater, in Macon, Ga., and the Strand theater in Atlanta, in person. He told of many interesting incidents in connection with the taking of motion pictures

FIRE SUIT AGAINST MUTUAL.

Gordon Adams, twenty-three years of age, through his attorney Saturday morning filed suit in the Fulton County Superior Court against the Mutual Film Corporation, for $10,000 for alleged injuries sustained in jumping from a window on the second floor when the film concern was destroyed by fire on October 16, last. Adams alleges he sustained a concussion of the spine.

A CHANGE IN MANAGEMENT.

Gayety tinctured with a bit of sadness marked the gathering of motion picture men last Tuesday evening in the office of the George Kleine Company, 71 Walton St.

There was a hearty welcome for the new manager of the Atlanta branch, B. F. Hardcastle, and a regretful parting with the man he succeeds, Ben F. Simpson, who for two years has managed the Kleine interests in Atlanta, and proved to be one of the most popular moving picture exchange men ever serving in Atlanta. Mr. Simpson has since left for New York, where he will continue in the show business. Mr. Hardcastle will prove a worthy successor to Mr. Simpson,

MANAGER'S BIRTHDAY DINNER.

Friends of Ralph de Bruler, manager of the Strand theater, were entertained Tuesday night at a dinner at the de Bruler home, 88 Lucile avenue. The occasion was Mr. de Bruler's fortieth birthday, and the dinner was a surprise arranged for her husband by Mrs. de Bruler. The table was charmingly decorated and the dinner itself was a feast.

A BENEFIT AT THE GRAND.

A benefit moving picture performance was given at the Grand theater Sunday under the auspices of the Georgia war relief committee for France and her allies. Children were in charge of the ushering. Dr. F. E. May, executive secretary of the Georgia war relief committee, arranged for Pathe war pictures, which were among the best ever seen in Atlanta. Dr. May also had several pictures direct from France and Belgium taken on battlefields and of actual battles. The benefit was a success financially.

"Nation" Film at the Atlanta.

"The Birth of a Nation" was shown at the Atlanta theater on December 6. It comes to Atlanta without any marks of the censor as far as known, and will without doubt draw the largest audience of any picture ever shown in this city.

PITTSBURGH NEWS LETTER.

Special to Moving Picture World from Pittsburgh News Service.

Rothapfel, Nearing Home, Reaches Pittsburgh.

PITTSBURGH, PA.—One of the most enthusiastic meetings of exhibitors and film exchange men ever held in Pittsburgh took place on Wednesday evening, Nov. 24, at the Fort Pitt Hotel, under the auspices of the Mutual Film Corporation, of which Walter Kinson is the Pittsburgh manager. S. L. Rothapfel was the guest of honor and delivered a most interesting lecture to the Pittsburgh film men.

After Mr. Rothapfel's lecture he answered all manner of questions asked of him by the local exhibitors.

Pittsburgh May Get League Convention Next Year.

Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, attended a meeting of the Pittsburgh Screen Club Sunday, Nov. 28, and in a speech he said that Pittsburgh has excellent prospects of getting the next national convention of the Exhibitors League of America. Mr. Herrington stated that the Chamber of Commerce has arranged to send a representative to the meeting of the executive committee of the league in Chicago during the last week in this month, with inducements enough to get the convention for the Smoky City. The Chamber of Commerce offers Exposition hall free of charge, decorate and light the building and provide autos for tours of the city for visiting delegates.

Pittsburgh is conceded by many as having many claims for recognition at the hands of the organization as it is one of the leading film centers of the United States and is the "home town" of Mr. Irwin, of the V-L-S-E; Lewis Selznick, of the World, and R. M. Rowland, of the Metro.

Screen Club Will Elect Officers Dec. 12.

The Pittsburgh Screen Club held a meeting Sunday, Nov. 28, in the Olympic theater, Fifth avenue, at which the officers for the ensuing year were to be elected, but owing to the small attendance it was deemed expedient to defer the election to Sunday, Dec. 12, in the same place. Each member present was appointed a committee of one to secure a large attendance on that date.

President Kester presided at this meeting and in an address stated the objects of the gathering and asked for suggestions as to future activities of the club.

Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, was present. He suggested that an address by a man prominent in the industry would prove a strong attraction and mentioned W. Stephen Bush, of the MOVING PICTURE WORLD of New York, as one of the most desirable men for the purpose. Mr. Parke stated that he is a warm personal friend of Mr. Bush and that he would get in communication with him with the object of getting him here on Dec. 12.

M. H. Berman Made a Manager.

M. H. Berman, road man for the Metro pictures service, working out of the Pittsburgh office, has been chosen as manager of the Kansas City branch of the Metro. He left last Thursday night for his new field of activities and immediately took charge of the office upon his arrival in Kansas City.

Mr. Berman has been in the moving picture game only seven months, but in that time has made much progress. He was first with the World and for the past two months with the Metro. His success as a manager is predicted by all who know him.

Highland Film Company Directors Named

Cincinnati Picture Producing Concern Completes Its Organization—Will Now Begin the Making of Offerings.

By Kenneth C. Crain, Cincinnati Correspondent Moving Picture World.

CINCINNATI, O.—The completed organization of the Highland Film Co., which was incorporated some time ago for the purpose of operating a producing moving-picture studio in or near Cincinnati, was accomplished last week, the board of directors of the company being announced as follows: United States Sub-Treasurer Arthur Espy, John W. Peck, D. J. Reinhart, Thomas Ford, J. J. Winn, T. M. Flannigan and F. B. Bishop. The company is about ready to begin producing, according to Director Ford. It will use on all of its films a striking and attractive trademark, featuring the figure of a Highlander and the word "Cincinnati," thus giving the Queen City nation-wide publicity. Financial details are now out of the way, enabling the company's executives to concentrate on the important work of preparing for actual production of films.

L. LIBSON IS VICE-PRESIDENT.

Advices from Denver, Colo., whither I. Libson went a few weeks ago in charge of various matters connected with the acquisition on the Tabor Grand Opera House, indicate that the deal went through as intimated some time ago in these columns. A new company, to be known as the Denver Amusement Co., of which Mr. Libson is vice-president, will control the theater hereafter, in its career as a moving-picture house in the exhibition of the Harris-Schubert attractions. John P. Harris, of Pittsburgh, is president of the company, and B. L. Heigingsfeld, of Cincinnati, is secretary and treasurer, while Lee Schubert, George B. Cox and Joseph Rhinock, big figures in the film world, are of course interested in the company, as it is organized for the purpose of operating a house in their string.

LET CHILD SING—IS FINED.

John W. Popp, one of the proprietors of the Main photoplay house, got "in bad" with the municipal authorities last week, without the slightest intention of doing so. The trouble arose when he permitted an infant prodigy of six to sing in the theater one evening, at her mother's request, according to Mr. Popp. The juvenile singer was not only not a regular professional performer, it appeared, but was brought to the theater for the occasion by her mother. Notwithstanding these facts, however, the municipal court imposed a fine of $5 and costs, due time being allowed to take the case up on appeal, which it is understood will be done.

HITE BUILDING A BUSINESS.

Arrangements for the Triangle Film productions are rapidly being closed by leading houses everywhere, Manager C. C. Hite devoting much time to personal work in placing the program advantageously. He returned triumphant last week from a trip to Indianapolis, where the Triangle service will be used by E. G. Sourbier, while Louis Chakeres, of the Majestic Amusement Co., of Springfield, O., is one of the more important Ohio exhibitors to join the Triangle fold. The Plaza, of Norwood, Ohio, one of the most popular of the several big suburban houses in Cincinnati, will show Triangle releases every Sunday and Wednesday. The Plaza recently decided to eliminate vaudeville completely, and to devote its program entirely to first-class features, one each evening. Manager Hite is still engaged in negotiations for a Cincinnati downtown house for his program, and while it is rumored that the Walnut may be secured, nothing is yet in shape for a definite announcement in this connection.

THRIFT FILMS HERE.

The "Thrift Display" accompanied by moving pictures, which have been shown in most of the larger cities and towns of Ohio, as well as in other states, have arrived in Cincinnati. The exhibit, being shown under the auspices of the Y. M. C. A., includes three excellent reels, arranged by the American Institute of Banking. It is a campaign designed to educate the American people on the numerous advantages of thrift, and the high value of moving pictures for this as for other educational purposes was fully recognized. The pictures will be shown during the week at the various large manufacturing plants in the city, in order to get to the wage-earner directly.

New Massillon House Opened.

The Lincoln theater, the newest and prettiest house in Massillon, O., was opened last week, with Helen Ware in "The Price" as the opening attraction, coupled with the Pathe News Weekly. Manager F. C. Kelly also had special music for the opening, and was much pleased with the success of the affair.

New Youngstown Theater Company.

The Morgan Grand Amusement Co. has been organized at Youngstown, O., by H. F. Shaughnessy, Daniel Robins and others for the purpose of opening a picture theater. The company has a capital stock of $10,000.

To Build in East Liverpool.

The East Liverpool Photoplay Co., of East Liverpool, O., will construct a moving picture theater in that city, according to its present plan. The company was recently incorporated with a capital stock of $10,000 by Sherman T. Martin, John A. Medcalf, Frank Demetros, Victor Biddle and Lee Von Filburg.

Fined for Crowded Aisles.

An excess of good business resulted in a fine of $25 and costs for Victor L. Schram, manager of the Grand theater, of Canton, O., last week. He pleaded guilty to the charge of permitting the aisles of his house to be crowded, stating that the difficulty had occurred without his knowledge, as he always endeavored to keep the passageways clear. The court stated that the case was instituted for the purpose rather of serving as a general warning to exhibitors than with any intention of selecting the Grand as the only house violating the ordinance on the subject of crowding.

TENNESSEE TRADE LETTER.

By J. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

Triangle at Popular Prices in Chattanooga.

THE Bijou theater, of Chattanooga, is now showing the Triangle program at popular prices and is doing a nice business with this high class film service. Matinee prices all over the house are 15 cents, while night prices for the lower floor, which is reserved, are 25 cents. Balcony prices at night are 15 cents, while the special colored balcony is sold at 10 cents a seat. Children under six years of age, accompanied by parents, are admitted free of charge.

Free Concert on New Organ.

On Sunday afternoon, November 28, Prof. Emerson gave a free organ recital on the Vartola Grand at the Bijou theater, Chattanooga, and the public was invited to attend. This instrument cost $5,000 and has attracted a great deal of attention. Previous to brightening of the screen for the pictures at regular performances a thirty-minute organ recital is indulged in. The regular plays at the theater consist of four separate pictures and take about two and one-half hours to run off. None of the theaters are showing regular pictures on Sunday afternoon or night at this time, awaiting the outcome of the test case which was recently filed.

Clarksville Opera House Sold.

The site of the old Elder Opera House, at Clarksville, Tenn., has been sold to the Robinson-McGill Carriage Company, of Nashville. The opera house, which was formerly used for moving pictures at times, was one of the buildings destroyed along with the old Lillian theater, in a big fire last December. The Lillian was recently rebuilt on far more handsome lines, but the city will remain without a regular opera house for the time being.

Fox Films Please the Lillian Patrons.

The Lillian theater, of Clarksville, Ky., recently showed the big Fox production, "Sin," in which Theda Bara and William E. Shay take the principal parts. This picture is one of the best seen in Clarksville for some time, and played to good houses. The management has booked another Fox picture in which Miss Bara takes the leading role in the production "A Fool There Was." Bernard Gooch, a talented young pianist of Hopkinsville, Ky., recently gave a piano solo at the theater as an added attraction, while "Jim the Penman," in which Harold Lockwood and John Mason take the leading parts, was shown.

"Hearts Adrift" Draws Again.

Mary Pickford, in her old success "Hearts Adrift," recently "appeared" again at the New Majestic No. 1, of Memphis, Tenn., to large and admiring crowds. This picture is interesting from start to finish, and has always been a good drawing card at the moving picture theaters. Miss Marguerite Clarke, in the five-reel Paramount production, "Still Water," was another picture which went well at the theater. Miss Pickford and Miss Clarke are two of the greatest favorites in Memphis.

The Lyric, of Lebanon, Tenn., recently exhibited the six-reel Fox feature, "The White Sister," in which Viola Allen takes the leading part. Many people had previously seen the book and the play, and were considerably interested in the film version.

The Majestic Amusement company, of Memphis, Tenn., has been showing a number of big productions at the three Majestic theaters. Majestic No. 1 recently exhibited Olga Petrova in the wonderful production, "My Madonna," which took extremely well. Hazel Dawn, in the Famous Players production, "The Masqueraders," was also shown at Old Majestic No. 1.

IN KENTUCKY.

At Pineville, Ky., the Lyric was recently sold by order of the court to satisfy a mortgage claim of $12,000. C. W. Metcalfe and A. R. Tinney purchased the property for $16,000. Mr. Tinney has taken over the active management of the theater, and has made arrangements with the General Film Co. for service. The serial picture "The Diamond from the Sky" will be continued. Arrangements have been made whereby one big feature will be shown each week.

NEW NEIGHBORHOOD THEATER IN LOUISVILLE.

Louisville.—Plans for the new picture theater to cost $25,000 and to be erected at Second and A streets, are rapidly developing and it is stated that the theater will be erected and in operation inside of ninety days. It is understood that a syndicate composed of Aaron Kohn, Walter I. Kohn and Col. J. J. Douglas are behind the movement. Max Simon is also named as being interested in the deal. This is the first Louisville theater to be erected in a strictly residential neighborhood. About two years ago there was a movement started to erect a picture house in the same neighborhood, but opposition was met with on the part of the residents. The tide has turned, however, and the same people who were formerly opposed to the theater are now in favor of it.

W. J. O'Connor in Town.

W. J. O'Connor, the special feature representative of the Mutual Film, was in Louisville last week calling on the local office and a number of the exhibitors.

Tom Trakas' New Theater Growing.

Tom Trakas, the young Greek who recently organized a concern to erect a new moving picture house at Thirty-eighth street and Broadway, is getting along nicely with his new building and has already contracted for two Power's 6B machines with the S. & P. Film & Supply Company.

Business Changes—Personal Notes, Etc.

J. N. Brewer, of Princeton, Ky., has purchased from Mrs. L. B. Shaw the Orion theater, which he sold to her three years ago. The building will be remodeled, rearranged, and a number of improvements made.

Otto Brown, manager of the Manring theater, of Middlesboro, Ky., is the very proud father of a new 9-pound boy which he is quoted as saying is the "prettiest thing in the world," and later declared to have said that the boy looked just like him. The jokers report that Mr. Brown will have the new arrival photographed and thrown on the screen at the Manring as an added attraction.

The St. Paul public schools, at Greensburg, Ind., have made arrangements whereby 250 pupils of the upper grades will spend an hour each Monday afternoon at one of the local motion picture theaters. At these shows pictures will be exhibited of travel, geography and history. Trustee L. D. Jewett, one of the oldest teachers in the district, endorses the idea as a practical forward movement.

A. E. Irons, of the Cincinnati Motion Picture Company, of Cincinnati, O., was recently in Madisonville, Ky., where he made some special pictures of local interest which were later shown at the Garrick theater to large audiences.

The Novelty Amusement Company, of Bardstown, Ky., has started showing pictures in Crystal Hall. During the opening week a "baby and home folks" show was given in which local pictures of residences and people were shown.

Col. M. G. Weisiger, proprietor of the Colonial, at Danville, Ky., recently closed his theater during the Ham-Ramsay revival meetings which were held in the city. The Colonel stated that he did not wish to place a stumbling block in the way of persons who should attend the meetings. During the interim several small improvements were made in the theater.

Charles Mize, of Somerset, Ky., is making arrangement to remodel the Dixie theater building. Mr. Mize expects to double the present seating capacity of the plant.

At Paintsville, Ky., a change has been made in the management of the Stafford, whereby H. M. Stafford has been succeeded by Everett Hitchcock.

New Kentucky Fire Law

State Fire Marshal C. C. Bosworth Has Prepared a New Fire Code Governing Places of Amusement—Copy Has Been Sent to the Local Exhibitors' League President Dittmar—Provisions of the New Code.

By G. C. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—C. C. Bosworth, the Kentucky State Fire Marshal, has the draft of a bill which will be introduced at the 1916 session of the Kentucky Legislature, convening in January, concerning fire protection in moving picture theaters throughout the state. A copy of the proposed requirements has been placed in the hands of Louis J. Dittmar, president of the Kentucky Branch No. 7 Moving Picture Exhibitors' League of America. Mr. Dittmar is also an officer in the Louisville Photoplay Association, and will probably discuss the measure before the local association, and call a meeting of the executive committee of the state organization to discuss the proposed requirements of the bill, which is favored by the fire underwriters. The bill will probably be a hardship on many of the smaller exhibitors out through the state, but is generally provided for by the larger exhibitors of Louisville.

1. All electrical devices, equipments and appliances shall be of the approved type and design and shall be installed in each case to conform to the National Electric Code.

2. All moving picture machine booths and lamp houses shall be of the standard make and kind and shall conform to the standard specifications as furnished by the state fire marshal's office.

3. After performances and before closing above places, main line or service switch shall be opened in order to prevent passage of current in buildings when closed. Deviation from this rule will be made upon application to the fire marshal in writing, who will make inspection of case in question and render decision regarding same.

4. All exit doors shall open out and be equipped on inside with quick opening latches. All exits from buildings shall be marked with red lights above doors and where exits lead to alleys, yards and enclosed places, a light shall be placed on outside of same, and all exit lights shall be kept burning during the hours of performances, both inside and outside of building.

5. Each moving picture theater, opera house and other places of amusement shall be equipped with chemical fire extinguishers, stand pipes and hose. Upon application, the fire marshal will furnish requirements to each building according to the class, kind and area to be protected from fire. Each moving picture booth shall have at least one fire extinguisher on the inside of same.

6. All heating appliances shall be installed in a safe manner. Stoves, furnaces, etc., shall be protected from the ceiling, floors and partitions by fire resisting materials leaving air space between fire protection appliances.

7. No chairs or other obstructions shall be allowed in aisles, passageways or exits during performances, and no persons shall be allowed to stand in aisles during same.

8. **Rubbish, trash, oily rags, etc., must** not be allowed to accumulate, and must be burnt or removed from buildings each day.

9. Where places of amusement are located on second floor of building, same shall be equipped with standard fire escape of the balcony and stairway type.

10. Under no circumstances allow smoking in places of amusement.

11. Where open cellars are located on sidewalk in front of any places of amusement, same shall be protected with wire netting on underneath side in order to prevent paper, trash, etc., from falling into cellar.

The fire marshals' office is ready to advise and assist in above matters.

GRIFFITH'S MOTHER ILL.

Mrs. Mary Oglesby Griffith, 86 years old, of Lagrange, Ky., mother of David W. Griffith, has been very ill for the past two weeks at her home, where she is suffering from an attack of pneumonia. Albert Griffith, who recently returned from London, where he is in charge of one of the booking offices for his brother, David W. Griffith, arrived in Lagrange last week. Another brother, William Griffith, and Miss Ruth Griffith, of California, a granddaughter, are at the bedside. Dave Griffith is receiving three or more wires a day keeping him posted on his mother's condition, and has arranged to leave California on a moment's notice if Mrs. Griffith shows a turn for the worse. Mrs. Griffith is a very prominent Kentucky woman and the Louisville newspapers are running daily bulletins regarding her condition.

PRESSY RECALLS EARLY DAYS.

Charles A. Pressy, head of the S. & P. Film & Supply Company, of Louisville, Ky., who is interested in a number of park concessions in addition to his film business, in a recent interview with the Louisville correspondent of the MOVING PICTURE WORLD, stated that he was probably one of the earliest moving picture men in the Kentucky district.

Mr. Pressy said that in 1898 he traveled through Ohio with a road show and an old style Edison gas outfit for projecting the pictures. A comedy known as "The Pillow Fight" was the best drawing card in his collection. Sometimes the gas would give out and the spectators would keep their seats while a cylinder was heated, and new gas made, probably on the stage in full view. A few years later Mr. Pressy built and sold a number of theaters in Texas from a speculative standpoint, and managed to clean up nicely. These theaters were at Brownsville, Corpus Christi, Beeville, and other points. A man died of heart failure in one of these theaters one night, but the house was so densely packed that the crowd held him up, thinking that he was intoxicated, for some time before the truth was known.

TRIANGLE PRICES COME DOWN.

Although the Triangle Program, being shown at the Walnut Street theater, of Louisvlle, is high class and is excellently produced, it is being demonstrated that Louisville people will not pay high prices to see moving pictures, and the management of the Walnut has reduced prices accordingly. Prices now at the theater are ten and twenty cents where they were formerly 15, 25 and 50 cents. With the reduction in prices the eighteen-piece orchestra has also been discontinued, and the theater is now using its $15,000 mechanical instrument. The theater continues to show fourten reels of film, however, and has arranged a schedule so that it is possible for the patron to look at a bulletin board in the lobby and tell just when to enter the theater in order to see any of the films which are being shown. Two large features and two comedies make up the bills.

World Film Men Visit.

Billy Ratz, general manager of the World Film Indianapolis office, and Robert Montgomery, of the company's New York office, were recently in Louisville where they conferred with one of the large local concerns.

Detroit Special Shows

City Recreation Commission Calls a Meeting of Film Men to Consider Plan to Have Specially Chosen Shows for Children on One or two Days a Week—Would Be Put on a Paying Basis.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—On Wednesday afternoon, Dec. 1, there was a conference held at the office of the City Recreation Commission, No. 818 New Farwell Building, Detroit, at which were present Ira W. Jayne, head of the commission, Mrs. R. H. Ashbaugh, of the Detroit Federation of Women's Clubs, and several other ladies interested in educational work, as well as George W. Trendle, representing the John H. Kunsky interests; A. J. Gilligham, of the General Film; G. J. Trask, of the Mutual; J. A. Fitzgerald, of the Metro; A. Arthur Caille, of the Majestic Theater; **Jacob Smith**, of the MOVING PICTURE WORLD, and a number of exhibitors.

The purpose of the conference is to work out some constructive plan to create greater interest in motion picture films that would be suitable for children and young boys and girls. In other words, it was the contention of the committee that it would be a splendid thing if every theater in Detroit could set aside one afternoon of each week—say Friday or Saturday—and give the children of Detroit humorous, instructive and films of educational nature. Just how this could be brought about was discussed pro and con. Mr. Jayne, in behalf of the Recreation Commission said: "We don't want you exhibitors to give the children anything for nothing. They can well afford to pay for whatever entertainment they get. What we want to do is to co-operate with the motion picture people and to see if we cannot get owners of theaters to show a class of film that will appeal especially to children—they need not be entirely of an educational nature—we don't mind if they are full of comedy, if they are clean and wholesome. We don't believe, however, that some of the big features and things that are understood by their parents and by grown people are suitable for children of tender years. We fully realize that the motion picture industry is a wonderful industry, and we do not want to do anything that will tear it down. It is too great a factor in life. But if this commission can do anything to help the children it wants to do it."

Messrs. Caille, Gilligham, Treedle and Trask gave their views, and it was decided to hold another meeting on Monday, Dec. 13, and to go into the matter further. Meanwhile both sides were urged to give the plan careful thought.

UNION PUTS LIMIT ON LOADS.

Five Reels Counted Enough for a Boy—Union Progress.

When the question of agreement between the union motion picture operators and the theater owners of Detroit came up recently the operators did not ask for any increase in wages, but they did ask that the managers be more considerate of the boys in regard to carrying film. The agreement is that the boys should carry five films, and the union has asked that they do not be requested to carry more. It is also understood that the operators are not to carry any paper.

The Detroit Operators' Union is making favorable progress. It now has 95 members. There are about 140 theaters. The wage scale runs from $17.50 to $32. The union plans a big dinner and dance on Feb. 11, when it will celebrate its fifth year of existence. A meeting will be held on Dec. 15, at which time new officers will be elected. The union has permanent quarters in the Sun building. The union announces that all difficulty with the Northwestern theater, owned by Charles Seestedt, has been settled satisfactory to both parties.

RICHARD BRODERICK DIES.

Detroit moving picture men lost a friend and colleague Friday, Nov. 25, in the death of Richard Broderick, Detroit, which was caused by typhoid-pneumonia. Mr. Broderick was taken ill in Grand Rapids, where he went five weeks ago as assistant general manager of the A. J. Gillingham chain of theaters. His father and four sisters survive. Burial took place in Detroit.

FAILED TO NOTICE CLAUSE IN CONTRACT.

"The Birth of a Nation," which was advertised extensively in the Detroit papers as being booked for the Windsor theater, Windsor, Canada (across the river), has now been canceled for that playhouse by the producers, and it may be that the Basil Corporation, who contracted for the Canadian rights to this film, may lose that privilege.

Bert C. Whitney, proprietor of the Detroit opera house, who has the picture booked for two weeks in January, on seeing the Canadian advertisement, got in communication with New York and asked for protection. Upon investigation it was found that the Basil Corporation had neglected to regard a clause in the contract which specified that the entertainment should not be advertised in the United States by the Canadian promoters.

In addition to two weeks in January, Mr. Whitney is planning to show the film at the Opera House at the close of the present theatrical season and running it until the opening of the 1916-17 season, which would mean about 20 weeks in all. Before the film was canceled for the Windsor theater many prominent negroes in that Canadian village protested to the mayor against its being shown, claiming it was injustice to their race.

Begin on Ferry Field Theater.

In the presence of a throng of business men from the northwestern section of Detroit, ground was broken on Thursday, Dec. 2, for the new Ferry Field motion picture theater to be erected on Grand River avenue, just south of the East Grand Boulevard. A. Arthur Caille, president of the company, turned the sod and made an address. It is expected to have the theater completed about March 1. It will seat about 1,500. C. Howard Crane is the architect.

Mutual Local Manager Announces Big Films.

Michigan exhibitors will be interested to learn that starting soon the Mutual will have several big features as a part of the regular program. Manager Trask of the Detroit office was apprized of this fact when he made a recent trip to the New York headquarters of the company. "Mutual Masterpictures" are in great demand by leading exhibitors in all parts of the state. They are getting better each week.

New House Named the Rialto.

The Rialto is to be the name of the new theater to be erected by the Boulevard Theater company, J. C. Ritter, president, at Gratiot and Van Dyke avenues. It will seat 1,800 people. There will be seven seat 1,800 people.

A Theater Man's View of Censorship

John H. Kunsky Tells World Representative Why Self-Appointed Censors Are Not Able to Give the Best Service to the Community.

THERE has been considerable talk lately about censoring all theatrical entertainment in Detroit, which includes motion pictures. John H. Kunsky when seen by the WORLD representative and asked to express himself on censorship, remarked: "Yes, I am in favor of censorship to some extent. I believe that pictures bearing the approval of the National Board of Censorship should be allowed in theaters without having to be further censored. I do believe, however, that pictures not having the approval of the National Board should not be permitted. In my opinion a picture failing to have the National Board approval is either unfit for the public or is because the producer is afraid it will not pass the board. What the board says is good enough for me any time. I would like to see an ordinance passed in every city, and in fact by the state legislatures, giving free reign to the National Board when somes to taking a stand on what or what not should be shown in motion picture theaters. Of course if such an ordinance or law cannot be passed, then I favor having the local police department censor pictures, the same as it used to.

"When we had police censorship a few years ago we had very little trouble, and if the public feels that it must have censorship, then I say, leave it up to the police department. I do not favor any member of the clergy or club women censoring pictures, because while their intentions may be all right, they have not had sufficient theatrical experience to know what the public should have. It is wrong to say that the public demands immoral or suggestive pictures, because they do not. Of course if the theater runs that class of film the public will go in large numbers, but they will go to see clean pictures also, as has been proven by the kind of attractions being shown at the Alhambra, Washington, Garden, Strand, Majestic and others."

"PEACE" FILM MAKES BIG HIT.

No picture ever brought to Detroit has been given more free newspaper publicity, more advertising and created more intense interest than "The Battle Cry of Peace," which opened to tremendous crowds at the Broadway-Strand theater on Sunday afternoon, Dec. 5, at 5.30. There was a performance at 2.30, but it was private and held under the auspices of the Aero Club of Detroit and the Detroit Athletic Club. There was present at this private showing prominent state and government officials and many of the most prominent men and women in Detroit and Michigan.

Previous to the opening day an aeroplane circled about the city and dropped "bombs" upon the city's homes, streets, parks and factories. On one side of the bomb was printed "Dropped from an aeroplane by the Aero Club of Michigan." The reverse side read: "This might have been a real bomb. PREPARE. 'The Battle Cry of Peace,' at the Broadway-Strand theater shows us what may happen to us if we don't prepare. The Aero Club of Michigan."

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

What Censors Want in Charlotte.

CHARLOTTE, MICH.—Club women are not going to be ugly about moving picture censorship, they say, because they realize exhibitors cater to public taste. But they do want children barred from films with certain themes. In return they will boost worthy attractions.

Lansing Considering Race Prejudice Measure.

The Lansing (Mich.) city council has before it an ordinance preventing race prejudice-provoking shows. It is aimed at "The Birth of a Nation."

Ishpeming Mayors Honored.

Seven boxes in the rear of the auditorium of the new Butler theater at Ishpeming, Mich., will be dedicated to the thirteen past mayors and the present executive. There will be two silver nameplates on each box. When not reserved the seats in these boxes will be sold at regular prices.

Battle Creek Mayor Warns Managers.

Warning has been given moving picture men in Battle Creek, Mich., by Mayor Marsh. Complaints of films led him to state: "I intend to give the owners of the theaters a friendly warning to watch their class of film plays more closely and not bring in anything objectionable. Then, if there are further complaints we may have to have a censor."

Expensive Accident.

An operator at the Bohm theater in Albion, Mich., dropped a hot carbon on a film and several hundred dollars' worth of damage was done, but no one was injured.

New Company Formed.

The Southern Michigan Amusement Co., Ltd., is the name of the new company incorporated this week. The articles filed show V. C. Decker, M. L. Decker, of Paw Paw, L. A. Packer, of Lawton, and Mrs. G. Metzger, of Kalamazoo, as subscribers to the stock. These people now successfully operate theaters in Paw Paw, Lawton and Decatur and have just purchased the Watervliet theater. Other theaters will be acquired from time to time in nearby towns.

Better pictures, better service for the patrons and much saving in cost of films for the owners will be the main result from this consolidation.

The officers of the new company are M. L. Decker, chairman; L. A. Packer, secretary and V. C. Decker, treasurer and manager.

Michigan Changes.

John Marsch, of Iron Mountain, will convert a building he owns into an opera house of 800 seating capacity.

Fred Lauster, of Ionia, has made preliminary moves for the construction, next spring, of an opera house seating 1,000 at that place.

J. Biersman and Hugh Gannon, of Grand Rapids have asked the city council at Holland for a permit to operate a moving picture theater in that city. They contemplate erecting a $9,000 house.

Edward Rice has sold his moving picture theater at Leslie to E. W. Van Meter.

Manager A. E. Deschamps, of the Grand at Lake Linden, has booked "The Rosary," "The Christian" and "The Melting Pot."

A. J. Gilligham, of the Gilligham & Smith enterprises, contemplates having a prize competition on motion picture scenarios for Grand Rapids people, producing a motion picture play with local players in the spring.

To Abolish Censor Board

Alderman Weisenburger, of Quincy, Illinois, Introduces Ordinance to Nullify Local Censorship in That City—Referred to Committee Made Up of City Council, Censors and Exhibitors—No Decision Yet.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

QUINCY, ILL.—Formal action toward the abolition of the Quincy board of censorship was taken when Alderman Weisenburger moved that an ordinance be drawn to nullify the work of that body. Controversy followed and it ended in the matter being referred to the Council, as a committee of the whole, the censorship board and the moving picture exhibitors.

All but one theater was represented at the Council meeting. William H. Sohn, of the Star and Belasco theaters, precipitated the fight when, as spokesman for the exhibitors, he protested against granting the board further powers which would work hardship on the theater men. He cited the message of the late Mayor Gaynor of New York as a reason why there should be no local censorship.

EXHIBITORS ANSWER CHARGES.

Come on the Carpet Before Civic Club and Tell About Shows.

Oak Park, Ill.—Atrocious singing and serial pictures between the acts at moving picture shows were things that were criticised by Miss Minnie Whitman at a session of the Suburban and Civics club in Oak Park. Two exhibitors, Manager Hodgson of the Oak Park theater and Manager McManus of the Southern theater, had agreed to "go on the carpet." Miss Whitman, who presented the case against the picture shows, outlined the following objections: (1) Children in groups without chaperonage; (2) sitting in dark room without supervision; (3) great harm in a series of pictures that have no special point to them, that children follow up just to see how they come out; (4) danger when a long piece of literature is illustrated, for then the child "knows it all" and doesn't want the bother of reading; and he seldom cares to see the same pictures twice; (5) substitution of mental excitement for physical.

Manager Hodgson of the Oak Park answered the first two objections. The Oak Park theater is doubly lighted throughout on that very account; also, close to 200 seats have been sacrificed in fitting the theater with 22-inch seats with large spaces between. He also declared real opera singers had been at his house and were not appreciated. Hodgson's standard is not to run anything he would not want his own girl to see.

A tribute to Manager Hodgson was paid by Manager McManus, who spoke of the cutting and rejecting the former had done to keep his program high class. McManus himself found that only about 15 per cent. of his patrons were children and fairy tales and the like must be run at special shows.

NEWSPAPER GIVES A LUNCHEON.

The Springfield News-Record gave a luncheon at the Illinois Hotel, in that city, for the moving picture theater managers of Springfield. The affair was significant of the cordial relation between the paper and the capital city exhibitors. The News was one of the first (probably the first) Illinois papers to foresee the possibilities of moving pictures and at an early day inaugurated a department devoted to the photoplay houses. It might be said that at a time when other newspapers were a trifle too partial to their "legitimate" theater advertisers, the News was friendly to the moving picture house.

The guests at the luncheon included James A. Ettinge, business manager of the News-Record; Sam Harris, manager of the Majestic theater; Benjamin Rovin, manager of the Amuse-U theater; H. O. Shaw, manager of the Vaudette theater; W. W. Watts, proprietor of the Gaiety and Vaudette theaters; A. Edw. Kunz, manager of the Grand theater; Mrs. A. J. Marshall, manager of the Empress theater; J. David Stern, editor of the News-Record; Fred T. Wilhite, advertising manager of the News-Record; Clarence C. Cheadle, managing editor of the News-Record; Harry T. Loper, manager of the Lyric theater; Isadore Burnstein, of Burnstein & Sheperd, managers of the Capitol and Family Circle theaters; H. Warrington Wills, dramatic editor of the News-Record; H. A. Shapiro, manager of the Chatterton opera house.

No Censorship in Alton.

A censorship ordinance was introduced before the Alton (Ill.) city council, due to the recent appearance there of "The Birth of a Nation." The board would like to have a final decision on all classes of amusement. The aldermen declined to pass the measure.

Censors Out for Vaudeville Only.

Club women in Dixon want to censor vaudeville shows, but do not believe moving picture shows need any regulation by them.

Chris. Taylor Gives Kiddies a Treat.

An annual Thanksgiving benefaction of Chris Taylor, proprietor of Dreamland theater at Kewanee, Ill., was to feed fifty poor youngsters of the city at a local cafe, then have them as guests at the afternoon show.

Manager Proud of New Organ.

Manager J. J. Reilly of the Princess theater at Alton, Ill., used a whole page of newspaper space to tell what his new Seeburg pipe organ would mean to his photoplay patrons.

Cecil Rollins Building Fine Home.

Cecil Rollins is an exhibitor at Neponset and Sheffield. He is building a $10,000 country home midway between the towns and with the use of an automobile will be able to watch all his interests. The house will have a water supply and electric lights.

Chosen Illinois Items.

"Cabiria" was sponsored at the Princess theater in Canton by the Canton Register, which has undertaken to bring some of the big films to that city. This film was the Thanksgiving Day attraction at the opera house in Flora, where 35 cents admission was charged.

The film "Silver Threads Among the Gold" seems to find its way into the hearts of people as readily as the enduring song from which it was adapted. The return dates by request in Illinois are above the average for a feature film.

Military youths in Illinois like the moving pictures. Manager Savage of the Temple at Alton had a special matinee of Lyman H. Howe's films for the cadets and faculty of the Western Military Academy. The Illinois Naval Reserves at Moline saw "Neal of the Navy," as guests of the Grand theater in Moline.

Walter T. P. Goshorn, who pleaded guilty to stealing a motion picture machine from M. A. Law, proprietor of the Orpheum theater in Mt. Carroll, Ill., received an indeterminate term in the reform school at St. Charles.

D. C. McClellan, formerly a Pekin exhibitor, is now assisting in the management of the New Palace theater at Luverne, Minn.

An Exchange Man's Map

Kansas City Mutual Manager Has Scheme to Show at a Glance Business Condition in All Corners of His Territory—Grade of Towns Noted—Mutual Business in Each—Routes Taken by Films.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—F. L. Kiltz, manager of the local Mutual exchange, has at last worked out a device he has been studying for many years, in the shape of a map indicating the location of exhibitors in his territory, and the business of his exchange with them. It is already proving its usefulness though it has not yet been fully developed.

The territory involved includes eastern Kansas and western Missouri. Mr. Kiltz had his first job finding maps of the two states that would answer his purpose. These discovered, he pasted them on a board, and framed them, and hung the result on the wall behind his desk.

On this map every town containing a picture show is marked with a circle. The interior of the circle is colored differently, according to the classification of the town, by population and number of houses; for instance, the small towns showing only two nights a week are colored light green; the red towns have more than 4,000 people; blue and red towns show every night. Thus, Mr. Kiltz knows at a glance the location, and the material facts, about every town having a show, whether it uses his service or not.

The towns where exhibitors take Mutual service are marked with large-headed pins, cloth covered, the heads being of different colors. White pins indicate exhibitors on circuits, regular accounts. Yellow pins indicate commercial accounts. Black pins indicate Masterpicture accounts. It is probable that pins of yet another color will be used, perhaps pink, to indicate serial accounts.

At a glance, therefore, Mr. Kiltz can observe the number and distribution of the accounts, and their location. But the idea is carried even further into full efficiency. Threads are run from Kansas City along the circuits of the regular accounts, to show the routes taken by the pictures. These threads run, now, only to and among the white pins, the pins representing regular accounts. There is no need for threads for the yellow and the black pins, since the films for these accounts are usually sent direct from the exchange, and returned directly. But in case there should be any routing of these classes, threads of a different color would be used—yellow for commercial accounts, black for Masterpictures.

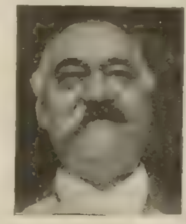
It is obvious that the course of the white threads among the white pins is a great source of time-saving in the discovery of routing of pictures, and in the working out of routes, to secure the greatest efficiency of the work.

A notable feature of this map and its operation is that no account is taken, no signs are recorded, concerning the business or the exhibitors of competitors. In the use of a former map, Mr. Kiltz had indicated by different colored pins, the accounts of two or three of the leading companies. Now, however, he is considering the business as a problem only between his exchange and the exhibitor, and he eliminates any notion of trying to get business from somebody else, or of worrying about the increase in the other fellow's accounts.

The map has proved a valuable aid to the traveling men, and to others connected with the exchange. Everybody studies it, and contributes the information necessary to perfecting its use.

CHAMPIONS MOVING PICTURES.

Clair M. Patee, of Lawrence, Kan., the Stormy Petrel of the Censorship Service, unregrettable and unafraid, grinds his Gatling gun of vituperation and deadly invective without tiring and, to change and mix the metaphor yet again, pours the flood of his eloquence in an avalanche of vocabulary on the nub of the question. He has written many letters anent censorship and some of them have been replied to quite warmly. A recent response of his was published in the Daily Gazette of Lawrence, Kan., and it took nearly a full page, some of it in small type at that. The title of the letter is "The Censorship Bug," "which," he says, "has deposited its eggs of discord (presumptuous and unnecessary regulations) into the nest of nearly every industry and household of Kansas, and as Secretary of State J. T. Botkin says, 'It is regulation from the cradle to the grave.'" The letter strikes many responsive chords in Kansas, in many lines of business besides that of exhibiting moving pictures.



Clair M. Patee.

A LITTLE PICTURE WAR IN CLYDE, KANSAS.

Exhibitor L. W. Bloom Gives the Other Side of the Story.

To The Moving Picture World:

In your issue of November 13th, page 1342, an article headed "A Little Picture Show War in Clyde, Kan.," made statements that are misleading. Although the affair is small, yet you have given space to one side only, and as you know that there are always two sides to any question I would like to also volunteer a little information in order to keep the record straight. In the first place, I opened the show at Clyde by invitation from a large number of the leading citizens who wanted something else besides "junk" pictures. They had not been given a feature for several years, and as I could not get a building, I rented a tent. I gave them the same features which were run at Concordia, something that no other town its size in Kansas was getting. Then the rains fell, the floods came and we got to show about two nights per week. Before this, however, the other show, which the writer of the article failed to mention, was about broke, with the bank holding a mortgage.

I went to them and made them a fair offer, which would let them out financially. In the meantime a few others figured that they could squeeze Johnson out, which they did, and then came to me and make me buy and "clean up." Their "forced" price at first was $1,400 for no business and a show that would not invoice $250; their second offer was $1,200, and after they saw that I was not there to be robbed they began to seek ways and means of bolstering up their show. It should be explained here that the Collins & Johnson mentioned were the original owners of the show until the local syndicate forced Johnson out. As soon as the great trust secured possession for $600 they had an article published in a local paper telling how they were "home boys, making their money in Cylde and spending it there, and how I proposed taking all the money out of town and how mean I had been in trying to break up the fine show there," but, mind you, in twenty minutes after the sale of the show to them, regardless of their boosting "home products," they had sent no less than two envoys to me offering to sell as above. It did not work, and the general public know nothing of the underhanded means used. I simply went ahead and sawed wood. If money was lost or the show closed down, it was my business, and I dare say that, although the air dome had the bulk of the crowds until September, when a storm blew it down, yet no money was made in Clyde this summer by any one in the show business. After September I had nothing to do with the show, and even yet some of the boys there have secured a heavy winter tent and give productions.

During all the time I was in Clyde I never made a fight on the other show and simply gave the people Paramount, Pathe and Fox features and General film program. The attendance showed that the citizens of the community wanted good stuff and of course this forced the other show to bolster up their program and spend a lot of money getting a good program, and I am pleased to say that a new standard has been set in Clyde for pictures and if the Wonderland would still continue in business this standard will have to be upheld, else some one will enter there who will—in fact, it is believed that a new picture play house instead of a barn effect will be given Clyde before next summer rolls around. I entered the show business at Clyde to make money and not fuss like a child. It is purely a money proposition with me any place, and if it don't pay, there won't be any show. The above statements can be submitted to any citizen at Clyde not interested in the show business and they will be found to be correct as to the conditions on both sides, and in justice to myself and to Bert Auten, who was mentioned in the tirade of the 13th, I ask the same publicity. L. W. BLOOM

CENSOR HAS EXHIBITOR FINED.

Atchison Manager Shows Film Not Yet Passed and Pays Fine.

Atchison, Kan.—The first prosecution in Kansas of an exhibitor charged with showing an uncensored film, was that of Herbert Welsh, at Atchison. The Rev. Festus Foster filed the information against Mr. Welsh, and the county attorney conducted the prosecution. He was found guilty, and was fined $25. Mr. Welsh was charged with showing "The Enemy of the Stork's Nest" before it had been censored. He claimed that he presumed it had passed the board. There wasn't much of a trial about the proceedings, though—Mr. Welsh admitted, in response to questions, that he had shown it, and Mr. Foster testified that the picture had not appeared before the board Mr. Foster added that the picture probably would be passed if shown; but technically he insisted that Mr. Welsh was guilty of violating the law.

NEW ASSOCIATION SLIDES.

The Amusement Association of Kansas is sending to each member this week, a slide which indicates the purposes and position of the association. It is a dignified presentation of the business of moving pictures, and should enhance greatly the favor of the exhibitors who are associated in the organization. At the top of the slide is the reproduction of the design of the organization, a sunflower containing the title. Below are the words:

THIS THEATER IS A MEMBER OF THE AMUSEMENT ASSOCIATION OF KANSAS.

DECLARATION OF PRINCIPLES:

This association stands pledged and committed to a constant effort to improve and elevate the business of public amusement, to improve and upbuild the quality of public exhibitions given by the membership, and the places in which they are held or given.

Mutual Officials Visit.

J. J. Rotchford, special representative of Mutual Film, was in Kansas City last week on his way to the Coast. C. Paulson, auditor, arrived in Kansas City about the same time, after a route including Canada; he expects to be in New York for the holidays.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

Garrick Now Permanent Picture House.

THE Garrick theater, Sixth and Chestnut, was formally opened as an all-moving picture house on Sunday, November 28. The theater is under the management of the Cincinnati Amusement Company, who have taken an eight-year lease on the property. The syndicate controls four theaters in Pittsburgh, Pa., four in Cincinnati, and one in Denver, in addition to the St. Louis house. W. F. Jackson, who came on here from Cincinnati as manager of the Garrick, says he has been working day and night since his arrival attending to the innumerable details necessary in opening a big house like the Garrick. Mr. Jackson is a well-known theatrical man, who has lately cast his fortunes with moving pictures. He has had years of experience in managing legitimate houses. The Garrick was opened in 1904 with Chas. Richman and Ada Rehan in Shakespeare repertoire, but of late has played many motion picture feature programs.

Minusa Screen Business Good.

E. R. Anderson, of the Minusa Cine Products Company, says that all indications point to a revival of business for the coming fall and winter. The order books of the company show an unusually large amount of equipment shipped to theaters in all parts of the country in the last few weeks: Among some of the theaters to which new Minusa screens were shipped recently were the Strand, Marshallton, Ia.; the Coliseum, Seattle, Wash.; Sunbeam, Cleveland, Ohio; City Theater, Newark, N. J.; Odeon and Strand, Farrell, Pa.; New Fenway, Boston, Mass.; Colorado Springs, Colo.; Carson and Mack theaters, Jonesboro, Ark.; and the Temple theater, Toledo, Ohio. One order coming through the Picture Theater Equipment Co. of New York called for three screens for the biggest theaters in Hamilton, Ont., the Empire, the Queen and the Strand. Another order came from the Board of Health of Rosebud, Tex., for a screen that will be used for educational purposes. Another order came from Mr. Egbert O. Gregory, who is cashier of the National Bank of Edwards, N. Y., as well as a prominent motion picture exhibitor. The Minusa Cine Products have added to their office force, and otherwise show a healthy growth. Mr. Nat I. Brown, sales manager of the company, is absent on a business trip to Chicago in the interest of the corporation.

American Theater Sold.

John Michael, who has been operating the American theater at Twelfth and Barton streets, sold the property last week to John F. Brinkmeyer, who will open the theater again as soon as he has made some improvements on the place. The American was built about five years ago, and seats 700 persons. In the rear of the building is an electricity generating plant, and the auditorium has a width of 45 feet, with no posts intervening. Mr. Brinkmeyer paid about $20,000 for the property, and took a lease on an airdome adjoining the theater, which seats 1,200 persons, and has a very large and practical stage. Mr. Michael states that he is retiring from the picture business.

C. A. Maberry Opens the Delmar.

The Delmar theater, at Delmar and Kingshighway, opened on November 24th with an exclusive feature program, under the management of C. A. Maberry, who was in charge two years ago, when the house first opened. Since that time the theater has been under different managers, and last week was sold to Benjamin P. Stromberg, who has placed Mr. Maberry again in control of the place. The program is to be changed four times a week, with continuous performance on Sunday from 2 to 11 p. m.

Theater War Ends

Combination of Five Theaters in Indiana Harbor Closes a White Heat Show War That Has Cost Plenty of Money—Raise in Prices and Fewer Reels Now—A Businesslike Management and Policy.

Special to Moving Picture World from Indiana Trade News Service.

INDIANA HARBOR, IND.—The theater war in Indiana Harbor, where five picture and vaudeville houses, each within a stone's throw of the other, have fought for existence, was ended when all interests were merged into the hands of a combine, through the deal just closed. Julius Nassau, A. Engel and Nick Doicha purchased the Pictureland, Family, Liberty, Gem and Columbia theaters and will close all but two—the Family and the Columbia.

Paul Bumanovich of the Pictureland, A. Berkson of the Family, L. W. Sarica of the Liberty, Nick Doicha of the Gem, and the Rinpinger Brothers, of the Columbia. are the managers in the new deal. All of them have retired but Doicha, who entered the merger with Nassau and Engel.

Instead of seven reels for five cents, the public is now to pay ten and fifteen cents for its amusement. Vaudeville, which flourished at three of the houses, is to be discontinued. In other words, the business is to be placed on a paying basis.

The war, which has been at white heat for more than two months, is figured to have cost each of the five managers an average of $100.00 a week. They were giving patrons more and charging less than any theater in Indiana.

INDIANAPOLIS REGENT OPENS.

More Than 8,000 Visit the New Picture Theater on First Day.

The Regent theater opened to an attendance of more than 8,000 on the first day in Indianapolis. The house is owned by Bingham, Crose & Cohen. The newcomers were delighted with the interior design and decorations. The auditorium is lighted by indirect lighting fixtures, with white bowls suspended from the ceiling by chains. The auditorium is in tiffany effect with mahogany woodwork and seating throughout.

Special attention has been given to the lights and to the picture screen, which was designed to prevent the feeling of the spectator that the picture was framed in. Lights are placed behind the glass plates in the floor to mark the aisles when the lights are off and to serve as a guide for those who enter and leave while the pictures are being shown. The building is a brick, steel and reinforced concrete and fireproof throughout.

The house will be opened daily at ten A. M. and continue until 11 P. M. There are only a few houses in Indianapolis that are opened before noon.

CIRCLE THEATER DIRECTORS.

The Circle Theater articles of incorporation have been filed. The Indianapolis house is to seat 3,000. The capital stock is given as $25,000. The officers and directors are A. L. Block, president; Robert Lieber, vice-president; Ralph S. Norwood, secretary; Meyer Efroymson, treasurer; Morris Cohn, Denver; Colonel Albert J. Gillingham, Detroit; Isadore Feibleman, Indianapolis; A. L. Strauss and P. C. Rubush. A. J. Gilligham is owner of several large houses in Detroit and Grand Rapids.

NEW HOUSES IN MISHAWAKA.

Mishawaka, Indiana.—O. J. Lembrotte, of Crawfordsville, Ind., has taken a five-year lease of the old post office corner at Mishawaka, Ind. Mr. Lembrotte is the owner of a picture theater in Crawfordsville and expects to turn the old post office building into an up-to-date house with a seating capacity of 500 or more, modeled after the La Salle theater of South Bend. The house will include a balcony with a seating capacity of 200. It is the intention of Mr. Lembrotte to run only first-class pictures, at an admission of ten cents.

ENCROACHED ON STREET.

Dr. T. Armfield, who is building a new theater in Elwood, Ind., has been notified by the city authorities that the front extended 15 inches on to the city property. It was found that a number of other buildings on the street extended an equal distance on the city property and Dr. Armfield has proceeded with his work and has notified the city that if any steps are taken to stop him, he will file against the owners of every other building on the street that now extends over the city property line.

I. W. McMahan Started in Indiana.

I. W. McMahan, who with another Cincinnati man has just finished the Forest theater at Avondale, Ohio, at a cost of $60,000, is remembered in Lawrenceburg, Ind., as the first man to make a moving picture exhibition in that town. Mr. McMahan early moved to Cincinnati, where he has made a splendid success with the moving picture business.

New Gem Theater Company.

The Gem Theater Company, Indiana Harbor, capital $10,000, has been incorporated. The directors are Julius Nassau, N. T. Doicha and A. I. Engel.

Indiana Theater Changes and Business Items.

James E. Hankins and James E. Stewart have bought the theater at English, Ind., from N. E. Gobbel and Guy Longest.

John Day of Muncie, Ind., has leased the New Irvin theater, Winchester, Ind. The name has been changed to the Orpheum. Paramount pictures will be shown Monday and Thursday each week.

Charles Cummins has bought the Imp theater at Terre Haute from Arthur Collins and will re-open it under the name of the Palm theater. The interior of the house is being remodeled and redecorated and a new screen is being added. Once a week there will be a special feature film without any increase in price.

The Majestic theater, La Grange, Ind., is now charging ten cents for features.

Dana Hoch of Mulberry has bought 200 new chairs for his theater.

After showing "A Midnight Elopement" for one week, Manager Galligan of the Nelson theater at Logansport, Ind., received so many requests to show it again that the film will be repeated as a part of the Wednesday program until it is apparent people have lost interest in it.

Miss Addie Spangle will operate the new $5,000 pipe organ being installed at the Jefferson theater at Goshen, Ind.

The Lyric theater of Aurora, Ind., has turned over the house in the mornings to the Mothers' Club of Aurora, which is making an exhibit of cotton and silk quilts. This quilt show is a prize contest.

The New Lyric theater at Vevay, Ind., is giving a Saturday afternoon matinee from 2 to 4:30 for the special benefit of farmers who cannot be in town at night. The innovation is catching on.

Manager H. H. Hornbeck of the New Majestic theater, Monticello, Ind., is in receipt of a letter which he prizes very highly. It is signed a "Bunch of Enthusiastic Picture Lovers," and hasn't a knock in it from start to finish. In fact, every line is a boost.

Kenneth Piper, proprietor of the Tokio, Flora, Ind., has changed the policy of his house and is now using regular service exclusively, after having tried features. Flora, he says, does not want features.

Spokane Managers Agree to a Raise

Four Five-Cent Houses Sign Agreement to Charge Ten Cents on Sundays and Holidays—Lyric, Unique, Rex, Majestic, and Best Affected.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Managers of the four five-cent moving picture houses of the city signed an agreement during the week to charge 10 cents admission on Sundays and holidays and announce that this is being done as a stepping stone with a view to making the regular admission 10 cents continuously. The theaters participating are Lyric, Unique, Rex, Majestic and Best. They report that the Gem will also join forces, but it is an outlying picture house that does not affect the downtown business and might be considered a neighborhood or suburban picture show.

"We are obliged to make the raise in price," said J. W. Allender, "because of the increased cost of film service so that we can get a fair profit that will justify continuing business."

TRIANGLE FILMS COME.

Liberty Theater Asks 10 and 15 Cents, With Boxes at 25 and 30 Cents.

Spokane, Wash.—On Sunday, Nov. 21, the new Triangle pictures were presented, for the first time, in Spokane at the Liberty theater. The bill for the first three days of the week was "The Iron Strain" and "A Game Old Knight," while the last four days of the week were given to the presentation of "The Lamb" and "My Valet."

Double interest was manifested in the theater not only due to the change of film service, but also to the fact that Frank T. Bailey, who has been associated with the management of the Liberty theater for several months, has withdrawn from active connection with it, and will confine his activities to the management of the American theater in Butte, Mont. Ralph Ruffner assumed full control as manager of the local theater. Mr. Bailey retains his interests in the Liberty Amusement Company, which built the Liberty. The American, in Butte, is operated by the Montana Amusement Company, of which Mr. Bailey is general manager.

The new Triangle films proved an instantaneous hit at the Liberty and people were turned away Thanksgiving Day, according to Manager Ralph Ruffner, who announced that new house records are being set by these pictures.

Special house lighting effects were supplied by Manager Ruffner. Two Japanese maidens stepped in front of the plush curtains and struck Chinese gongs three times to announce the beginning of the program. The house grows dark, the curtains brush aside and the Triangle pictures are before the spectator.

The pictures were shown to Spokane spectators at only a slight change in the former Liberty prices. The matinee prices were increased from 10 cents to 15 cents for adults and the evening prices remained at 15 cents.

This meant only an increase of five cents on the matinee prices. The price for children remains at five cents and box seats were increased from 25 to 30 cents.

NEW COMMISSIONER OF PUBLIC AFFAIRS IN SPOKANE.

Edward W. Stutes, Outlines Censorship During Short Term.

Edward W. Stutes, of Spokane, Wash., recently elected short term commissioner by virtue of his succession to the chair of public affairs at the city hall, becomes the new watch-dog of Spokane's theatrical morals. He has just stepped into the shoes of Samuel Glasgow as official censor of all that is thrown upon the alabaster sheet or enacted in the footlights' glare.

Mr. Stutes prefaced his entrance into the shoes of arbiter with a statement that no alteration in censorial administration would be made during his incumbency. As for what may happen after the holidays, when Mr. Stutes in turn will yield to a commissioner yet undesignated, there is no way to guess.

The ruling of the national board of censorship have been the deciding element in all film difficulties during the Glasgow regime. This practice Mr. Stutes announces himself as prepared to continue.

The decision is of particular interest right now because of the presence among current releases of a number of films calculated to cause censorial sleepless nights. Probably the most important of them is the Thanhauser feature, "Inspiration," in which Audrey Munson, Panama-Pacific model, has been photographed without the slightest trace of clothing. This film, it has been announced, the national board has passed without a murmur. It is to be shown at the Class A.

THANKSGIVING WEEK PROGRAMS.

Spokane's picture houses were crowded to their capacity on Thanksgiving day when the different managers arranged special programs for their patrons, and after 3.30 o'clock in the afternoon standing room was at a premium at practically all the first-class theaters.

Marguerite Clark, in "Still Waters," and the Wallingford pictures filled the Clemmer theater all day.

Manager Lee S. Forbes reports that Geraldine O'Brien, in "His Wife," kept the Class A filled from 3.30 until closing time and many were unable to secure admission.

Charley Chaplin, in "Work," was enough to kep the Hippodrome filled without a holiday, and crowded houses were in evidence at night.

The Rex theater presented a new program, "The College Orphans," featuring Carter de Haven and Gloria Fonda, the Seattle film beauty, and played to good houses throughout the day.

Nance O'Neill, who appeared in "A Woman's Past" at the Casino theater, drew good houses, according to Manager Will T. Reed. At 9.30 at night people were still waiting for seats.

Chosen Short Items of Interest.

The Orpheum Photoplay Company of Couer d'Alene, Idaho, which is owned and managed by W. J. Makne and George Sutherland, has started with a portable outfit on a circuit taking in the country towns where it does not pay to run a moving picture show continuously.

Joseph P. Cotter, half owner of the Orpheum and the New Grand theaters, Baker, Oregon, spent several days in Spokane on business. He said: "Business has been good with us and especially so since about the first of August. We are now using the Paramount program at the Orpheum and the Metro pictures at the New Grand."

Because of the ingenuity he displayed in the design and construction of a motion picture camera, built while he was employed as a motion picture operator in a Coeur d'Alene, Idaho, theater, Friend F. Baker, a Spokane boy, is now employed by the Thomas Ince Production company at Santa Monica, Cal., as one of their high salaried motion picture photographers.

PRAIRIE STATES NEWS LETTER.

In Nebraska.

Special to Moving Picture World from Midwest News Service.

GRANT GARNER hs sold the Garnet theater at Blair to Bain & Kennedy, of Fremont, who have changed the name to the Empress.

Eugenie Upstill has opened the Palace theater at Long Pine.

W. L. Burton, of Weston, has purchased the Lyda theater at Giltner.

J. A. Bentley is now manager of the Ideal theater at Sidney.

"Nebraska and Omaha in Moving Pictures" were shown at the meeting of the Nebraska Farmers' Congress at Omaha.

The schools at Beatrice will purchase a moving picture machine.

Henry Rohlff opened the New Rohlff theater on Leavenworth street, in Omaha, on Sunday, November 28.

IN IOWA.

New Fort Dodge Theater.

J. B. Julius, Ed. Awe and William Johnson, of Fort Dodge, have purchased a site on North Ninth street, in Fort Dodge, for the erection of a new theater, to cost from $40,000 to $50,000.

Other Iowa Notes.

The Center Amusement Company of Sioux City has been incorporated, with capital stock of $5,000. Nate Block is president, George M. Marshall, vice-president, and Louise Will, secretary-treasurer.

Homer Boatright has purchased the moving picture theater at Tabor from C. E. Thompson.

W. L. Holtz will manage the Wonderland theater at Newell, which has been sold to the Newell Amusement Company by H. H. Ling.

Three towns, Clarinda, Red Oak and Creston, combined in a home-talent photoplay. It was shown at the Armory in Clarinda.

H. B. Moore and E. Seymones have purchased the Praha theater in the south end of Cedar Rapids from O. Harmon.

The Strand theater at Cedar Rapids had a "Kiddies' Night," when the entire balcony, boxes and loges were reserved for the youngsters, who were guests of the management.

"The Birth of a Nation" was at the Cecil theater, in Mason City, the week of December 6.

The World Film Corporation and Equitable services have been booked by the Garden theater at Iowa City.

The Royal Theater Company, which has leased a building at 310 Nebraska street, in Sioux City, plans to remodel it to install 500 seats.

Justice Saunders in "The Adventures of a Madcap" was featured by the Palace theater at Burlington for a special children's show.

DAKOTA NOTES.

L. S. Pearson has been making arrangements to open a moving picture theater at Utica, S. D.

George M. Johnson has opened a moving picture theater at Vienna, S. D.

A free moving picture show at the Grand theater played an important part in the booster day celebration at Mandan, N. D.

Salisbury's Wild Animal pictures were shown to the pupils of the Deadwood, S. D., schools at 5 and 10 cents.

The Lawton Opera House Company of Lawton, Ramsey County, N. D., has been incorporated, with $5,000 capital stock. The incorporators are Annie G. Kops, Mary E. Voboyda and E. G. Nicholson, all of Lawton.

D. K. Tomlinson and R. E. Wheeler, of Scotland, S. D., have purchased the Royal theater in Albert Lea, Minn., from W. H. Hodges.

Three reels of intimate views of Sioux Falls, S. D., did much to attract attention and patronage to the Colonial theater in that city.

Hobo Day stunts at Brookings, S. D., were preserved on film and helped the Pleasant Hour theater's business for two days.

WISCONSIN STATE ITEMS.

Theater Changes—Brief Notes—Personals.

Special to Moving Picture World from Midwest News Service.

BARABOO, WIS.—Ringling's show is using photoplays. The new theater built at Baraboo by Al Ringling, of the famous circus brothers, will give Paramount features on Tuesday and Thursday, and Universal pictures on Monday, Wednesday, Friday and Saturday. There will be no Sunday shows.

The Board of Education at Two Rivers contemplates the purchase of a Simplex machine for use in the schools.

J. H. Jensen, formerly of Terre Haute, Ind., the new manager of the Savoy theater at Superior, gave away 1,000 carnations at the reopening.

Mr. and Mrs. F. A. Parsons, who purchased the R-K theater at Black River Falls from Rainey & Keefe, will rename it "The Parsons."

Frank and Herman Schlenk have purchased the Andrews Opera House at Bloomer, and after operating it this winter, will convert it into a business building.

I. N. Knutson has sold his moving picture show at Blair to Ivor Johnson.

Herman Lewis, of New York City, has leased the Grand opera house at Oshkosh for ten years. He will use moving pictures and theatrical attractions.

Manager McLaughlin of the Unique, at Rice Lake, has adopted the "country store" prize-giving plan.

The Majestic theater at La Crosse started the Triangle service November 29.

The Empire theater at Chippewa Falls was closed for four days to get a new dress.

The public schools at Lancaster have installed a moving picture machine.

The Grand theater at Superior announces a return booking of "The Birth of a Nation."

"The Melting Pot" and "The Rosary" were features run by the Majestic at La Crosse in an all-week benefit for the Y. W. C. A. home fund.

TRADE NOTES IN TEXAS.

The Peerless Feature Film Company of Dallas has discontinued business, the Alliance Company purchasing their stock of films, paper, etc. Manager H. T. Peebles, of the Peerless company, is now in the employ of the Mutual in the Houston-San Antonio territory.

The Mutual Dallas office is receiving a coat of paint outside and in and will soon put on a brighter appearance. The World representative had a little trouble threading his way among the "Fresh Paint" signs, but as no "whitewash" appeared, he presumes none is needed.

According to a letter received by the Alliance offices, the Orpheum, Enid, Okla., has passed from the management of Cummings & McNeill to Leeka & Leeka.

W. A. Jones, Isabel, Okla., is installing one of the latest 1916 model Motiographs, purchased from H. K. Barnett, Dallas.

A new suburban theater is being constructed by Charles Rick at Shreveport, La. Practically all his equipment has been purchased, including a Power's 6-B, bought from R. D. Thrash, Dallas.

Arnold Muldrow has put in a new Minusa screen in his Gem theater at Rosebud, Texas; and the Princess at Denton, owned by J. M. Vivian, has the same improvement.

Pocahontas, Ark., will have a new moving picture theater, work being now in progress. L. F. Boyett is the owner.

The Lyric, a 5-cent house at Hot Springs, Ark., closed its doors this week on account of poor business.

New Dallas Censor Law

Ordinance Recently Passed Provides for Censorship of All Amusement Resorts—Gives Liberal Authority to Primary Board and Permits Appeals from Its Decisions to a Higher Board.

By S. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEXAS.—The city council at Dallas recently passed a censorship law that provides an entirely new method of dealing with all forms of public amusement.

Under the new law two or more censors are provided for, to be paid by the city. They will have liberal authority, but there will be a board of appeal consisting of seven persons, who will review decisions when requested to.

Although the ordinance legally went into effect some time ago, it is not actually in effect as the appointments of censors and appeal board have not been made. These are expected in the near future, being at present held up by the serious illness of a member of the council who was instrumental in the passage of the law.

Covers Commercialized Amusements.

The law covers all forms of "commercialized amusements" and will include legitimate theaters, vaudeville, dance halls, etc., as well as the moving picture exhibitions. It defines "commercialized amusements" as "all places and forms of amusement which are . . . for the purpose of profit."

Clauses in the law provide for the sanitary condition of buildings, safety, and general morale. Regular inspections are to be made and a general supervision had by the censors. Some notice is taken of the kind of patrons admitted, but it is presumed this will apply more to dances and cabarets.

The censor is required to give prompt approval or disapproval of any proposed performance, it not being necessary for him to have an actual view of the same. His decision is expected to be based on former reputation of the exhibition, advance notices or anything else that may bear on it. If he turns it down and appeal is taken the appeal board must view and pass on the protested performance within twenty-four hours and their decision is final.

Section seven of the ordinance is the only one which applies solely to moving picture exhibitions and it defines what shall not be shown, what is to be considered objectionable and how cuts may be allowed. The censor is permitted to prohibit the showing of any picture that "is calculated to corrupt the morals of youth, or is indecent, low, vulgar, or calculated to promote racial prejudice, or create disorder, or is reasonably calculated to cause a disturbance of the peace."

A censor may permit the showing of a picture of which he is doubtful, reserving his decision until after he has seen it. Also the board of appeals will, if possible, view the picture in advance, so as to cause as little delay as possible.

Twenty-four Hour Clause Criticised.

The twenty-four hour clause is the only one so far that is causing any dissatisfaction, and it seems to be likely to hit the exchange more than the exhibitor. Where a picture is booked for a run of several days or weeks this will make little difference, but where bookings are one-day affairs, the bearing will be great. If a picture is booked first-run and turned down by the censor, before an appeal can be taken and settled the picture will be miles away for its "second" and Mr. Exchangeman has lost the "first" entirely.

As a whole, however, the new law seems to be a reasonably good one, and if no graft creeps in, the censorship will work out to the advantage of all concerned, so far as local censorship can be of advantage. It is hardly likely that it will be long after the appointments are made before a test is had and that will be the best foundation for a final judgment.

WORLD MANAGERSHIP CHANGES

L. C. McHenry Succeeds W. M. Byrd as Head of the Texas Office.

A change has been made in the managership of the Texas offices of the World Film Corporation at Dallas, L. C. McHenry taking charge of this district, vice Wm. M. Byrd, resigned. The change was really decided upon and the transfer started in September, but was not officially effective until November 1, subsequent to a trip made to the general offices at New York by Mr. McHenry. He also visited the Chicago offices while away.

Mr. McHenry is an experienced film man, having been at the business for a number of years. His most recent work previous to this appointment was as traveler for the World organization in this district. Prior to that he carried "Cabiria" over Texas for the Raver interests. Mr. McHenry is a young man with a pleasing personality, with plenty of the "pep" necessary for the prosecution of his work here.

The Texas district of the World company now includes southern Oklahoma.

NEW HEAD FOR FOX IN TEXAS.

W. M. Byrd Takes Charge—Will Move to Larger Quarters.

W. M. Byrd, formerly manager of the World Film Corporation's Dallas office, has taken charge of the Fox interests in the same district. Messrs. S. G. Sladden and Sam Dembow of the general offices have been here for some time, reorganizing and renovating the local force, and upon their departure left Mr. Byrd as the Fox representative for the Southwest.

Mr. Byrd is well known to the film interests of this section, having held several responsible positions in the trade, and enjoying the reputation of being one of the good ones.

The Fox offices will move about December 10 to new quarters at 1907 Commerce street, where a large store building is being reconstructed for their occupancy. The new quarters will be large and elegant, quite in keeping with the Fox requirements.

ADVERTISING STUNTS.

The Amusu theater at Pine Bluff, Ark., advertised "Neal of the Navy" by parading the streets with a very clever battleship propelled by automobile power.

The Old Mill, Dallas, Tex., has inaugurated a special children's matinee for each Saturday, and although only a few weeks old, Miss Whitehead of the publicity department of the Hulsey Company, is authority for the statement that it promises splendid results. Chaperones are provided and such pictures as "Rumpelstiltskin" are run.

T. W. Plattenburg, of the Hippodrome, was host Thanksgiving morning at a special matinee of "The Battle Cry of Peace." His guests were the G. A. R., Confederate Veterans, Spanish War Veterans, High School Cadets, Boy Scouts, National Guard and other military and patriotic organizations. Something over a thousand turned out.

Battery A, Field Artillery, Texas National Guard, has two three-inch field pieces stationed in front of the Hippodrome, Dallas, during the showing of "The Battle Cry of Peace." The guns are attracting a good deal of attention, and members of the battery are ready to exhibit them at all times to the interested.

Film Row Grows

San Francisco Musical Instrument Company Moves in Among the Exchanges—Large Exhibiting Room for Convenience of All the Trade—Films Run to Music Acompaniment—Co-operation That Will Help Business.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO.—The American Photo Player Sales Company, for several years located at 130 Kearny street, San Francisco, has leased the entire upper floor of the Film Exchange building at Golden Gate avenue and Jones street, and will occupy the new quarters as soon as the necessary alterations and improvements can be made, which will probably be about the first of February. This concern, which devotes its attention almost exclusively to the manufacture of high-grade musical instruments for use in moving picture houses, is planning a number of interesting innovations for its new showrooms and its removal to Film Row is causing general satisfaction among exchange men.

One of the most interesting features in the new quarters is to be a model exhibiting room which will be open to all exchanges for the display of films. This will be of large size, with a throw of fifty-three feet, and will be handsomely furnished. Two instruments will be installed here, a large one and a small one, and when films are displayed to exhibitors fitting music will be rendered. For this service there will be no charge, the only expense to exchanges being those connected with the showing of the pictures. The manufacturing company expects to benefit materially by moving to the film exchange district and exchange men express the belief that they will also be benefited through being enabled to show their pictures under such advantageous conditions. The space taken over by the American Photo Player Sales Company covers more than 18,000 square feet, enabling it to make much more of a showing than is possible in the present quarters.

MOVCA FILM PRODUCER TO VISIT NEW YORK.

S. J. Sanguineti to Establish Branch Movca Office in the East.

S. J. Sanguineti, general manager of the Movca Film Service of San Francisco, will be in New York early in December to establish permanent headquarters for the sale of state rights, and also to arrange for the release of the moving cartoon productions in and around that city. He states that the reception by California audiences of the cartoon films made by this concern has been very flattering and this has caused the firm to make preparations to introduce the productions to Broadway.

The drawings are from the pens of H. M. Shields and J. C. Terry, prominent newspaper cartoonists, and they are seen at their best in this work. Twenty subjects have already been produced, which range from fanciful tales like the "Rooster's Nightmare" to pure caricature reels typified in "Charlie's Busted Romance."

"BATTLE CRY OF PEACE" CREATES A DEEP IMPRESSION.

The presentation of the "Battle Cry of Peace," at the Columbia theater, San Francisco's finest playhouse, under the supervision of the management of the Portola theater, is a distinct credit to the moving picture industry and has attracted unusual interest here. An especially attractive feature is the three-piece prologue stage set, made possible by the extensive stage facilities of this theater.

The first of these shows the horrors of war, the scene being a country town destroyed by shells. The scene is shown under a gray light, with passing clouds, lighting into day and again fading into night, followed by a fade-in scene of New York harbor with the Statue of Liberty and another of the American flag.

The program of musical numbers interpreted by Director Cellarious and twenty picked musicians is probably the most ambitious attempt along this line ever offered here, the musical score having been arranged by S. L. Rothapfel of New York.

The production is being shown to capacity houses and Mr. Roth of the Portola is now receiving many inquiries for bookings from outside cities. He will leave shortly for Los Angeles to arrange for an extended run in that city.

CRONE MAKES FLYING VISIT.

J. R. Crone, until recently manager of the San Francisco branch of the Mutual Film, but who is now in the producing end of the business at Los Angeles, was here for the Thanksgiving holidays, and after a short stay left for the Southern city by automobile.

"CLANSMAN" ENDS LONG RUN.

The engagement of the "Clansman" at the Savoy has been brought to a close, after a run of thirty weeks, which is a record for this territory. The last week was a very successful one, and the engagement could doubtless have been extended to advantage, but the production is now being booked for outside territory.

SUPPLY FIRM BRANCHES OUT.

G. A. Metcalfe, who conducts a large supply business on Golden Gate avenue has returned from a visit to Los Angeles, where a location for a branch establishment was selected at 728 South Olive street. Fixtures have been installed and a stock will be sent there at an early date. The theater chair line of the Wisconsin Seating Company has been taken over by this house and the samples now on display at the Exposition will be moved to the local headquarters at the close of the fair.

San Francisco Brief Notes.

Marion H. Kohn, formerly engaged in the film exchange business in this city, is here from New York for a short visit on business and pleasure.

A. W. Goff, district manager for the V-L-S-E, Inc., is making a visit to the Los Angeles branch.

The Ocean View theater, formerly conducted by V. Preston, has been sold to F. Kuitzig, one of the pioneer exhibitors of the city.

E. J. Lipson, formerly of this city, but recently of Seattle, was here this week and has since departed for Los Angeles, where he is to have charge of the exchange to be opened by the Metro.

William Benard, for some time with the Fox Film, has accepted a position as road man for Metro out of this city.

John Ratto, an exhibitor of Jackson, Cal., was here this week to visit the Exposition before its close and to look over late releases.

C. H. Mehrten, treasurer of the Motion Picture Exhibitors' League of California, made a short trip recently to his former home in Tulare county, the great circus center.

The Golden Gate Film Exchange, Inc., has inaugurated a new series of releases consisting of scenic, educational and comedy subjects, two being put out each week. This concern has placed M. Jacobson on the road and this booker is making his initial trip to Eureka and Northern California.

H. Blumenthal, of this city, has left for South America, with a large collection of film, including "Ambition" and several round-up pictures.

K. Kanagawa, of the Fiji theater, Stockton, Cal., was a recent visitor here and made extensive bookings.

The Crystal theater at 515 Cortland avenue has been opened by Laurelle & Hadley. A Power's Cameragraph No. 6A was installed here by Walter Preddey.

The York theater at Twenty-fourth and Bryant streets has been refitted and is again being operated.

Extensive alterations are being made in the Electric theater at Church and Market streets, one of the oldest moving picture houses in the city.

Carl Schorr, a recent arrival from New York, is now manager of the road department for M. Calmy, 158 Eddy street.

H. E. Aitken, of the Triangle Film, arrived here this week and is looking over the local situation in company with C. Mell. Simmons, the manager in this territory.

California News.

The Novelty theater at Napa, Cal., has been re-opened by Fred Hater, formerly of Hanford.

The Central theater at Oakland, Cal., has been opened again under the management of G. G. Williams.

A new moving picture house has been opened at Raymond, Cal., by W. West. A Motiograph projection machine has been installed.

Shoemaker & Galindo have installed a Power's Cameragraph No. 6A in the Star theater at Elmhurst, Cal.

The new West End theater at Santa Ana, Cal., has installed a fine Photo Player, made by the American Photo Player Company of Berkeley, Cal., and this is operated part of the time by the nine-year-old daughter of the manager of the house, Miss Lois Schlessinger. Although without previous experience, this youthful operator is already a skilled performer.

Oliver Snyder has opened the Idle Hour theater at Woodlake, Cal., a new town in Tulare county.

The Globe theater at Petaluma, Cal., has been closed by Cortz & Landree, after having been conducted by them for three months.

The interests of Lester Foster and George Bilby in the Princess theater at Oak Park, Cal., have been taken over by Mrs. C. Siebert.

Permission has been given Webber & Marot to open a moving picture house at Pacific Grove, Cal.

W. E. Knotts, of the local office of the World Film Corporation, took charge of the Los Angeles branch, following his return from the Chicago meeting, and D. Palmer is looking after the Western division. This concern is enjoying a very heavy increase in business, and Manager Ralph Clark is very enthusiastic over the outlook, since looking over some of the coming releases.

H. J. Gosliner of the Edison theater has returned from a short vacation trip to Byron Hot Springs, feeling much better for the respite from business.

The Glen Odeon theater, at Glen Park,

is being turned around, remodeled and renovated throughout by its owner, Edw. Evers. It will be opened again at an early date.

J. B. Houston of Klamath Falls, Ore., who has a circuit of seven houses, was recently here to visit the Exposition.

Sid Grauman, manager of the Empress theater, has completed plans for making this house the great white spot in the amusement district. The entire front will be lined with high power lamps and two twenty-four sheet stands will be erected on the roof for the display of Fox advertising matter. Two hundred twenty-four-sheet posters are now out to advertise Nance O'Neil, a former San Francisco girl, who is to appear in moving pictures shortly at the Empress.

A large moving picture theater is being erected at Anaheim, Cal., by John Cassou.

J. A. Trowbridge has taken over the management of the People's theater at Martinez, Cal.

C. C. Christianson is preparing to remodel a building at Orland, Cal., and change it into a moving picture theater.

The Hayward theater at Hayward, Cal., is now being conducted under the management of B. Busby.

K. K. Kay has purchased an interest in the Pastime theater at Eureka, Cal.

NOTES ALONG PUGET SOUND.

F. M. Simonton, Standard Feature Film Company, of Portland, returned recently from Seattle where he reports the proposed exchange license fee has been cut from $1,000 to $100, but even that does not meet with the exchange men's approval.

Tacoma, Wash., proposes a censorship ordinance which will require the film men to pay 50 cents for each reel viewed. Exhibitors and exchange men held a meeting on the subject on Nov. 16. At that time it was agred to raise the price of admission to 15 cents in former 10 cent houses and 10 cents in former 5 cent houses, these prices to be in effect at matinees as well as at night. Every house in the city except one joined in the raise.

Theater Notes from Albany.

Three weeks of continual rain had about demoralized the picture business in Albany, Oregon, reports a road man recently from there, when a troupe of traveling Evangelists came to town in a chapel car and put the finishing touches on the job. There were eight or ten ministers in the troupe who managed to make things interesting in the Albany churches and kept the people away from the show houses.

The Globe, Rolfe and Hub theaters have entered into a working agreement respecting matinees whereby only one house gives a matinee each day in the order named, the other two remaining closed in turn.

Theaters Remodeled.

The Sunset theater, Astoria, Oregon, H. J. Cummings, owner, has completed extensive alterations on the front of the house and it now has the appearance of a big town theater. A marquee has been constructed across the front of the house and a new electric sign has been hung.

The Grand theater, Oregon City, Oregon, Charles Schram, owner, has also been remodelled to give the front an up-to-date appearance. The Grand is the only house in town charging 15 cents, and did S. R. O. business on Nov. 18 with "The Spoilers," in spite of the fact that the picture had shown in the theater twice before.

Temple Theater Grows Wise.

The Temple theater, after a disastrous try at showing a mixed program of vaudeville and pictures, has gone back to straight pictures.

Film Men Win Point

Portland, Oregon, Chamber of Commerce Committee Listens to Both Sides of Censorship Question—Film Men Declare Censorship Hurts Business—Commercial Body Recommends Appeal Ordinance.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, Oregon: After waiting nearly three months to be heard before the Chamber of Commerce on the censorship question, as the film men in Portland are compelled to meet it, a delegation representing the theaters and exchanges of the city called upon the executive committee of the board of governors of the Chamber of Commerce and were given a hearing before that body on November 23. The primary purpose of the organization and the existence of the Chamber of Commerce is to foster new industries and to enlarge those already in the city and with this purpose in mind the film men were given a chance to explain to the committee how any censorship and particularly censorship of motion pictures as the Portland municipal ordinance permits it to be exercised is detrimental to the growth of amusement and film marketing enterprises in the city.

D. Solis Cohen spoke in behalf of the film men and William H. Warren, secretary to Mayor Albee, and F. T. Richards, the new member of the censor board, defended the ordinance.

From his own personal viewpoint, Mr. Cohen said, he considered any censorship un-American, but his plea in behalf of the film men before the committee was merely for an appeal ordinance.

Arbitrary Censors and Business.

"An industry that disburses over $5,000 per week to workers in the city and a grand total of over a million dollars a year in wages, taxes, overhead expenses and which represents an investment in Portland of over two million dollars, has a right to call on the Chamber of Commerce when a small dilettante clique is given the opportunity to exercise arbitrary power by virtue of a city ordinance from which there can be no appeal," declared Mr. Cohen.

He accredited the fact that three large film marketing concerns had passed Portland by in favor of Seattle to Portland's no-appeal ordinance and intimated that the treatment accorded the film industry in Portland might have had something to do with making Portland only a branch distributing point for every film marketing concern that does business on the Pacific Coast except one. "Portland," said Mr. Cohen, "is made the tail of Seattle's kite in the film business."

Mr. Cohen pointed out that Portland is in bad with the National Board because the local censors continually decry its work; that it is in bad with the producers by reason of the no-appeal ordinance and that it is in bad with the directors who object to having the results of their genius subjected to eliminations and condemnations. He showed that Portland is the only city in the state where the first class rental rate for films could be demanded and that if films were arbitrarily held up in Portland they could not be sent to any other city in the state except at a great loss in rentals which the producers did not wish to chance and were requiring bonds from exhibitors assuring the rental price whether or not the films were allowed to show.

William H. Warren, secretary to Mayor Albee, who followed Mr. Cohen, read Mrs. Colwell's report of the board's work as evidence of its fairness and F. T. Richards, the new member of the board, defended censorship along general lines.

"Meeting the People Half Way."

"When the report of the censor board apparently shows so few eliminations and condemnations and it will be no additional expense to the city to have a board of appeals, why not have one?" asked E. L. Thompson, a prominent banker of Portland, who had been questioning the speakers in behalf of the executive committee. To which Mr. Warren replied, "The Mayor now feels that the matter is perfectly fair and that the city is meeting the people half way."

[What is the real meaning of this "meeting the people half way?" Have "the people" only a half right to justice?]

The decision of the committee was in favor of an appeal ordinance. At the City Hall there is some talk of calling the present censor board the appeal board, leaving all the preliminary viewing to people not on the board. The film men are, however, drafting an ordinance providing for an appeal to a judicially constituted body.

Film men represented at the meeting were: Gus A. Metzger, C. F. Regan, G. A. Grombacher, Paul G. Noble, G. T. Holtzclaw, Edwin James, W. M. Rodgers and I. Leeser Cohen.

ORGANIZE IN PENDLETON.

Pendleton, Oregon, film men forestalled an attempt by the city council and the local hygiene society to create a local censor board by organizing an exhibitors' association and proposing a substitute plan which was submitted to the city council and accepted. The exhibitors have pledged themselves to show only pictures that have been passed by the Portland and Seattle censor boards. The officers of the exhibitors' association are C. G. Matlock, president; F. M. Downey, vice-president; D. M. Deary, secretary, and N. A. Medernach, treasurer.

MT. ANGEL EXHIBITOR WEDS.

J. S. Klinger, the genial proprietor of the Peoples' theater, Mt. Angel, Oregon, has joined the ranks of the benedicts. His marriage with Miss Stupell of Mt. Angel was celebrated there a few weeks ago and Mr. Klinger was seen at the Portland exchanges recently where, in contrast with other exhibitors from the valley, his stories were of success and optimism only.

VON HERBERG A VISITOR.

J. G. Von Herberg, of the firm of Jensen & Von Herberg, of Seattle, was a visitor in Portland looking after the firm's interests here. Mr. Von Herberg finds no faults with Portland as a theater town and reports that the local Jensen & Von Herberg house, the Columbia, is enjoying prosperity and that their new house in Seattle, the Coloseum, is rapidly nearing completion. Mr. Von Herberg left for New York City November 26.

STATE-WIDE BRIEFS.

E. S. Dennison has opened the Wexford theater, Salem, Oregon.

E. E. McDonald, Arcade theater, Dayton, Oregon, gave his Thanksgiving patrons a little excitement when he liberated five roosters dyed Pathe red in his house, permitting the people in the audience making the fowls captive to keep them.

Orton E. Goodwin, former manager of the National, Portland, entertained the football teams of the Multnomah Club and the University of Oregon at the Heilig theater after the Thanksgiving game. Mr. Orton and Sol Baum showed Griffith's "Avenging Conscience" at the Heilig during Thanksgiving week.

Oregon exhibitors seen at the exchanges Thanksgiving week were: A. C. Harrington, Grand, Hillsboro; L. E. Partridge, Gem, Tillamook; C. C. Ferguson, Baker, Newberg; M. J. Cooley, Gem, Silverton.

Sentiment Hurts Carmen

Geraldine Farrar's Pro-German Outgiving Has Markedly Lessened the Value of Picture She Acted in for Lasky Company—Owners of the Film May Be Pro-Ally, but Canadians Don't Want to Watch This Carmen.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONTARIO.—What was practically a country-wide agitation against Geraldine Farrar, the operatic singer who took the leading role in the Lasky Carmen, has resulted in great financial loss to Mr. Phil Kauffman, general manager of The Famous Players Film Service, Limited, Toronto. Mr. Kauffman arranged to bring the Carmen reels to Toronto, engaged Massey Music Hall, the largest auditorium in the city, for the whole week of November 29th, and had invested heavily in advertising when protests began to arise because of pro-German utterances credited to the prima donna. Mayor Church, Controller Thompson and Alderman McBride of the Toronto city council, tried to block the arrangements and their agitations resulted in considerable adverse publicity in the six local newspapers. Controller John O'Neill of Toronto declared that he would resort to extreme measures if it were found that Miss Farrar was obtaining a royalty from the picture. In answer to this Mr. Kauffman published telegrams from Mr. Samuel Goldfish, of New York, to the effect that Miss Farrar had only been paid for her work in connection with the taking of the picture and that she had no more financial interest in the film.

Apparently the people could not be satisfied, however, and, among other things, numerous letters from various persons who wished to air their views appeared in the press. Even Mrs. Fitzgibbon, a prominent authoress of Vancouver, B. C., wired a personal protest to the Toronto papers and resolutions were passed by several organizations outside of the city against the showing of the picture. Everyone was agreed that the picture itself was a tremendous achievement, but as for looking upon the form of Miss Farrar—never.

When the opening performance was given on the Monday afternoon there were barely one hundred persons in the hall, which has a seating capacity of 4,800. The official attendance for the first showing of the picture is, of course, not the above mentioned number, but it is a fact that a mere handful of people watched the flitting scenes. To make matters worse for Mr. Kauffman, he suffered a bereavement in the family only a few days before the picture was to be shown in the death of his baby son and he became plainly a worried man.

Mr. Kauffman had trouble from the start. First the Ontario Board of Censors banned the film, but his appeal from this decision was upheld by the Theatrical Board of Appeal. He then went ahead with the arrangements but with the above result.

METRO OPENS LOCAL OFFICES

Metro Features, Limited, the Canadian branch of the Metro, has established distributing offices at 245 Yonge street, Toronto, and at Phillips Square, Montreal, Que. The Metro brand of pictures are now being seen in half a dozen different Toronto theaters although they were only introduced a few weeks ago. They have also invaded the smaller cities such as Hamilton, Berlin, London, Ottawa, and other places in Ontario. The Roma theatre, Berlin, Ontario, has signed a contract to show Metro features the first half of each week for a year and the balance of the week is to be filled in with high-class dramatic productions.

SOME INTERESTING FILMS.

Mr. James Travis, manager of Pathe's Feature Film Syndicate, Toronto, has announced the importation from France of some new educational films of Globe manufacture which are taken at the rate of 120 pictures per second and which are intended to be shown through a projector at the normal rate of sixteen pictures per second. These pictures, which are the invention of Pathe, will be introduced in Canada forthwith. One film showing the action of an athlete has ben demonstrated to school boards, artists and others, but general interest is being taken in the novel pictures. Mr. Travis declares that a number of these special films were lost when a merchant vessel was torpedoed and the release of the pictures was delayed until more could be added to those already in hand.

Canadians Patronize the Fox Carmen.

Rival feature film productions of "Carmen" were seen in Toronto during the week of November 29 when the Lasky production was presented at Massey Hall and the William Fox production was shown at the Strand theater, the large downtown theater. Big crowds attended the latter house in preference to viewing the feature in which Geraldine Farrar appeared because of the latter's alleged pro-German tendencies.

"Nation" Film Coming Back.

Griffiths' "Birth of a Nation" is scheduled to return to Toronto at Christmas for an extended run in Massey Hall. This big feature enjoyed three great weeks at the Royal Alexandra theater last October and desperate attempts were then made to continue its run at that time, but no suitable house could be secured. Thousands will probably see the picture again.

Films of Toronto's New Highway.

W. James & Sons, commercial motion picture photographers of Toronto, have just completed the taking of views along the new $600,000 model concrete highway extending for forty miles between Toronto and Hamilton. Pictures were taken every mile along the route. They are to be shown in various cities under government auspices.

"The News" of Toronto Has Film Department.

Still another leading Canadian newspaper has lined up with those who publish moving picture departments regularly. This latest daily is the Toronto Daily News and in its announcement on Saturday, November 27, the declaration of policy was made in the following manner: "To give ample news and gossip of the film business and its relation to Canadian theaters and to Canadians." The paper also declares that the material for the new department "will be carefully edited so as to give the reader full information about the best class of producers and the highest grade of pictures."

This aim is well carried out, because in the first two issues in which the moving picture department appears there is a great quantity of real Canadian film news. The department has for its heading the following caption: "Told on the Screen."

Toronto's Majestic Leased.

An important deal has just been completed whereby the Majestic theater, Adelaide street, Toronto, has been leased by the Canadian Theaters Corporation, of which Clark Brown is the president. It is intended to reconstruct the house, which is a very large one, and operate it solely as a feature picture theater. The Majestic, which is in the downtown section, was formerly the home of melodrama in Toronto, but it has been closed for a year.

Not Wise to Stop the Applause.

One night recently the manager of a Toronto theater of small size actually ordered the audience to stop applauding a particularly thrilling war picture. He did not want any noise in his theater, he said. Most managers are happy when they "hear 'em yell." The people did not enjoy the remaining scenes of the film and caustic remarks were passed.

OTTAWA TRADE NEWS.

By Carl J. Ketchum, Ottawa Correspondent of the Moving Picture World.

Patriotic Pictures Make Hit.

OTTAWA.—The Canadian military authorities, officials of the various patriotic and soldiers' relief funds, recruiting officers and the many other agencies and organizations incidental to the war, are making use of the moving picture houses throughout the Dominion in their campaigns. During recent weeks nearly all of the local houses have been opened on Sunday evenings with some kind of patriotic demonstration or other, and the speakers who are working in the big recruiting campaign here invaded the moving picture theaters and, through the courtesy of the managements, ever ready everywhere to help along the cause, were permitted to make their appeals to the young men to enlist.

On the invitation of Maj. General Sir Sam Hughes, Canadian Minister of Militia, H. R. H. the Duke of Connaught, Governor General, the officers of the headquarters staff of the Canadian militia and other prominent military and government officials, were present at the Center theater, recently opened here, to witness the showing of some 6,000 feet of moving pictures depicting the activities of the Canadian troops at home and abroad. It was the first official experiment of the militia department with moving pictures and General Hughes and other members of the staff were very much impressed with them. As a result of their success it is understood several additional photographers may be appointed by the government to follow the troops into France.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Rex Theater Commended.

When rejection by the censors and complaint and criticism by the inspectors is so generally the rule in Ontario, it is sometimes naturally gratifying when an inspector has something commendatory to report as a result of his visit. Mr. R. Newman, chief inspector of moving picture theaters in Ontario. was here recently and warmly congratulated a local manager, Mr. P. J. Nolan, on the many public safety features of the Rex theater. He declared that, outside of a few theaters in Toronto, that the Rex was a revelation as regards fireproof and other safety equipment. This naturally very much pleased Mr. Nolan, who takes enviable pride in the fact that he has also received congratulations from Fire Chief Graham along similar lines. The theater is built of solid brick and concrete, with terra cotta walls and partitions. The boiler rooms, stage and operating room are built of reinforced concrete and terra cotta, with fireproof doors.

VANCOUVER EXCHANGE MOVES.

The Vancouver branch of the Famous Players Film Service, Ltd., formerly quartered in the Holden Building, was moved last week to the Orpheum Building, in which is located the Orpheum theater, one of the two principal users of the Paramount program in this city. This brings the Famous Players people right into the film centre, and gives them much finer offices than before. A suite of four rooms is occupied, with a roomy vault adjacent.

NEW THEATER IN ALBERTA.

A new Empire theater has been erected at Peace River Crossing, Alberta, to take the place of the one destroyed by fire a short time ago, and was probably opened about Dec. 1. The new house, owned by Berhold Hopp, is on Main street and has a seating capacity of 300. Although moving pictures will be used almost exclusively, a stage 24 by 24 feet has been installed, so that theatrical performances may be given if desired. The house will be opened with a minstrel show arranged by a committee representing the Ladies' Auxiliary of the Irene Cottage Hospital.

"LOTTERY" CASE IN EDMONTON.

Edmonton, Alb.—The Hudson's Bay Company's Edmonton establishment was convicted last week in the local court of violating the statute prohibiting lotteries, in that it distributed to customers "chances" on an automobile, to be drawn for and awarded to the holder of the lucky number. An appeal was immediately taken by the company, and judgment was reserved.

Moving picture men are watching this case with intense interest, as a further conviction will mean the end of the "country store" and allied contests in Alberta.

"NATION" FILM AT THE WALKER.

Winnipeg.—The customary protest on the part of negro citizens against the showing of "The Birth of a Nation" took place in Winnipeg last week, and for a time it appeared that the picture would be suppressed. It will open at the Walker theater Nov. 22, as scheduled.

Holds Raise Back

Winnipeg Theaters Not Getting the Fifteen Cents Admission Hoped For—Two Managers Refuse to Come In and So Cut Off Project—Manager Barrett Still Hopes to Get the Matter Through.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

WINNIPEG, MAN.—After the exhibitors of Winnipeg had definitely decided to raise their price of admission to fifteen cents, two managers refused to carry out the agreement, and the others, though still in favor of the raise, feared to go ahead without the co-operation of all the theaters. W. F. Barrett, manager of the Universal exchange, who engineered the projected raise in prices, has not given up hope, and will continue his efforts to bring about the change. The plans which have just fallen through included all the first-class downtown houses.

To an impartial observer it would seem rather strange that Winnipeg should be the only city in Western Canada which is unable to get fifteen cents for a really good picture show. In all other cities, where conditions are certainly no better than in Winnipeg, fifteen cents is almost universally charged, with box seats in all cases at twenty-five cents. Winnipeg is not called upon to do any pioneering. The other Western cities have successfully demonstrated that the people will pay a good price for a good show in a good house, and it only remains for the Winnipeg theaters which come within these specifications to make a concerted raise to fifteen cents.

WINNIPEG'S MORALISTS.

The Johnson-Willard fight pictures are still the subject of considerable agitation in Winnipeg, and a strong protest against the showing of this film was made at a recent special meeting of the executive committee of the Ministerial Association. At a meeting of the Social Service Council on the following day it transpired that Rev. W. J. Hindley, a member of this council, had seen the fight pictures, and, further, that he had discovered that they showed nothing brutal or offensive. Mr. Hindley's so-called "confession" followed remarks by Rev. J. N. MacLean, the secretary, calling attention to a letter protesting against the proposal to exhibit the pictures locally.

Still another reform body is active in the city. Sunday "patriotic" concerts in Winnipeg theaters are under close scrutiny just now, and the Lord's Day Alliance intends to see that such concerts shall not constitute an opening wedge for Sunday performances to be continued after the war. At a meeting held recently attention was also called to the fact that many of these concerts are being held for private gain, and that very little, if any, of the amounts collected is being donated for patriotic purposes.

In at least one Eastern Canadian city theaters are operated regularly on Sunday, and recent court decisions seem to indicate that performances might also be held in the West on that day, provided no definite admission is charged, but that patrons be allowed to contribute or not, as they see fit.

SOMETHING BIG COMING.

The atmosphere in Vancouver is electric with more or less wild rumors of a gigantic combination said to be forming among various local moving picture interests. Although no details have been given out for publication, it may be stated that the proposition consists of a contemplated amalgamation of the leading theaters of the city for their mutual benefit. It is expected that a definite policy will be outlined in the near future.

THEATER SAFE BURGLARIZED.

Some time during the night of Wednesday, Nov. 17, the vault and safe of the Walker theater in Winnipeg was blown open with heavy charges of nitroglycerine and cash to a stated amount of $3,400 was taken. The house was having the biggest week of the season, with Margaret Illington in "The Lie," and the amount taken represented the day's business in addition to a large advance sale for the balance of the engagement. It is thought by the police that the safe-blowers must have secreted themselves in the theater after the evening performance, and then proceeded with their work. An exit, opening only from the inside, was found open the next morning, and it is assumed that they made their escape in this direction. C. P. Walker, proprietor of the house, was in New York at the time of the robbery.

The fact that the box office safe, where theaters usually keep their cash, was not molested, but that the burglars were sufficiently acquainted with the routine of the house to know that the money is kept in the vault opening off the poster room on the second floor of the building, leads the police to believe that the robbery was an "inside job," and they are at present working along this line. It is established that the yeggmen were undoubtedly professionals, however, as just enough nitroglycerine was used on each door to open it effectively, without any unnecessary damage or noise. On this account, the robbery was not discovered until the following morning.

J. R. Muir, of the Dominion theater in Vancouver, has booked the Famous Players production of "The Eternal City" to open on Dec. 6, and on Nov. 13 inaugurated a heavy campaign of advertising for the feature in the Saturday and Sunday newspapers. The picture will be run a full week.

The Bijou in Winnipeg has just installed a Fotoplayer, a unit orchestra purchased from The Overseas Film Limited, who have been demonstrating the instrument in this city.

Base License Fees on Seating Capacity

Vancouver Trades License Inspector Jones Presents New Theater Tax Scale—What Houses of Different Capacity Will Be Asked for Licenses.

VANCOUVER, B. C.—The finance committee of the Vancouver City Council last week heard the report of Trades License Inspector Charles Jones, relative to a readjustment of the scale of license fees for moving picture theaters, designed to put in force a sliding scale based on seating capacity, and bringing to the city approximately the same revenue as under the present flat rate. This amounts to somewhat over $3,000 per year.

Under the scale suggested by Mr. Jones, theaters with less than 300 seats would pay $100 per year, with larger houses paying an additional twenty-five cents per seat for all over that number. This, it was pointed out, would greatly increase the tax on some downtown houses, while lowering that of the smaller ones. The Rex, for instance, would be forced to pay $257.75, which is over $100 more than its present fee. After various conflicting motions, amendments, and amendments to amendments, the matter was put over until Monday evening.

By this time the downtown picture men had taken up the question, and Exhibitors W. P. Dewees of the Rex theater, James Pilling of the Orpheum, J. R. Muir of the Dominion, and W. P. Nichols of the National Amusement Company, attended the meeting, as did W. W. Armstrong and G. Corriveau, Jr., representing the suburban houses. The larger exhibitors pointed out that, while the investment in the small outside houses amounts to probably $5,000, the sum tied up in each large downtown theater represents $50,000 to $75,000 or more; that running expenses are $125 to $150 a day, as compared with $25 for a suburban house; that film rental downtown amounts to $300 or $400 per week, as against about $50; and that rents are infinitely higher downtown. It was further stated that all houses are at present operating at a loss. After considerable discussion the proposed change was laid over for three months, which practically means that the matter is settled.

Offers Theater for Xmas Party to Poor Kiddies.

At the last meeting of the Rotary Club at Victoria, B. C., the proposition of holding a Christmas tree celebration for the poor children of the city was brought up. Clifford Denham of the Royal Victoria theater aroused enthusiasm by offering the use of that house on Christmas eve, and also announced that he would undertake to provide suitable entertainment for the children prior to the distribution of the presents.

Calendar of Daily Program Releases

Releases for Weeks Ending December 18 **and** December 25

(For Extended Table of Current Releases See Pages 2098, 2100, 2102.)

General Film Company.

Current Releases

MONDAY, DECEMBER 13, 1915.

	(Serial No.)
KALEM—The Glory of Youth (Special—Three parts—Drama)	19685-6-7-8
LUBIN—The Moment Before Death (Drama)	19693
SELIG—The Coquette's Awakening (Special—Two parts—Drama)	19689-90
SELIG—Hearst-Selig News Pictorial No. 99, 1915 (Topical)	19692
VITAGRAPH—Benjamin Bunter, Book-Agent (Com.)	19691

TUESDAY, DECEMBER 14, 1915.

BIOGRAPH—Her Stepchildren (Spe.—2 parts—Dr.)	19702-3
ESSANAY—Reckoning Day (Special—Three parts—Drama)	19694-5-6
KALEM—Almost a King (Comedy)	19701
LUBIN—The Great Detective (Comedy)	19700
SELIG—On the Eagle Trail (Drama)	19697
VITAGRAPH—A Question of Right or Wrong (Special—Two parts—Drama)	19698-9

WEDNESDAY, DECEMBER 15, 1915.

BIOGRAPH—Divorcons (Special—Four parts—Comedy—Drama)	19712-3-4-5
EDISON—History of the Big Tree (Educational)	19704
—The Black's Mysterious Box (Cartoon)	19704
—The Hicks In Nightmare Land (Cartoon)	19704
ESSANAY—The Fable of "Sister Mae, Who Did As Well As Could Be Expected" (Comedy)	19707
KALEM—To the Vile Dust (No. 4 of the "Stingaree" Series) (Special—Two parts—Drama)	19705-6
LUBIN—The Inner Chamber (Special—Three parts—Drama)	19709-10
VITAGRAPH—The Faith of Sonny Jim (Comedy—Drama)	19708

THURSDAY, DECEMBER 16, 1915.

BIOGRAPH—Cupid Entangled (Comedy—Drama)	19716
ESSANAY—Snakeville's Champion (Comedy)	19717
LUBIN—A Thief In the Night (Special—Two parts—Drama)	19718-9
MINA—When the Show Hit Watertown (Comedy)	19722
SELIG—The Golden Spurs (Special—Two parts—Drama)	19723-4
VITAGRAPH—The Flower of the Hills (Drama)	19720

FRIDAY, DECEMBER 17, 1915.

BIOGRAPH—Fate (Dr.—Biograph Reissue No. 28)	19732
EDISON—The Hand of the Law (Special—Three parts—Drama)	19725-6-7
ESSANAY—Broncho Billy's Marriage (West.—Dr.)	19728
KALEM—The Secret Message (No. 8 of the "Ventures of Marguerite") (Drama)	19729
LUBIN—Sweeter Than Revenge (Drama)	19731
VIM—Speed Kings (Comedy)	19733
VITAGRAPH—The Deceivers (Comedy)	19730

SATURDAY, DECEMBER 18, 1915.

EDISON—Santa Claus Versus Cupid (Christmas—Comedy—Drama)	19734
ESSANAY—A Christmas Revenge (Special—Two parts—Western—Drama)	19735-6
KALEM—The Wrong Train Order (Episode No. 58 of The "Hazards of Helen" Railroad Series) (Dr.)	19741
LUBIN—An Unwilling Burglar (Comedy)	19737
SELIG—Jungle Justice (Drama)	19742
VITAGRAPH—A Man's Sacrifice (Drama)	19738-9-40

General Film Company.

Advance Releases

MONDAY, DECEMBER 20, 1915.

BIOGRAPH—The Failure (Drama) (Biograph Reissue No. 29).
ESSANAY—Title not reported.
LUBIN—Heart Aches (Four parts—Drama).
LUBIN—Otto's Cabaret (One reel comedy).
SELIG—Chronicles of Bloom Center No. 6, "Perkin's Pep Producer" (Special—Two parts—Comedy).
—Hearst-Selig News Pictorial No. 101, 1915 (Topical).
—Hartney Merwin's Adventure (Comedy).
VITAGRAPH—Levy's Seven Daughters (Comedy).
VITAGRAPH—On Her Wedding Night (Personally Picked Program—Special—Four parts—Drama).
VITAGRAPH—The Patent Food Conveyor (Personally Picked Program—Comedy).

TUESDAY, DECEMBER 21, 1915.

BIOGRAPH—Packer Jim's Guardianship (Special—two parts—Drama).
ESSANAY—Title not reported.
KALEM—The Bandits of Macaroni Mountains (Burlesque—Comedy).

WEDNESDAY, DECEMBER 22, 1915.

BIOGRAPH—The Tides of Retribution (Special—Three parts—drama).
ESSANAY—Title not reported.
KALEM—A Bushranger At Bay (No. 5 of the "Stingaree" Series (Special—Two parts—Drama).

THURSDAY, DECEMBER 23, 1915.

ESSANAY—Title not reported.
LUBIN—Beyond All Is Love (Special—Three parts—Drama).
MINA—Title not reported.
SELIG—Hearst-Selig News Pictorial No. 102, 1915 (Topical).

FRIDAY, DECEMBER 24, 1915.

EDISON—Blade o' Grass (Special—Three parts—Drama).
ESSANAY—Title not reported.
KALEM—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series—Drama).
VIM—Mixed and Fixed (Comedy).
VITAGRAPH—Is Christmas a Bore? (Comedy—Drama).

SATURDAY, DECEMBER 25, 1915.

ESSANAY—Title not reported.
KALEM—A Boy At the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—No Smoking (Comedy).
SELIG—The Sacred Tiger of Agra (Jungle—Zoo—Animal—Drama).
VITAGRAPH—The Thirteenth Girl (Broadway Star Feature—Special—Three parts—Drama).

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Monday, December 20

The Failure

ONE REEL
BIOGRAPH RE-ISSUE

with

Dorothy Bernard Wilfred Lucas
Edwin August Lily Cahill

directed by

D. W. GRIFFITH

Tuesday, December 21

Packer Jim's Guardianship

THE TWO REEL
BIOGRAPH

with

Ivan Christy and Baby Zoe Bech
From the story by Roy Norton

directed by

WRAY PHYSIOC

Wednesday, December 22

The Tides of Retribution

THE THREE REEL
BIOGRAPH

with

Vera Sisson G. Raymond Nye
Gretchen Hartman Jack Mulhall

directed by

J. FARRELL MACDONALD

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending December 18 and December 25

(For Extended Table of Current Releases See Pages 2098, 2100, 2102.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, DECEMBER 12, 1915.	
LAEMMLE—No release this day.	
L-KO—Lizzie's Shattered Dreams (Comedy)........	01036
REX—Juror Number Seven (Two parts—Modern—Drama)	01035
MONDAY, DECEMBER 13, 1915.	
BROADWAY UNIVERSAL FEATURE—The Primrose Path (Five parts—Drama).................	01038
NESTOR—Her Speedy Affair (Comedy)............	01039
UNIVERSAL SPECIAL FEATURE—Graft, No. 1, "Liquor and the Law" (Two parts—Drama)....	01054
TUESDAY, DECEMBER 14, 1915.	
GOLD SEAL—Lord John's Journal Adventure No. 1, "Lord John In New York" (Four parts—Drama)	01040
IMP—Almost a Papa (Comedy)....................	01041
REX—No release this week.	
WEDNESDAY, DECEMBER 15, 1915.	
ANIMATED WEEKLY—Number 197 (Topical)......	01044
L-KO—Blackmail In a Hospital (Comedy)..........	01043
VICTOR—The Widow's Secret (Two parts—Drama).	01042
THURSDAY, DECEMBER 16, 1915.	
BIG U—Col. Steele Master Gambler (Comedy-Drama)	01046
LAEMMLE—The Bride of the Nancy Lee (Two parts—Sea-Drama)	01045
POWERS—No release this day.	
FRIDAY, DECEMBER 17, 1915.	
IMP—The Vacuum Test (Drama)..................	01047
NESTOR—Where the Heather Blooms (Two parts—Comedy)	01048
VICTOR—No release this day.	
SATURDAY, DECEMBER 18, 1915.	
BISON—His Real Character (Two parts—Western—Drama)	01049
JOKER—Stage Struck (Comedy).....................	01051
LAEMMLE—The Water Clue (Drama).............	01050
SUNDAY, DECEMBER 19, 1915.	
LAEMMLE—No release this day.	
L-KO—The Doomed Groom (Comedy)..............	01053
REX—The Bachelor's Christmas (Three parts—Dr.)	01052
MONDAY, DECEMBER 20, 1915.	
BROADWAY UNIVERSAL FEATURE—Father and the Boys (Five parts—Comedy Drama)........	01055
NESTOR—Love and a Savage (Comedy)...........	01056
TUESDAY, DECEMBER 21, 1915.	
GOLD SEAL—Christmas Memories (Three parts—Drama)	01057
IMP—When Love Laughs (Comedy)...............	01058
REX—No release this day.	
WEDNESDAY, DECEMBER 22, 1915.	
ANIMATED WEEKLY—Number 198 (Topical).....	01061
LAEMMLE—The Great Fear (Drama)............	01059
L-KO—From Beanery to Billions (Two parts—Com.)	01060
THURSDAY, DECEMBER 23, 1915.	
BIG U—No release this day.	
LAEMMLE—One Hundred Years Ago (Two parts Drama)	01062
POWERS—Howard's Monarchs of the American Forest (Vaudeville Act)....................	01063
—Wild Bird Life (Educational)..........	01063
FRIDAY, DECEMBER 24, 1915.	
NESTOR—No release this day.	
REX—The Terrible Truth (Drama)................	01064
VICTOR—The Tale of the C (Three parts—Comedy Drama)	01065
SATURDAY, DECEMBER 25, 1915.	
BISON—When Rogues Fall Out (Three parts—Railroad Drama)	01066
NESTOR—Where Three Is a Crowd (Comedy)......	01068
POWERS—Uncle Sam at Work, No. 1 ("When Uncle Sam Makes His Laws and Keeps His Relics"—Educational)	01067

Mutual Film Corporation.

	Serial No.
SUNDAY, DECEMBER 12, 1915.	
CASINO—Curing Cissy (Comedy)......................	04262
RELIANCE—The Wayward Son (Two parts—Drama)	04260-1
THANHOUSER—Her Confession (Modern—Drama).	04663
MONDAY, DECEMBER 13, 1915.	
AMERICAN—The Solution of Society (Two parts—Drama)	04264-5
FALSTAFF—The Conductor's Classy Champion (Comedy)	04266
NOVELTY—The Book Agent (Comedy).............	04267
TUESDAY, DECEMBER 14, 1915.	
BEAUTY—A Girl, A Guard and a Garret (Comedy-Drama)	04271
GAUMONT—See America First, No. 14, Pittsburgh, Pa. (Scenic)	04270
—Keeping Up With the Joneses (Cartoon-Comedy)	04270
THANHOUSER—An Innocent Traitor (Two parts—War—Drama)	04268-9
WEDNESDAY, DECEMBER 15, 1915.	
NOVELTY—A Musical Mix-Up (Comedy)...........	04275
RIALTO—The Ace of Death (Three parts—Drama).	04272-3-4
THURSDAY, DECEMBER 16, 1915.	
CENTAUR—The Arab's Vengeance (Two parts—Animal—Drama)	04276-7
FALSTAFF—Billy Bunks, the Bandit (Comedy).....	04278
MUTUAL MASTERPICTURE—The Mill on the Floss (Thanhouser—Five parts—Drama) (No 51)	
MUTUAL WEEKLY—Number 50, 1915 (Topical)....	04279
FRIDAY, DECEMBER 17, 1915.	
AMERICAN—Spider Barlow's Soft Spot (Comedy-Drama)	04292
CUB—The Holdup (Comedy)........................	04283
MUSTANG—In the Sunset Country (Two parts—Western—Drama)	04280-1
SATURDAY, DECEMBER 18, 1915.	
BEAUTY—Two Hearts and a Thief (Comedy)......	04287
THAN-O-PLAY—His Majesty The King (Three parts—War—Comedy-Drama)	04284-5-6
SUNDAY, DECEMBER 19, 1915.	
CASINO—Cissy's Innocent Wink (Comedy).........	0490
RELIANCE—The Opal Ring (Two parts—Drama)...	04288-9
THANHOUSER—The Political Pull of John (Com.).	04291
MONDAY, DECEMBER 20, 1915.	
AMERICAN—The Clean Up (Two parts—Society——Drama)	04292-3
FALSTAFF—Toodles, Tom and Trouble (Comedy)..	04294
NOVELTY—The Fiddler (Comedy).................	04295
TUESDAY, DECEMBER 21, 1915.	
BEAUTY—Making a Man of Johnnie (Comedy).....	04300
GAUMONT—See America First (No. 15), Lexington, Ky. (Scenic)	04299
—Keeping Up with the Joneses (Cartoon—Comedy)	04299
THANHOUSER—Ambition (Three parts—Society—Drama)	04296-7-8
WEDNESDAY, DECEMBER 22, 1915.	
CENTAUR—The Mystery of Carter Breene (Three parts—Drama)	04301-2-3
NOVELTY—The Innocent Sandwich Man (Comedy).	04304
—Between Lakes and Mountains (Scenic)	04304
THURSDAY, DECEMBER 23, 1915.	
CENTAUR—The Winning of Jess (Two parts—Animal Drama)	04305-6
FALSTAFF—When Williams's Whiskers Worked (Comedy)	04307
MUTUAL MASTERPICTURE—The Painted Soul (No. 52) (Five parts—Drama)................	——
MUTUAL WEEKLY—No. 51, 1915 (Topical)........	04308
FRIDAY, DECEMBER 24, 1915.	
AMERICAN—Yes Or No (Drama)..................	04311
CUB—Hearts and Clubs (Comedy)..................	04312
MUSTANG—The Pitch O' Chance (Two parts—Western—Drama)	04309-10
SATURDAY, DECEMBER 25, 1915.	
BEAUTY—That Country Girl (Comedy—Drama)....	04316
MUSTANG—Author! Author! (Three parts—Comedy—Drama)	04313-4-5

Caught on a Flood of Success

THE V-L-S-E was the first of the large feature distributing companies, we are told, to show a substantial gain in both collections and billings during the summer months.

It was the *first,* and thus far the *only* film organization to share its profits with all its employees—the division made October 10th last, and to be made every subsequent quarter, amounting to 20% of the company's net profits.

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Crammed with heart-interest, powerful dramatically, unequalled photographically and with it all, *wholesome* and *purposeful,* the public has placed its stamp of overwhelming approval on them—accorded them a favored place as the highest expressions of the photoplay art.

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"THE ALSTER CASE" *(Essanay). An honest-to-goodness detective story, from the great stage success, which will make you mad because it is so baffling—* *Featuring* BRYANT WASHBURN *and* RUTH STONEHOUSE.

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"I'M GLAD MY BOY GREW UP TO BE A SOLDIER" *(Selig). A smashing, patriotic knock-out, which sounds the high note of love for country, with thrills by the bushel—* *Featuring* HARRY MESTAYER *and* EUGENIE BESSERER.

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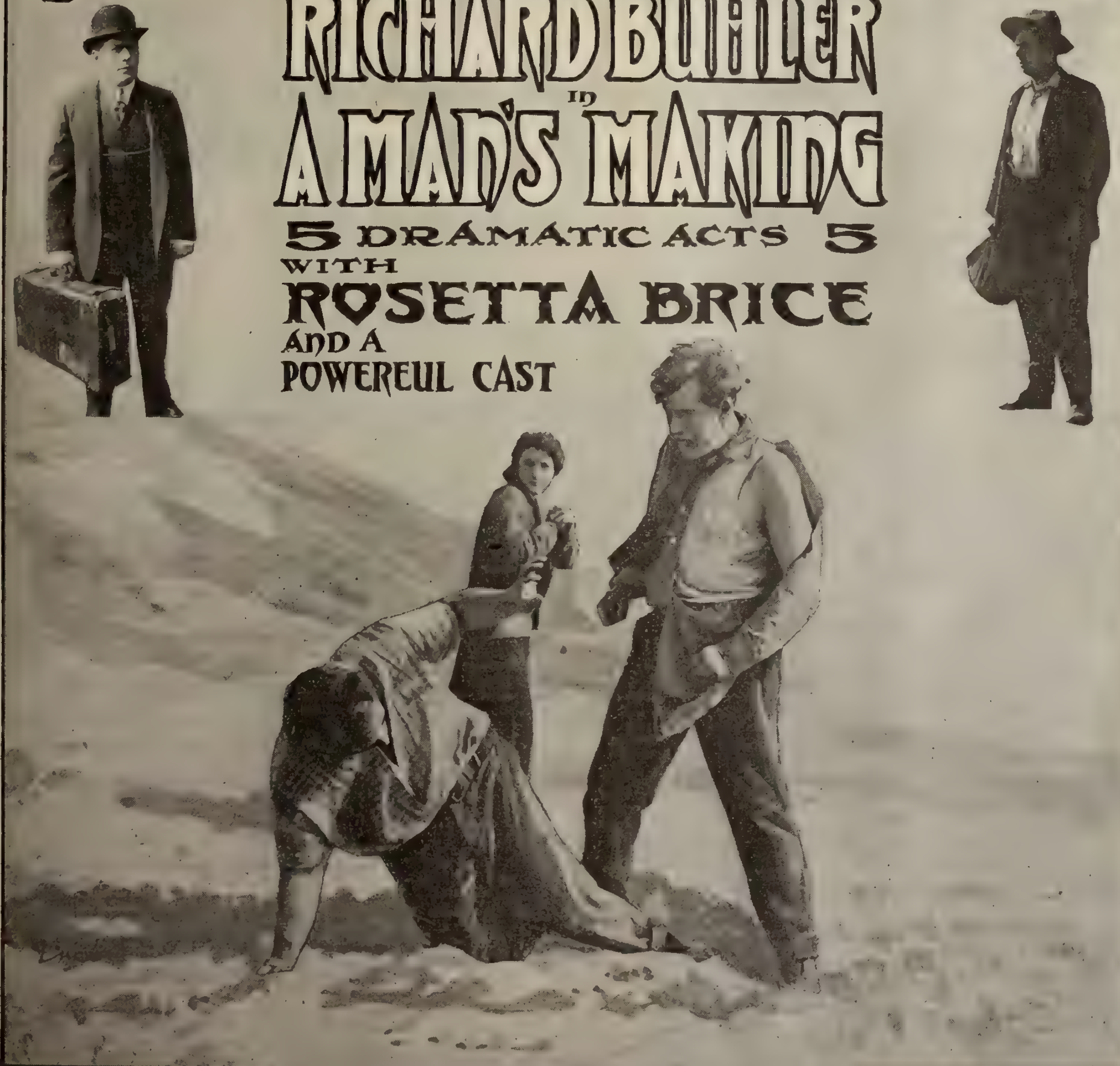

WRITTEN AND PRODUCED BY
JACK PRATT
ADAPTED BY ANTHONY P. KELLY

RELEASED
DECEMBER 6TH

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Motion Picture Stars,
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The Strange Case of *Mary Page*

A Gripping Mystery Tale
Jammed Full of Throbs and Thrills.

Each Episode a Complete Short Story.

A Half-Million Dollar Production.

Gowns by Lady Duff-Gordon (Lucille).

In Every Chapter a Fashion Show.

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A Production at the Peak of Perfection

Mary Page will be the most talked about young woman of the year.

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Some theatre in your neighborhood is going to reap vast profits and great prestige by booking Mary Page.

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U. S. Pat. 1907

Stories of the Films

General Film Company

ESSANAY.

BRONCHO BILLY'S LOVE AFFAIR (Nov. 26).—The cast: Broncho Billy (G. M. Anderson) His sweetheart (Ruth Saville); Her father (Lee Willard).

Broncho Billy becomes engaged. A month later the engagement is broken when the girl's father comes into a fortune. She moves to the city with her parents, where she lives surrounded by luxury. But she longs to be back in her plain western home. Her mother pleads with her to forget Broncho Billy and to marry an English nobleman. She refuses, and finally returns to the West with her father, who also loves the rough western ways. Broncho Billy is overjoyed at the return of his sweetheart.

BIOGRAPH.

HER STEPCHILDREN (Special—Two Parts—Dec. 14).—The cast: Dr. Lambert (Charles Perley); Rose (Vera Sisson); Frank (Jack Mulhall); The Stepmother (Gretchen Hartman); Philip Ray (G. Raymond Nye); Frank's friends (W. C. Robinson and Robert Nolan); Nurse (Helen Bray).

Doctor Lambert, a widower, has two grown children—Rose and Frank. Having lacked a mother's care during much of their life, the children are wilful and disobedient. So, when the doctor marries again, he is somewhat nervous about the reception which his children will accord their stepmother. Rose treats her rudely; Frank is hardly more courteous. Strained relations exist in the household. Rose meets Philip Ray, a dissipated bachelor, and he calls on her. The acquaintance ripens, and one day Mrs. Lambert, entering the drawing room, surprises Rose in Ray's arms. After Ray is gone, she is apologizing to Rose for her awkward intrusion when the doctor enters and, remarking that he has seen Ray leave the house, tells his daughter that she must not see him again, as he has a bad reputation. Rose is indignant, and at the first opportunity she meets Ray in secret at the end of the garden.

Screened behind a trellis, Mrs. Lambert is sewing when she hears voices and sees Rose with Ray. She hears Ray ask the girl to visit him, and later, when she attempts to dissuade Rose from entertaining her lover, she is flouted by the girl. Rose leaves the house, and Mrs. Lambert follows her. Ray lives in a bachelor apartment house frequented by young bloods. Frank has friends in the building, with whom he plays cards for large sums of money. He has lost $100 to Ed Sands and has received a note hinting that his father will be told if he does not pay up. He goes to see Sands about it, preceding Rose by a few moments. Rose enters Ray's apartment and is quickly disillusioned about the man, for he attempts to bend her to his will. She is helpless when Mrs. Lambert walks into the room.

Rose, mortified, refuses her stepmother's aid, tells her that this is her own affair, and is going to say more when, through the window, she sees her father entering the building. Frank, leaving his friends, has seen his stepmother enter Ray's apartment, and has telephoned for his father. Mrs. Lambert hides Rose behind the hangings and faces her husband as he enters. She realizes that it is a delicate situation, but is quite unprepared for her husband's refusal to listen to explanations. Doctor Lambert casts her off and strides out. Rose slips away unseen, and Ray laughs as Mrs. Lambert staggers from the room.

Time passes, and Rose confesses to her father. The doctor hires detectives to search for his wife, but they cannot find her. She is in a hospital, where her baby is born. Later, when the child is dying for lack of medical attention, she brings it to the doctor's doorstep, rings the bell and flees. The nurse takes the baby indoors, where it is examined by the doctor. The mother, watching through a window, hears her husband say that the child will live, and in her joy she faints. She is found lying under the window, and is reconciled with those for whom she has made such great sacrifices.

DIVORCONS (Special—Four Parts—Dec. 15).—The cast: Henri Des Prunelles (Dell Henderson); Cyprienne (Gertrude Bambrick); Adhemar de Gratinan (Dave Morris); Madame de Brionee (Florence Lee); dope fiend (Charles H. West); drunk (Walter Lewis).

Henri Des Prunelles loves his wife, Cyprienne, but unintentionally he neglects her for experiments in his laboratory. Cyprienne, hungry for excitement and adventure, accepts the love of her cousin, Count Adhemar, and meets him clandestinely. Des Prunelles becomes suspicious. Clavignac, a friend of the family, and Madame DeBrionee, another friend, become acquainted with the state of affairs in the Des Prunelles' houshold. Des Prunelles catches his wife and the count together, but, to the astonishment of Adhemar and Cyprienne, makes no move to harm them. Instead he courteously asks Cyprienne to withdraw, orders the servant to bring cigars for Adhemar, comments on the weather and otherwise tantalizes the puzzled count. Finally Adhemar demands to know what Des Prunelles intends doing. The latter replies, "I intend to give my wife to you," and, to the utter amazement of Adhemar and Cyprienne, he does it.

An easy divorce law passes the Legislature, and Madame DeBrionee and Clavignac, thinking Des Prunelles and Cyprienne interested, call to discuss it. Cyprienne is jealous of Madame DeBrionee, who flirts with Des Prunelles, and the count is puzzled at Cyprienne's indifference. Cyprienne, to arouse her husband's jealousy, has her maid place a package of the count's love letters where her husband will discover them. Des Prunelles reads one of the letters and angrily places it in his pocket. Madame De Brionee invites Des Prunelles to dine with her, and Cyprienne gets the message. Cyprienne delivers the message to her husband, but determines to break the engagement. Des Prunelles, in return, hands her the letter from Count Adhemar. Cyprienne throws her arms around his neck and pleads with him. The count sees Cyprienne making love to her husband, and cannot understand her change of heart.

Madame DeBrionee telephones Des Prunelles about his engagement, but Cyprienne interrupts and tells her that Des Prunelles will dine with his wife. Cyprienne and Des Prunelles steal away from Adhemar, leaving a note to the effect that Cyprienne has gone to her aunt's home. Adhemar secures the address of Cyprienne's aunt, which is away out in the suburbs. On the way he loses his taxicab and has to walk. At last he arrives, only to learn that the aunt has been dead two years. Tired and jaded, Adhemar stops an auto party to ask them for a ride to the city. They mistake him for a highwayman and have him arrested.

Cyprienne and her husband, reconciled, are dining happily in a private dining room. Madame DeBrionee and Clavignac are informed of Adhemar's arrest and leave at once to secure his release, whereupon they all return to the cafe. Clavignac plays a joke on Adhemar and engages a private dining room, adjoining the one occupied by Des Prunelles and Cyprienne. The count hears Cyprienne's laughter and, after two attempts, succeeds in entering the room. Cyprienne hides herself, and Adhemar, thinking Des Prunelles is dining with another woman, is about to leave when Cyprienne appears and upbraids him. The count becomes enraged, creates a scene, and orders Des Prunelle's arrest on the charge of dining with his "wife to be," but is sent about his business by the policeman. Cyprienne returns home with her husband to start anew and prove to him that she has always loved him. She has discovered the great secret about man's love—that it doesn't have to be visible to be there.

CUPID ENTANGLED (December 16).—The cast: The actress (Claire McDowell); her sweetheart (Alan Hale); the country girl (Vola Smith); the rube (Victor Rottman).

Suffering from a nervous breakdown, the actress is ordered to the country. On the farm she meets a country bumpkin who falls in love with her and neglects his sweetheart. At first the affair amuses her; but when she learns of the girl's love for the rube, she gives him the cold shoulder. That does not make him return to his first love, however; so the actress decks the girl in one of her own beautiful costumes as a bait to love's eyes.

But her beauty thus adorned still fails to impress the rube, so the actress tries another plan. She invites her sweetheart from the city to visit her, and, introducing him to the girl, demands that he pretend to be in love with her, so as to arouse the rube's jealousy. He refuses, but she persuades him, and he sets out for a walk with the girl. He does make the rube jealous, and the latter tries to enlist the aid of the actress in reclaiming his sweetheart; but she laughs at him. The laugh is on her, however, when her sweetheart falls in love with the girl and elopes with her, then sends back a message stating that she shouldn't have egged him on to it.

FATE (Dec. 17—Biograph Reissue No. 28).—The cast: The girl (Mae Marsh); her grandfather (Lionel Barrymore); Sim Sloane (Charles H. Mailes); his son (Robert Harron).

The brutal Sim Sloane has but one redeeming quality—his love for his son, who is a chip of the old block. Sloane is out hunting one day when he falls and hurts his leg. His cries are heard by an old forester, who assists Sim to his own cabin and treats him kindly. Sloane's response to this treatment is what one expects only of the vilest nature; he becomes drunk, insults his host, abuses the little granddaughter's pets, and is finally driven out by the old man. At the store he boasts of his prowess, but the forester tells the true story, and Sloane is made the butt of ridicule.

Thirsting for revenge, he hangs about the cabin until the children leave for school, then enters and lays a fuse of shavings from the hearth fire to a keg of powder that stands in the inner room. Hardly has he left the premises when the children return, as there is no school. A few moments later, Sim's beloved son enters, drives out the children, ransacks the larder and sits down to eat and drink. As he opens and shuts the door the draft first breaks, then mends the burning fuse. Sim boasts of his deed to the old man, who hurries home. As he reaches the scene there is an explosion which hurls the beloved son into eternity, and Sloane, coming to gloat over his enemy, remains to grieve over his devilish handiwork.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 93 (Nov. 22).

San Francisco.—"Liberty Bell," historic relic, under canopy of flowers and half buried in blossoms is started from Panama Fair for Philadelphia.

Chicago.—Streeterville, in "District of Lake Michigan," which its founder, Capt. Streeter, claims is outside of Chicago, is scene of Sunday closing battle.

Washington, D. C.—Quarterback Randall of the eleven of Gallaudet College for the deaf and dumb has novel method of calling plays.

San Francisco.—Opium pipes and quantities of the drug confiscated in Chinese section of city, are burned in front of city hall.

Russian Lines, Caucasus Mountains.—Russian official war film. Wounded Turks captured by Czar's men are hauled away to concentration camps. Cossack and Serbian soldiers arrive to attack the Turks, after a 26-day march. The mountain roads are repaired by Turkish prisoners. Heavy guns are trained on Turks entrenched on hillside across a wide ravine.

New Haven, Conn.—Yale downs Princeton, 13 to 7, in gridiron contest before crowd that fills Yale bowl, which has seating capacity for 67,000 persons.

Los Angeles.—Power of biggest reflector in United States, to be used in army searchlight, is demonstrated by setting paper ablaze in five seconds.

Cambridge, Mass.—Firemen have fierce battle to save tenements from flames that destroy four-story building in poorer section of city.

Haverhill, Mass.—Diver climbs out to end of coal derrick, hangs by his teeth from a special harness, then lets go for novel dive of ninety feet into Merrimac river.

Great Bend, Kan.—Terrific storm tears away buildings leaving bodies of dead and injured buried in wreckage. Large flour mill is demolished. Thousand sheep are killed on ranch by falling timber. Standpipe of city water plant is broken into short sections.

HEARST-SELIG NEWS PICTORIAL NO. 94 (Nov. 25).

New York.—Reginald Vanderbilt and other horse show judges and exhibitors drive away from Hotel Biltmore on 48-mile coach ride.

San Francisco.—Dodo is the prize long-haired goat at Panama Exposition stock show and his mohair fleece weighed 22¼ pounds.

Washington.—Secretary of the Navy Daniels talks over new war appliance, the wireless telephone, with Read Admiral Usher.

Philadelphia.—Golden Jubilee is held on 50th anniversary of Archibishop Prendergast's ordination as priest and dedication of Cathedral SS. Peter and Paul.

San Francisco.—Stanford team wins from Santa Clara, 30 to 0, in most important Rugby game of season.

Norfolk, Va.—Unusual demand for bivalves during season has increased activity at oyster bed.

San Francisco.—Officers and apprentice seamen from government training station at Yerba Buena Island perform evolutions at Panama Fair and medal is presented.

New York.—Dolores Rosseau, six years old, stands sponsor for "Ayesha," "Stanley," "Niger" and "Sheba," lion cubs at Central Park Zoo. Other animals assume titles.

Italian Lines in Austria.—Old-fashioned howitzers, hauled laboriously up mountain passes by Italian army, bombard foe.

San Francisco.—F-type undersea craft returns from Honolulu under own power. Their convoy, cruiser Maryland, fires salute on entering bay.

THE COQUETTE'S AWAKENING (Special—Two Parts—Dec. 13).—The cast: The Flirt

Further Concerning the
HEARST VITAGRAPH
NEWS PICTORIAL
Formerly Hearst Selig Wee

The Greater News Reel

LAST week all motion picturedom sat up at the news of the discontinuance of Hearst-Selig and the entrance of its successor Hearst-Vitagraph. It was told how in a dramatic interview with Mr. William Randolph Hearst, foremost news authority in America, a plan for a greater news reel was evolved. It was told how this new outline was so revolutionary in its aspect that it was difficult to appreciate at one sitting.

As someone said, "The greater news reel is more than a news reel". It should be defined by another name. It might also be called the motion picture newspaper, for the Hearst-Vitagraph News Pictorial is to be run on the same lines as any of the Hearst newspapers. In other words, the Hearst-Vitagraph is to be bound by no traditions, no past rules—it is to be built on imagination, such imagination as governs only Hearst himself.

JANUARY *the* THIRD NINETEEN SIXTEEN

the first issue of the new Hearst-Vitagraph makes its appearance succeeding the Hearst-Selig.

Get your requests in now so as to permit no lapse in your news reel service. Every Hearst-Selig exhibitor should make it his business to book the Hearst-Vitagraph.

But this doesn't limit those who have not known the Hearst reel to take advantage of it at once.

See the
Next
Page →

To·be·made·at·the·Founta

Greatest·News·Gathering·Organiz

Survey your news field, consider where those men who furnish the real news, the newspaper news, get their material.

The Hearst Organization gathers and furnishes news not only to Hearst's many newspapers and magazines but through International News Service and International Film Service to over a thousand other publications.

Examine the map, prick it at any point and I will show you the name of the man who writes the news at that place and the name of the camera man who takes the pictures.

Gaze at the attached graphic representation of the Hearst news gathering organization. Each of these squares represents at least a dozen men. Jump down to the very last square on the page, illustrating the Individual Staff of the Hearst-Vitagraph and I will convince you that no other reel has any greater staff than that division alone.

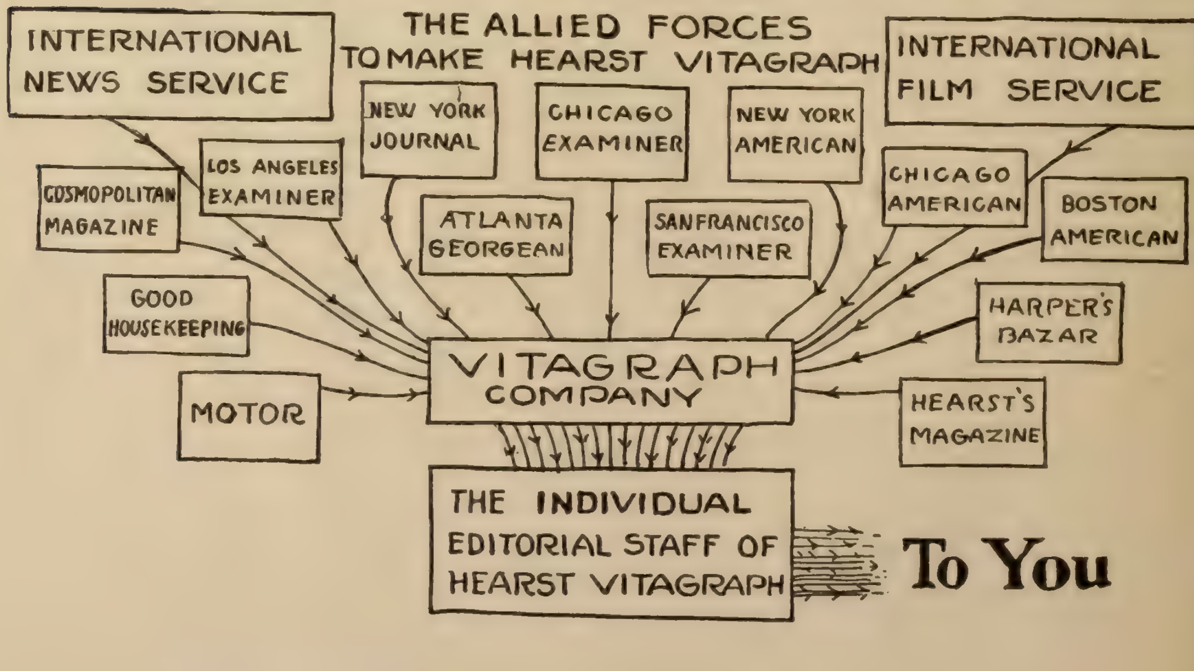
Man for man, the individual editorial staff of the Hearst-Vitagraph measures up, man for man with the *entire* staff of any other news reel. And then from that point upwards through those other magazines and Hearst newspapers and news gathering instituti there is nothing with which to compare the c petitors.

When you want steel the U. S. Steel Corporatio the place to go for it. When you want oil the Stand Oil is the place to go for it. When you want news to news headquarters—the Hearst Organization.

> **If you want to prove to yourself how infallible the Hearst Organization is from a news standpoint, take any newspaper in the country which doesn't use the Hearst Service and article for article, photograph for photograph—see which got there first with the news—the individual publisher or Hearst.**

You can, therefore, imagine why Hearst-Vitagraph w this entire organization at our disposal, the best of ev unit of it turned into the direction of the Hearst-V graph, why it must immediately assume the upperm position.

HEARST-VITAGRAPH NEWS PICTORIAL



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VITAGRAPH

Hearst for the news gathering. Vitagraph for the pictorial effects. There you have the ideal combination.

The Vitagraph Organization which has gained its supremacy as a producer, through sheer force of perfect productions, has gained this place because it has the inherent abilities. Therefore, realizing that Vitagraph not only assists in the news gathering and making up of this reel, it is important to realize its function in the refining of the film itself.

The exhibitor can scarcely appreciate the care and religiously zealous attention which is lavished on every foot of negative and positive in the Vitagraph Laboratory—the largest and most perfectly equipped of its kind in the world.

The Vitagraph staff which has earned its right to be known as the foremost technical group in the industry, has itself been responsible for numerous improvements in cameras, films and projection.

It is one thing to get a film, it is another thing to bring out its fullest value. Just as the artist works over his canvas until it is perfect, so the Vitagraph Laboratory men will work over the Hearst-Vitagraph negative.

Vitagraph as the print manufacturer and distributing agent will answer all questions regarding the reel itself—or for that matter any other question that might be addressed to it individually.

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East 15th Street and Locust Avenue, Brooklyn, N. Y.

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NO! Hearst-Vitagraph is not to be bought on a program. The exhibitor who wants it must get it separately. This means that it is not to be packed away and bolstered up by anything else.

No good comedy or drama is going to save it. It has no aids, no helpers, no supporters. It comes to you absolutely unaided.

It comes to you as itself. You accept it in that way and this means that if it does not make good as an independent—out it goes.

Free On Request EXHIBITORS Guide Book

There is now on the press and will be ready for distribution inside of the next two or three days a complete analysis of the story of Hearst-Vitagraph.

This explains the reasons for the discontinuance of the Hearst-Selig for its successor the Hearst-Vitagraph; explains about the intricate workings of the entire news gathering organization, explains about the work of Vitagraph in the make-up of the reel, and explains the various ideas listed on this page.

The ZONE Idea

The exhibitor residing in San Francisco will have an entirely different service than the man in New York. The man in Pittsburg will have a different service than the man in Chicago.

Each territory will have its Hearst-Vitagraph organization. A distinct entity working independently of any other as far as local news are concerned—but supplying other sections with that which is of importance outside. In other words you will receive European and Eastern News from New York, Far East and Pacific News from San Francisco, interior news from Pittsburg and Chicago and then in addition your own local news.

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We have worked out a system whereby you absolutely make your own price. A chart most simple to understand enables you to select for yourself the date of your release and the price you are to pay.

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When you take the Hearst-Vitagraph you thereby do more than merely show the greatest news pictorial — you attach to yourself the power of a tremendous national campaign, runnning in newspapers and magazines throughout the country, which is to send the multitudes to that theatre exhibiting Hearst-Vitagraph

This campaign will be the most astounding thing yet heard of in the advertising of motion picture features and we promise you that the publication power of William Randolph Hearst is at the disposal of the Hearst-Vitagraph News Pictorial. Analyze this and see what it means.

HEARST-VITAGRAPH

NEWS PICTORIAL

(Formerly the Hearst-Selig News Pictorial—Now Better)

226 WILLIAM STREET, NEW YORK CITY

(Kathlyn Williams); Ralph Warner (Harry De Vere); George (Guy Oliver); Father Time (Charles Le Moyne).

The Flirt lives only to play the game of love for the delight of the gamble. Ralph Warner who loves the Flirt dearly is informed by her that she has merely tolerated him for the enjoyment of the game. Ralph then tells the Flirt that he is going to end it all that night. The Flirt laughs heartily, for she has heard this story before.

She falls asleep and dreams that she receives a message from Ralph that unless she telephones him before 10 o'clock that night he will take his life. The hands of the clock are pointing to the hour of 10. Overcome with remorse the Flirt beseeches Father Time to turn back the clock so that she may save Ralph.

Father Times takes the Flirt through the Garden of Love and shows her many examples of the loves of men and women and how Time destroys the unworthy and helps the worthy. Father Time shows her the true and false hearts, and how even the primitive man sought the love of a good woman. With magic touch Father Time brings back the days of Anthony and Cleopatra; of Romeo and Juliet, and ends by stating that unless she is true to the man who loves her, Ralph, Time will see that she is punished, for Time conquers all things.

The Flirt awakens and in the mirror sees a vision of herself as an aged woman, deserted by all her suitors. Ralph returns for his gloves, which he has forgotten, and the Flirt informs him that she regrets her actions and that she dearly loves him.

ON THE EAGLE TRIAL (Dec. 14).—The cast: Tom Merry (Tom Mix); Vicky (Victoria Forde); Henderson (Joe Simkins); Jordan (Sid Jordan).

Tom Merry, a stage coach driver, is in love with Vicky, daughter of Henderson, superintendent of the Eagle Mining Company. Henderson does not approve of his daughter's choice. Jordan, who works in the office, proposes to Vicky, is refused and when Jordan becomes insulting, Henderson discharges him.

Jordan incites the men to a riot at the mining company's office and plans with two others, to hold up the stage which Tom drives, on his return trip and get the pay-roll. Vicky overhears Jordan's plot and goes to warn Tom. As the stage speeds by Tom throws the money to Vicky, and then he arrives at the mining company's office just as the miners are about to wreck the place. After a few days Tom and Vicky meet and soon formulate a plan where love will find a way.

THE GOLDEN SPURS (Special—Two Parts—Dec. 16).—The cast: Helen Ryder (Bessie Eyton); Lieut. Dick Belmont (Wheeler Oakman); Private Bert Ryder (Edw. J. Piel); Col. Ryder (Richard Morris): Capt. Geo. Favre (Edwin Wallock).

Dick Belmont and George Favre, brother officers, are rivals for Helen Ryder's hand. Bert Ryder, Helen's brother, is in the power of Favre. Helen and Dick announce their engagement at a week-end reception held at Helen's home. Dick longs for a pair of golden spurs owned by Col. Ryder, who declines to sell them. Favre forces Bert Ryder to steal the spurs from his father's home and place them in Dick's room. Helen's father breaks his daughter's engagement with Dick, who later is dismissed from the military service.

Living in solitude in the jungle, Dick goes on a hunting trip. Helen and Favre are out together to force his advances. Helen frightened, flees into Dick's shack. Favre searches for her in vain. Having no means for defense Dick fashions a torch with which he hopes to frighten a lion. Throwing the torch from the window, it sets the cabin ablaze. The flames are seen by searchers who drive off the lion and rescue Dick and Helen. Favre is later found dead, the victim of a leopard.

JUNGLE JUSTICE—(Jungle Zoo Picture Dec. 18).—James Clinton, hunter of big game, incurs the enmity of Kahale, a chief of the jungle. Nell Clinton, daughter of the hunter, receives a letter from her cousin, Laura Brandt, saying that she will visit her. When Laura arrives, Captain Trent, Nell's sweetheart, becomes infatuated with her.

Kahale, the jungle chief, gives Clinton final warning to keep off Kahale's lands. Laura flirts with the native, and when he asks her to be his wife, Captain Trent and Clinton order the savage away, and he leaves, vowing revenge.

Laura continues to flirt with Trent and Nell silently suffers. Kahale seizes an opportunity and kidnaps Laura. He ties her to a tree in the jungle. When they find her tied to the tree, she is dead.

KALEM.

THE BANDITS OF MACARONI MOUNTAINS (Dec. 21).—The cast: Trovatore (Bud Duncan); Concha (Ethel Teare); Doughbags (Jack MacDermott); His wife (Myrta Sterling).

A wife like Mrs. Doughbags would give any man gray hair and send him to an early grave. Consequently, when her husband meets the fair Concha, while touring in the Macaroni Mountains, it is not to be marveled at that Mr. Doughbags promtly falls in love with the maid. Unknown to Doughbags, Concha is a decoy for Trovatore the Terrible. Said Trovatore is a full-fledged member of the bandit's union. Consequently, he is surprised when Doughbags, instead of being frightened when Concha betrays him into the outlaw's hands, merely reaches forth and disarms Trovatore and the rest of his band. The outlaws flee in terror.

Mrs. Doughbags comes in search of her husband. In revenge, the outlaws capture the woman and hold her for ransom. To Trovatore's dismay, Mrs. Doughbags falls madly in love with him, while her husband obstinately declines to pay the sum demanded for her release. In despair, the poor bandit chief offers to give Doughbags all his wealth, if only to take Mrs. Doughbags off his hands. Again the husband declines. In the meantime, the woman, in cleaning up the bandit's cave, discovers a harmless-looking switch. Ignorant of the fact that the closing of this will explode a ton of dynamite and destroy the cave, Mrs. Doughbags throws the switch in. The next instant, she feels her head bumping against the clouds. Kind Fate elects that Mrs. Doughbags shall land atop of Concha and Mr. Doughbags, who are spooning. One look at the couple and the woman grabs hold of her husband with murder in her eyes!

A BUSHRANGER AT BAY (No. 5 of the "Stingaree" Series—Special—Two Parts, Dec. 22).—The cast: Stingaree (True Boardman); Ethel Porter (Marin Sais); Guy Kentish (Thomas Lingham).

Kentish, recently arrived from England, is astounded to discover in the locket dropped by Ethel Porter, a photo of Stingaree. The Englishman shrewdly suspects Ethel of being in love with the bushranger. Later, Kentish is a passenger on the stagecoach held up by Stingaree. When the bushranger departs with the stolen mail bags, Kentish follows. First, however, the man scribbles a note, which he requests the driver to deliver to the police inspector at the next station, with instructions that it be opened at six o'clock, should he fail to return with the mail bags.

Hearing Kentish approach, Stingaree holds the man up. To the bushranger's amazement, the Englishman calmly informs him that he knows his real identity. He also tells Stingaree that unless the mail bags are delivered up to him, the letter in the police inspector's hands will inform this officer as to who the bushranger really is. It develops that Kentish had known Stingaree prior to the outlaw's exile from England and that he entertains a strong feeling of sympathy for him. This, together with the desire that his identity remain secret, causes Stingaree to turn the mail bags over to Kentish and help the man reach the spot where the stagecoach is to pick him up.

The Englishman returns to the station just in time to prevent his letter from being opened. The man hastens to see Ethel, to whom he tells his adventure. In the light which shines in the girl's eyes, Kentish finds his reward.

THE ORIENTAL'S PLOT—(Episode No. 9 of the Ventures of Marguerite—Dec. 24).—The cast: Marguerite (Marguerite Courtot); Peter Enright (Richard Purdon); Bob Winters, Marguerite's admirer (Bradley Barker); Gungha (A. Lever); Alota (Eleanor Lewis); Bertha (Lois Howell).

Marguerite and Bob rescue Bertha from Gungha, who has held the girl prisoner. Bertha informs her benefactors that it is because she knows the whereabouts of an old painting which tells where a fortune in gems is concealed, that Gungha had kidnapped her. Later, the Hindu succeeds in again kidnapping Bertha. Marguerite, attempting to go to her assistance, is also entrapped. The two are taken to the house formerly occupied by Bertha and in which the gems are supposed to be concealed. Bob tries to enter Gungha's den, but is overpowered and bound.

In spite of the cords which hold him helpless, the boy succeeds in giving the alarm. While the police are coming to Bob's assistance, Gungha, aided by Alota, an accomplice, tries to compel Bertha to reveal the hiding place of the painting by torturing her. Marguerite tries to go to the victim's rescue, but is herself threatened with torture. The arrival of the police, who are accompanied by Bob, results in the capture of the Hindu and his accomplice. After the two are dragged away, Bertha brings the painting to light. A close examination of the canvas gives Marguerite an idea. Taking an old blunderbus from the wall, she orders Bob to stand in the center of the room, aim towards a certain spot over the fireplace and shoot.

Bob follows out Marguerite's instructions. A flash follows the pulling of the trigger and it is found that a key, suspended by a fine wire, hangs from the muzzle and over a tiny hole in the floor. When the key is inserted in this hole, a secret trap opens up and the treasure is discovered.

A BOY AT THE THROTTLE—(Episode No. 59 of the Hazards of Helen Railroad Series—Dec. 25).—The cast: The Operator at Lone Point (Helen Gibson); Odell, an engineer (Franklin Hall); Pinture, his fireman (Clement Graw); Layson (Clarence Burton); Bobbie (Tom Trent).

Climbing into a cab of a freight engine, Bobbie Layson, the son of a station engineer, pulls the throttle open. The alarm goes out and Helen, stationed at Lone Point, is ordered to derail the runaway and thus prevent it from running head-on into the approaching passenger train. Fearing for his son's life, Layson phones Helen and implores her not to send the engine into the ditch. Outside the station a small truck suggests a way out of her dilemma. Leaving the derail open, Helen gets the car on the track and speeds down the grade to the end of the siding, where she opens the switch and flags the passenger train.

Her warning causes the engineer to sidetrack his train. This done, Helen speeds to the Melius Bridge and reaches it before the runaway train. Climbing to the topmost girder she then hangs suspended by a rope and as the onrushing train roars across the bridge she drops to the top of a freight car and in a few seconds the runaway is brought to a stop.

LUBIN.

THE MOMENT BEFORE DEATH (Dec. 13).—The cast: Dr. Cummings (Melvin Mayo); Florence, his wife (Adda Gleason); Dr. Grant (L. C. Shumway).

After a chase by the police, following a crime he committed, Dr. Cummings, a crazed scientist, is cornered on the ledge of a building. Realizing that he is caught, Cummings jumps. In his fall through space Dr. Cummings' mind reviews the events that led to his crime.

He was working on a wonderful machine in his laboratory, and refused to tell his wife, Florence, or his assistant, Dr. Grant, about it. But he was not too obsessed to observe that his wife was passing the assistant loving glances. One night he finds Grant in his home, and his wife is whispering, "He must never suspect what we are about to do!" And then in his brain was born his plan for vengeance. Again he found them. She holding his hands, and saying, "We'll be able to leave to-morrow!" He confronted the guilty pair. They pleaded their innocence. His invention was at last completed, and with its sensitive means of registering the blood pressure, he could tell whether Florence was guilty or not.

The instrument adjusted to her arm, he accused her of loving Grant. She was guilty! He seized her madly. Grant tried to interfere, but he brushed him aside. Maddened, he thrust Florence into a closet, and while he locked the door on her, Grant escaped. He took a revolver, and fired shot after shot through the door. He heard nothing from the other side, and trembling, sat in a chair as the reaction set in. His gaze wandered to his machine again. The needle was still beyond the normal point! He examined it, and found that a broken spring was the cause of it all. His wife was innocent!

But still there were her suspicious actions to account for. These were cleared when he found a letter showing that the secret between his wife and Grant was the planning of a new laboratory, which they would present to him the following day. Realizing the enormity of his crime, he opened the door, but Florence seemed lifeless. Then he looked below, and saw the police. He rushed out wildly, closely pursued by them. The last glimpse of his wife showed her moving feebly in the arms of Grant. And now, Dr. Cummings sinks mercifully into unconsciousness, and the last scene shows the people rushing to the sidewalk where he has fallen.

THE GREAT DETECTIVE (Dec. 14).—The cast: Mr. Scrapp (George Egan); Mrs. Scrapp (Florence Williams); Gwendolin (Patsey De Forest); Hinky Dink (D. L. Don); Constable (James Cassady).

Hinky Dink swaps money for a tin badge from the Skinnem Detective School, and becomes a full fledged sleuth. Fate then decrees that he should try to prevent Mrs. Scrapp from giving her worthless husband a much needed shakedown. Mrs. Scrapp turns on Hinky but her daughter, Gwendolin, slightly ancient in years, saves him from a beating. Mr. Scrapp becomes despondent and almost commits suicide, but as the point of the dagger touches his flesh drawing a drop of blood, he gets cold feet, wipes away the blood with one of his wife's handkerchiefs and instead pretends to have committed suicide by throwing his clothes into the river. Mrs. Scrapp refuses to weep or even get excited over her husband's disappearance.

Hinky determines to bring Mr. Scrapp's murderer to justice. Finding the blood stained handkerchief he concludes that Scrapp was first stabbed and then thrown into the river. Calling on the women in the village, he tells of Mr. Scrapp's death. As they weep, he watches closely to see which one of them will bring forth a handkerchief that will look like the one he

(*Continued on page* 2066.)

New York Reviewers and Critics Assume Role of Enthusiasts

"The principal play in the Triangle program was 'Aloha Oe,' a romantic drama of San Francisco and the South Seas, which had Willard Mack as the star.. Enid Markey is also featured in the romance, which is, perhaps, the finest example of artistic staging by Thomas H. Ince. Nothing more realistic has been produced on the screens than the ship laboring in the 'white squall'—a storm to fill the spectators with terror."—*Philadelphia Press.*

"No fault can be found with the way in which this production ('The Lily and the Rose') has been put on the screen; the acting is above reproach, the settings are charming and the photography excellent. As for Lillian Gish, who has the leading role, she is truthfully described in a subtitle as being 'most adorable.'"—*N. Y. Morning Telegraph.*

"In 'Aloha Oe,' an Hawaiian film-drama, produced by Thomas H. Ince, with Willard Mack and Enid Markey, the Triangle Film Corporation presents this week at the Knickerbocker Theater the most beautiful and artistic picture-play which has yet appeared upon its program."— *N. Y. Evening Post.*

"'The Lily and the Rose,' produced by Paul Powell, featuring Lillian Gish, is a most unusual and charming production, built upon the story of the love of two men for one woman. 'Aloha Oe' is a Thomas H. Ince production—a story of the South Seas—with extraordinary scenic effects, featuring Willard Mack."—*Chicago American.*

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

What Triangle Offers for Week of December 12th

The production of consistently successful picture plays demands the highest resources of the human mind. You know what TRIANGLE PLAYS have done toward setting a high standard. It is time to tell you what some particular TRIANGLE products will do towards elevating it still further.

"The Lily and the Rose," with Lillian Gish, Roszika Dolly and Wilfred Lucas, we believe, strikes an entirely new note in motion picture history. Everyone who has seen it comments on its wonderful charm and atmosphere. There are features of photoplay artistry in this production that make it of extraordinary attraction, and ultra-novel appeal.

Then comes a distinctly new type of drama—one that makes full use of natural resources, "Aloha Oe," a powerful Hawaiian tale with Willard Mack and Enid Markey in the principal roles. The storm at sea is acknowledged to be a triumph of motion picture artistry. In fact, the play has that extraordinary quality that makes a theatre patron talk about it afterwards.

And then there are two Keystones. Any exhibitor knows what results follow the announcement of a Keystone Comedy. "The Great Vacuum Robbery" and "Fatty and the Broadway Stars." The first with Charles Murray and Louise Fazenda outdoes anything Mack Sennett has attempted for swift action. It is filled with real "Keystone Stuff." The second brings in Weber and Fields, William Collier, Sam Bernard, Joe Jackson and the inexpressible Roscoe Arbuckle. That's one week's bill. Your patrons have a right to such service.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

(*Continued from page* 2063)

found. The first one brings forth a big red bandana; the second dries her eyes with the edge of her skirt; and the third one is Mrs. Scrapp, who grabs the handkerchief. Hinky is now certain that Mrs. Scrapp murdered her husband and he determines to hunt for clues.

At night he steals into Mrs. Scrapp's house through the window; she spies him, leaves the dogs outside the window to prevent his escape. Hinky promises Gwendolin to marry her if she will save him and she hides him under the bed where he remains all night because Mrs. Scrapp locks the door and hides the key. Five A. M. Mrs. Scrapp awakens and jumps back startled as her foot comes down on Hinky's head. Hinky manages to escape to the woods where he stumbles across Mr. Scrapp who is cold and hungry, but is afraid to return to his spouse. Mrs. Scrapp, Gwendolin and the constable give chase. Gwendolin again comes to the rescue, and when Mrs. Scrapp sees her nestling in Hinky's arms, her mother heart softens and she gives them her blessing at the altar.

THE INNER CHAMBER (Special—Three Parts—Dec. 15).—The cast: Hope (Ruth Hyatt); Ralph Morgan (Melvin Mayo); Fadette Devore (Adda Gleason); Guy Darwin (L. C. Shumway); Marian Day (Helen Eddy); Mrs. Day (Adelaide Bront).

Ralph Morgan, the ne'er do well husband of Fadette Devore, an actress, deserts her and goes to the metropolis to operate a bucket shop. Successful in his enterprise, Morgan is welcomed in society, and wins the heart of Marian Day from her humble suitor, Guy Darwin, a cub reporter. Morgan is blind to consequences, and proposes marriage to Marian. On the wedding day, Guy saves a woman from committing suicide. The woman is Fadette. With approaching motherhood and no funds she has become desperate. When Guy learns that she is the wife of Morgan, he rushes with Fadette to stop the wedding. They arrive at the church just in time. Morgan is also wanted by the police for swindling, and is sentenced for several years. Marian finds that old love is best, and is soon Guy's wife. Fadette dies shortly after her child's birth, and Guy and Marian promise to take care of her child.

In prison, Morgan acquires the drug habit from a fellow prisoner, who has the drug smuggled to him. Several years later, Morgan escapes and finds a haven in an abandoned mine. While going to the city for his drug, he sees Marian and Guy, who are very prosperous. The drug-crazed man thinks only of revenge, and plans to steal the child, Hope, from them. A careless nurse gives him the opportunity, and the child goes away with him. Morgan ties her in the mine, and then goes to gloat over Marian and Guy. They convince him that Hope is his child. He promises to bring the child back.

Meanwhile, a railroad construction gang has set a tremendous charge of dynamite in the hill above the mine. When Morgan comes up they try to prevent him from entering the mine, for the charge has been set. Morgan is frantic. He breaks away from the men, and releases the child. He collapses as a result of the years of drug using. His last words are a command to the child to run away, and a few moments later, the fearful explosion takes place. Beneath the tons of earth is Ralph Morgan's body—the retribution for his years of sin. The child is returned to Guy and Marian, and never learns the truth.

A THIEF IN THE NIGHT (Special—Two Parts—Dec. 16).—The cast: Caesar Lebrun (Herbert Fortier); Louis Lebrun (Wm. H. Turner); Klyda (Ormi Hawley); The Stranger (Earl Metcalfe).

Caesar Lebrun, a celebrated lawyer, brings his brother Louis, a famous surgeon, home to spend the night. They alight from a taxi at midnight and enter Caesar's home. Beside the library table, they find Klyda, the wife of Caesar, reading. Her right hand holds an open book, which, singularly enough, is held upside down, and her breathing, Caesar silently observes, is not regular. Caesar explains that Louis is to perform an important operation next morning, and he suggests that Klyda show Louis to his room.

Immediately they leave, Caesar's movements become quick and decisive. He takes a pistol from the table drawer, levels it at the closet door and says sternly, "Come out." From the cupboard steps a man, pale and calm, clad in evening clothes. Caesar exults over the capture of the stranger and tricks him into admitting that he gained access to the house through an area-way. Caesar's intention is to turn the fellow over to the police, since he has the stranger's admission to rob. Then Klyda enters.

Caesar notes her ghastly face—the face of guilt. Caesar adds to the torture of Klyda and the stranger by revealing the signs by which he knew of the stranger's presence—the odor of cigarette smoke, the book held upside down. Klyda implores him not to call the police, to spare the stranger for her sake. At this point Caesar plays his trump card. He outlines his plan to have his brother, the surgeon, immediately operate upon the stranger, and relieve the pressure on his brain which makes him a criminal. Caesar forces him back into the closet, then leaves to summon Louis. Klyda makes her voice heard through the closet door and reproaches herself for allowing the stranger to accompany her home from the opera, and repeats over and over again the words she uttered when he tried to induce her to elope—words of loathing. Caesar and Louis enter, the closet door is unlocked and the stranger brought forth. Caesar lays his pistol on the table. Darting forward, the stranger snatches it and points it at the brothers. Caesar explains that he overheard the conversation between Klyda and the stranger from behind the portieres and is convinced of his wife's purity.

Caesar demands the revolver. The stranger makes a menacing gesture and threatens to shoot. Caesar, with a laugh of relief, declares it is not loaded. "That's right, drop it," Caesar says. "Good night."

SWEETER THAN REVENGE (Dec. 17).—The cast: Bess Bowen (Octavia Handworth); Molly McCall (Rosetta Brice); Mrs. Smith (Clara Lambert); Joe Best (Thurston Hall); Missouri (Charles Brandt); Kansas Pete (James Daly); Scotch Joe (George Clarke); Frenchy (Bernard Siegel).

In the mining town of Gedney, Bess Bowen, saloon keeper, and Molly McCall, laundress, both select as a mate, Joe Best, a prosperous miner. After changing his mind two or three times, he finally selects Bess. Jealous, Molly McCall, goes to Joe with a trumped-up story that Bess is a desperate criminal. Joe goes to Bess, secures the return of the engagement ring, and transfers it to Molly McCall.

On the evening before the wedding, Bess appears in Molly's cabin determined to do her an injury. A struggle ensues between the two women which is interrupted by Joe and several miners. It is agreed that Bess shall be punished and Molly is permitted to denominate the nature of it. She insists that Bess be whipped and driven out of town. This is carried into effect, and Bess seeks refuge in the tepee of an Indian family, who provide her with clothes of their own kind, to replace those torn from her back. The next morning in this disguise she returns to find her resort burned away. While there the stage coach, taking Joe Best and Molly away for good, drives up. Bess swears to never cease her efforts until the five men most concerned in her disgrace has met their death. Two of them, while crossing a stream swollen by a freshet, falls into the torrent and drown. The third is bitten by a rattlesnake. The fourth falls into a railway cut while fleeing from her and is ground to pieces by a passing train.

For five years she has searched for Joe Best to no purpose. One day she rides up to his door and draws her pistol. In his terror he pleads with her. "What will my poor little babies do?" Then the womanhood asserts itself, and she spares the husband of the woman she hates because of the little ones. She places them in his arms and rides away into the mountain wilderness, all the better, because she has learned that to be merciful is sweeter than revenge.

AN UNWILLING BURGLAR (Dec. 18).—The cast: Mr. Henry (Billie Reeves); Mrs. Henry (Carrie Reynolds); Spike, the burglar (Ferdinand O'Beck); Hogan, the cop (Frank Smiley); The Cook (Jessie Terry); The Maid (Adelaide Hayes).

Mrs. Henry is afraid of burglars and begs her husband not to go to the club. He goes, however, leaving her alone and Mrs. Henry looks under the bed and turns in. At Two A. M. Henry comes homes, but in error he tries to enter his neighbor's house. He thinks he is locked out, so tries to climb in a window. He is seen by Spike Murphy, who mistakes Henry for another burglar and tells him the place is no good and proposes that they "crack the crib next door." Henry is averse to this but when Spike menaces him with a gun, he gives in. They are seen by Hogan, a patrolman who summons the reserves. Henry is aghast at finding he is compelled to rob his own home. He falls with a tray, awakening his wife, also the maid and the cook. Mrs. Henry recognizes her husband's voice as he pleads to Spike for mercy, and comes down stairs. Spike pushes Henry under the table and also hides, but Mrs. Henry drags her husband out. Spike realizes that Henry lives in the house and he pushes the gun against Henry's ribs and threatens him if he moves. Henry has to sit and endure his wife, in fear of death.

Hogan enters and announces there is a burglar in the house. Henry denies it. Hogan finds the bag of silver and Henry says he put the silver in the bag. Spike reaches up and turns out the light. Mrs. Henry screams. Upstairs the maid and cook crawl under the bed. Spike rushes through the house seeking safety. Henry also seeks safety. Spike enters the room where the maid and cook are and tries to crawl under the bed. He sees them and gets out. Henry tries to hide in a room. Spike picks out the same room. Henry trips him and shuts him in. Hogan then captures him. Henry tells his wife he has been trailing Spike and takes all the credit for the capture. His wife apologizes and Henry says he will forgive her, if it never happens again.

VITAGRAPH.

BENJAMIN BUNTER BOOK AGENT (Dec. 13).—The cast: Polly Crundell (Ethel Corcoran); Benjamin Bunter (William Dangman); Daniel White (Templer Saxe); Jonah Grundell (William Shea).

Jonah Grundell, a retired sea captain, is in charge of his niece Polly's fortune, till she comes of age, or marries with his consent. If she marries without his consent before she is 21, the fortune goes to Jonah. He has handled the money so long he hates to give it up, so when Polly reaches 21, he manages to keep her in ignorance of the fact, and enters into an agreement with Daniel White, the family lawyer, to marry Polly and divide the money with him.

White is a solemn old hypocrite, much admired by Jonah's spinster sister, Myra, and he has one weakness—love of the bottle. Benjamin Bunter, a fresh bookagent, arrives in town with a flourish, meets and falls in love with Polly, and she with him. Bunter puts White out of the running, then digs up a birth certificate, showing Polly is over 21. He forces Jonah to give his consent to their marriage, while White is left to the consolation of Myra.

A QUESTION OF RIGHT OR WRONG (Special—Two Parts—Dec. 14).—The cast: Paul Mathews (Maurice Costello); Grace Caldner (Leah Baird); Jason Caldner (Van Dyke Brooke); Detective Dayton (Daniel Leighton); Turner (Edward Elkas).

Immediately after entering her new home, bride is confronted by supposed dead lover and learns she has been tricked. Grace, when confronted with apparent proof of her lover, Paul Mathew's death, consents to marry Jason Caldner, a man she instinctively dislikes, to save her father from financial ruin. The whole affair was faked up, and immediately upon entering her new home, Grace and her husband are confronted by Paul, alive and well. He hands her a written confession of her dying father which explains the whole plot and denounces Caldner bitterly. Later, Mathews asks her to meet him in the garden in a note which Caldner sees and secretly reads.

In a terrible rage, Caldner plots with Turner, an escaped convict, whom Bayton, a detective, is shadowing, to kill Paul. While arguing the matter, Caldner and Turner get to quarreling over the money which the convict is to receive, and finally, Turner hits Caldner over the head and seriously injures him. Mathews comes upon the scene, and when the servants appear, Caldner, on recovering his senses, accuses him of striking him. Meanwhile, Bayton, waiting outside, has witnessed Turner's escape and judging from the fellow's agitation that something is wrong, follows and arrests the crook. He brings Turner back to Caldner's home and there everything is explained. Caldner, overcome by conflicting emotions and the shock of his injury, staggers back, and as Grace goes to his assistance, he drops dead, pulling off Grace's wedding ring from her finger as he falls. Gazing upon the body of the man who had caused them so much suffering, Mathews and Grace silently shake hands in their realization of future happiness which is deservedly theirs.

THE FAITH OF SONNY JIM (Dec. 15).—The cast: Sonny Jim (Bobby Connelly); Sonny Jim as old man (Logan Paul); Daddy Jim (Tefft Johnson); Mother Dear (Mabel Kelly); Santa Claus (Harry Waldron); Father Time (Harry Fisher); Dick and Bill (Johnny Cahill, Billy Johnson).

Just before Christmas, Sonny Jim learns the awful truth that there is no Santa Claus from some of the older boys in the neighborhood and is heartbroken. In vain Daddy Jim and Mother Dear try to argue with the boy; he will not be comforted. Determined to prove the truth for himself, Sonny sits up the night before Christmas in a big chair by the fireplace, and falls asleep. He dreams that a big, gruff, cross-looking Santa comes down the chimney and carries him in his auto over the roof-tops to the great throne-room of King Santa Claus himself, who reprimands Sonny severely for doubting his existence. He then introduces the boy to the City Santa, who is sufficiently thin to get down the steam pipes, and various other interesting people, then he is sent to Father Time, who lives in a weird cave.

Father Time sadly tells him he must take away his youth, as only the old people do not believe. Sonny sets up a yell, but it does no good, the old gentleman places him underneath a big machine, and he grows and grows until he is a great big man with a long white beard and grotesque features. Just as he regains normal size, Sonny wakes up to find his stocking filled with toys and good things, and with a happy smile he tells his dog, Toto, "never to doubt Santa Claus!"

THE FLOWER OF THE HILLS (Dec. 16).—The cast: Jane (Carolyn Birch); Jack Brooks, the City Man (Leo Delaney); Joe Dakes (Denton Vane); Jack's Aunt (Louise Beaudet); Cousin Marie (Rose Tapley).

Jane, known as "The Flower of the Hills," is loved by Joe Dakes, a young countryman. She is contented until she meets Jack Brooks, a young city man, and falls in love with him. When her mother tries to force her to marry Joe, Jack takes her to the city with him, where his cousin, Marie, siding with his mother, against the girl, leads Jane to believe that Jack is ashamed of her.

Joe, meanwhile, has followed the girl to the city, and when she prepares to leave, heartbroken, he takes her back to her mother. Jack finds her pathetic little note, and learning of Marie's duplicity and the suffering which it had caused, follows her. There Joe, who blames the city man, nearly takes his life, but the girl intervenes, and convinces the countryman that she loves Jack.

After a mighty struggle, Joe renounces all claim to her, and "The Flower of the Hills" becomes the bride of the city man.

THE DECEIVERS (Dec. 17).—The cast: Mr. Simpkins (Sidney Drew); Mrs. Simpkins (Mrs. Sidney Drew); Mr. Jones (Edward Favor); Mrs. Jones (Mrs. C. Jay Williams).

When Mr. Simpkins gets a raise, his married friend, Jones, advises him to "hold out" a five or ten-spot, and Simpkins is surprised to find that that seems to be the general practice among the married men in his office. Guiltily putting his hold-out in his hat-band, Simpkins goes home and nearly has heart disease when his wife, after relieving him of his regular salary, insists on taking his hat. However, he gets away with it safely and hides the money in a vase on the mantleshelf. That night he has a slight chill and his wife sleepily tells him the quinine pills are in the medicine chest.

After taking two he sees the fatal skull and crossbones on the box, and yelling "I've taken poison! Help! I'm dying!" he runs into his room and leaps on the bed writhing in agony. Suddenly he gasps, "I'm afraid it's too late, I've lost all feeling in my arms!" But his wife shrieks, "That's my arm you're pinching!" Simpkins pathetically confesses the truth of his "hold-outs," and is astonished to learn his wife has also been saving "hold-outs." When the doctor arrives and announces he only took quinine and that the pills evidently got in the wrong box, all ends in supreme joy and relief.

A MAN'S SACRIFICE (Broadway Star Feature—Special—Three Parts—Dec. 18).—The cast: Mary (Edith Storey); Andy (Evart Overton); Bob (Thomas R. Mills); "Yellow Jake" (Ned Finley); Harry (Frank Bunny); Mr. Simpkins (George Stevens); Jud Jones (Jay Dwiggins).

Mary Aldin rejects Andy Stevens, a worthy young fellow, and accepts Bob, a weak charactered countryman, with a fondness for drink. On the very night of their betrothal, Bob gets drunk and Andy takes him home. Mary thinks that Andy has brought Bob to her in that condition to taunt her, and furiously upbraids him. Andy is so hurt that he leaves the village and goes to the gold fields.

Months later, Andy has prospered in the gold fields, while Bob has lost his position through his love of liquor. A friend, writes Andy that Bob and Mary are in debt, and he arranges a job for Bob at the gold fields, without revealing his identity. Bob accepts the job and comes on alone. In the mining town he tells Bob who he is and forces him to send home part of his wages to Mary in addition to protecting him from the evil influence of "Yellow Jake," a "bad man" of the mining camp. Mary is still kept in ignorance of who her real benefactor is.

Bob, one night, while under the influence of liquor, falls down a ravine and is killed. The body is found by a prospector, who finds Mary's address and copies it, then brings the body to the village. Andy is shocked, and not having the heart to tell Mary, continues to forward the monthly salary installments. Several months later, though the prospector, Mary learns her husband is dead, and as she has received several months' money, is mystified and worried. She finally goes west, and after being rescued from a perilous predicament, by Andy, she learns who has so consistently helped her without hope of reward. His unselfish devotion wins her heart and both find happiness as man and wife.

LEVY'S SEVEN DAUGHTERS (Personally Picked Program—Dec. 20).—The cast: Levy (Edward Elkas); his wife (Eulalie Jensen); Straus (Nathaniel Gross); Mrs. Straus (Anna Brody); seven girls (Nitra, Frazer, Alice Lake, Katherine Franek, Edwina Robbins, Mae Greene, Jeanette Ehrman, Marion Henry); Straus's sons (Arthur Cozine, Sig Stark and others).

While on a business trip, Levy meets Straus, a friend of his youth, and after recounting old times with great unction, Straus brings Levy home and proudly introduces him to his seven sons. Levy, who is childless, gets envious, and chestily announces he has seven daughters—and all good-looking. On his arrival home, he and Mrs. Levy are shocked to receive a note from Straus, saying he is coming with all his sons to pay them a visit and meet their seven daughters.

In desperation, Levy prepares to make good his bluff by getting seven of the girl clerks in his store to pose as his daughters. The girls are michievous, and when Straus and his seven sons arrive, things begin to hum. All go to a cafe and enjoy a good time. Their feast is interrupted by Straus, Senior, who sends them all home. Next day, the boys meet the girls in the store, and Levy laughingly tells Straus he will soon have to support seven daughters-in-law, in addition to his seven sons.

THE PATENT FOOD CONVEYOR (Personally Picked Program—Dec. 20).—The cast: Cook (Kate Price); Thatsim (Charles Eldridge); Mr. Itsky (Harry Fisher); Burglars (Chas. Edwards and Jas. Moran); Mr. Knowism (Daniel Leighton).

Thatsim lives in one of those "railroad" flats, where the kitchen is four rooms away from the dining-room, consequently, he cannot keep a cook any length of time, because of the terrific distance to be covered in bringing food to the table. Thatsim is about to lose another cook, when Itsky, the Inventor, happens in. He learns why cook is leaving and invents a contrivance on the spot to make her work easier. It is a long conveyor belt with a windlass at each end, stretching from the kitchen, through several rooms to the dining-room.

An electric bell signal is used to communicate with the cook. Everyone is delighted, and it works finely, but unfortunately, when Thatsim's rich aunt and uncle dine with him, the signals get mixed up and havoc follows. A couple of burglars break in, and in the intervening rooms see savory dishes passing through on the conveyor. The cops are called and a burglar-chase ensues. After it is all over, Thatsim finds the will left by his disgusted uncle and learns he has lost an inheritance of $1,000, but doesn't care when the police hand him $2,000 reward for catching the burglars.

ON HER WEDDING NIGHT (Special 4 Parts—Dec. 20).—The cast: William Carter (Charles Kent); Mrs. Carter (Louise Beudet); Helen Carter (Edith Storey); The Veiled Woman (Inez) (Carolyn Birch); Henry Hallam (Antonio Moreno); John Klendon (Denton Vane); Carlo (William Dunn).

On the very night of his wedding, John Klendon is talking to Helen Carter, his fiancee, on the phone, when he is mysteriously shot by a veiled woman. The shot is heard at the other end and the girl goes into hysterics. Henry Hallam, a guest, is an amateur detective and wealthy. He takes up the case, but the only clue is a bit of paper with the scrawl: "It was I——," inclining the police to the suicide theory.

The next night Hallam finds a man lying in the roadway, whose features remind him of when he was in Spain with the Carters. He remembers a Spanish beauty casting threatening looks at Klendon, and begins to see light. After caring for the seriously wounded man, he leaves him in care of a physician. Helen enters settlement work to forget the whole terrible affair. The unsuspecting girl is lured to an upper room in a tenement by a dark-visaged woman who pretends her baby is sick, and there finds herself confronted by a dead child, a crazy woman and the door locked. The woman by the crib, after a tirade of abuse, tells Helen how Klendon, after refusing to legitimatize their child by marriage, had thrown her over for Helen. The woman then attempt to throw a vial of vitrol into Helen's face, but is prevented, and the two women struggle desperately.

Fortunately, before Helen is overcome, Hallam, who has been notified of Helen's foolish act in going unprotected into the tenement, breaks into the room, followed by Carlo, the man Hallam had found in the roadway. The Spanish woman swallows the acid, and dies almost at once, while Carlo, who proves to be an old sweetheart of the dead woman, explains the meaning of the missing note. The missing letters make it read: "It was I-nez (Inez)!" This was the Spanish woman's name, and the mystery, now cleared, Hallam tenderly leads Helen away; and long after, when time has healed wounds, the two find happiness as man and wife.

IS CHRISTMAS A BORE? (Dec. 24).—The cast: Paul Pantoum Punctual (Sidney Drew); Mrs. Polly, his wife (Mrs. Sidney Drew); Paul's mother (Mary Maurice).

"Merry Christmas, Paul," is the greeting Paul Pantoum Punctual's wife hands him on Christmas morning. With a growl of disgust he turns over, after reminding her that they are "going to cut out all that foolishness this year." In the newspapers he finds every headline contains Christmas tidings—Christmas, Christmas, everywhere, until Paul is in a fine temper. He delivers an oration in which he says: "Then there is the family dinner with 18 kinds of dessert which you must sample and wash down with cider and get a stomach-ache."

When his mother calls and the dear old lady presents him with a silk muffler, he hurts her feelings by refusing and is so disagreeable she doesn't stay long. With her last words, "You might have wished me a Merry Christmas—there won't be many more for me," ringing in his ears, Paul wakes up to find it was all a night-mare. Mother is really waiting downstairs and hurriedly dressing, Paul, now a changed man, goes down with his wife and gives the little lady a regular bear hug, then Mr. and Mrs. Punctual do a war dance of good old-fashioned Holiday happiness.

THE THIRTEENTH GIRL (Broadway Star Feature—Three Parts—Special—Dec. 25).—The cast: Lottie Evans (Arline Pretty); Ray Schiller (Julia Swayne Gordon); Ethel Gibson (Lillian Burns); Joe Daymond (Robert Whitworth); Lewis de Freece (Arthur Cozine); Mr. Daymond (Frank Currier).

Lottie Evans, a girl of the sweatshop, is offered the position of "13th girl" in a wonderful Fashion Show given by the Department Store firm of Daymond & Sons, through the store's agent, Ray Schiller, a mercenary woman, and Joe Daymond, the Junior partner, becomes infatuated with the girl's beauty. In the little pink room of Daymond's establishment, where Lottie is displaying as a living model, the latest French lingerie for the crowd of women patrons, she experiences her first fears as to the future, but the remembrance of her almost starving mother and little sisters holds her.

Lewis De Freece, the artistic advisor of Joe Daymond, also falls in love with the girl, but Daymond angrily orders him to keep away and continues his attentions to the girl. Joe is engaged to a wealthy society girl, unknown to Lottie, who is a Rescue-Home patroness and settlement worker. Finally, Joe asks Lottie to go away with him, but although she has learned to love this masterful man of the world, she refuses. Immediately after this she loses her position in the store, and the family suffers great hardships.

One cold night Lottie meets Joe, and this time, poor starved, suffering Lottie gives in to his pleading. After that, Lottie's family is secured from want, and she, herself, happy in the thought that after Mr. Daymond, Senior's, death, Joe has promised to marry her. Lottie's mother believes she is working again in the store; but not long afterward, Joe is forced by his father to marry Ethel Gibson, and the first Lottie knows of it, Lewis De Freece walks into the fashionable apartment where she is living and hands her a bill of sale for the place, intimating that it includes her. Lottie is horrified at Joe's perfidy and goes to the Rescue Home, where she meets Ethel and both women learn the truth. The affair gets into the papers, killing Joe's father, and Joe ends his life, while Lottie and Ethel become lifelong friends and companions.

MINA.

WHEN THE SHOW HIT WATERTOWN (Dec. 16).—It's no fun playing "one-a-night." Anyway, that's what Sam Tompson and his "Galaxy of Beauty" bunch thought about it when they met their Waterloo at Watertown. Sam Tompson arrived in Watertown with his bunch of girls and proceeded to the Opera House to get all ready for the evening's performance. Not many shows came to Watertown and the house was soon sold out.

So far, so good. But Watertown audiences are critical. They didn't like the show and showed their dislike by offerings of onions and eggs. Sam Tompson and his company went through their stunts under rather trying circumstances.

The show was too much for the sheriff and he finally decided to use his authority, so took Sam Tompson and his Galaxy of Beauty from the Opera House to the town lockup, where they were forced to spend the night. The next day they were put to hard labor but they finally rebelled, fooled the sheriff and the rest of Watertown rubes, making a successful get-away in a hand car.

VIM.

MIXED AND FIXED (Dec. 24).—Pokes and Jabbs are still living in the same apartments and are on friendly terms as usual. On her birthday, Jabbs presents the Mrs. with a pearl necklace. Pearls are an ill omen and bring tears and this case was no exception. Mrs. Jabbs, about to go upon an errand for her husband, meets Mr. Pokes in the hallway and while examining the new necklace is seen through the keyhole by Mr. Jabbs. Trouble is at once started. Mrs. Pokes, also peeping through the keyhole, sees what she thinks is her husband with Mrs. Jabbs held in tender embrace. More trouble. Mrs. Pokes and Mr. Jabbs seize the things handiest and start for the hallway, but Mr. Pokes and Mrs. Jabbs have gone and they pounce upon a poor, unsuspect-

(*Continued on page* 2070.)

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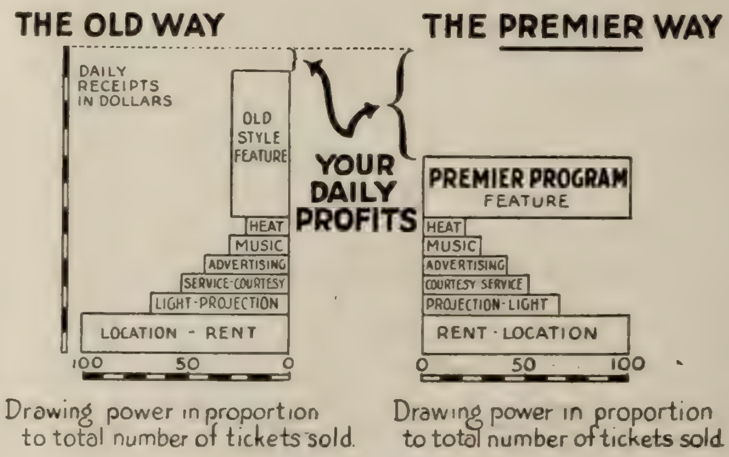

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(*Continued from page* 2067.)

ing lodger from the upper floor. Pokes telephones to Jabbs to meet him. Jabbs seizes the opportunity of his wife's absence and does so.

Over a friendly drink in the saloon, they are presented with a ticket for a mask ball. Meanwhile, Mrs. Pokes, who is a member of the society giving the ball, has invited Mrs. Jabbs to attend as her escort. Mrs. Pokes, in Jabb's clothes, starts out with Mrs. Jabbs. Pokes and Jabbs return home and Jabbs, disguising himself as a woman, joins Pokes and they leave for the ball. Numerous events take place when the two couples come face to face in the saloon. Mr. Pokes is anxious to get Jabbs away so that he will not see his wife with another man and Mrs. Jabbs is anxious to get Mrs. Pokes away so that she will not see her husband with another woman. After a trying ordeal they do so, and return home. Mistaking each other for intruders, a lively chase ensues, which is ended in the hallway by Jabbs losing his skirt and Mrs. Pokes almost losing her trousers. Things are explained and all is forgotten.

Universal Film Mfg. Co.

JOKER.

SLIGHTLY MISTAKEN (Dec. 11).—The cast; Pa (William Franey); Ma (Mrs. Whistler); Susan, their daughter (Lillian Peacock); Susan, the cook (Gale Henry); "Blubber" Bill (Max Asher).

Pa is unfortunate in having two Susans in the house, one the cook and the other his daughter. The cook asks for an evening off to meet her beau, and Pa tells her that she may have her beau call on her at his house. Susan, the daughter, sees a young sailor and his company on the beach, and is attracted by the glitter of his brass buttons.

Susan. the cook, and her beau, Blubber Bill, wander along the beach and, finding a nice quiet rock, sit and spoon. The daughter, desiring to see more of the sailor, wanders to the water front and, while admiring him, falls into the water. The sailor orders his company to "stand by" and he rescues unaided the daughter. After being made much of as a hero, the sailor receives an invitation to call at the daughter's home and promises to do so.

Meanwhile, Susan, the cook, and her beau, have been isolated on the rock by the returning tide, and Blubber Bill gallantly carries his fair charmer ashore and is persuaded to call the next day. In anticipation of her hero's call, Susan, the daughter, has everything spick and span. Pa, to show him a good time, brings in lots of beer, but the daughter says that beer is too common for her hero and leaves for the cellar to get champagne. The door to the cellar is beneath the ice box and the daughter moves the box to go down. The cook sees the box out of place and pushes it back over the cellar door. When the daughter comes up with the wine she finds herself locked in.

"Blubber" Bill calls at the front door and is admitted, the old folks thinking he is their daughter's rescuer. Bill, thinking they are referring to his rescue of the cook, acknowledges the deed. He is made much of and tells of his remarkable experiences and capture by cannibals, but as he was so cold with fear, when they started to cook him, icicles formed over the fire and the frightened natives turned him loose. The daughter's beau arrives and gets to the kitchen by mistake. He and the cook are having a mild flirtation when the daughter, by a superhuman effort, opens the cellar door, thus throwing the ice box upon the two. The family, hearing the crash, rush in and explanations are made. Each Susan seeks out her hero and Pa and Ma, seeing that it is no place for them beat a hasty retreat.

VICTOR.

THE WIDOW'S SECRET (Two Parts—Dec. 15).—The cast: John Forrest and Jack Rance (J. Warren Kerrigan); Rose Day (Ethel Phillips); Richard Harding (Nobert A. Myles); Mrs. Rance (Mary Talbot); the Shepherd (August Wolf).

One afternoon in summer the Widow Rance, alone in her garden, saw what she thought was a ghost coming down the path to her home. It proved to be John Forrest, a millionaire, and with him was Rose Day, a summer girl, and so closely did Mr. Forrest resemble Jack, the widow's late husband, that it was with difficulty she answered his question concerning the location of a hotel.

That night memory carried the widow back twenty-five years. She saw herself as a bride of Jack Rance, trapper and woodsman; she saw the little home where their baby was born; she remembered the day when Jack was brought home to her mortally wounded. Dick Harding, his friend, had promised to protect the widow and child, but he had failed in his trust. And, then, one day little Jack, the baby, was lost and Mrs. Rance lived on—alone.

To John Forrest, smoking alone in the garden, came other memories. He saw himself as a little child, lost in the woods and found by a kindly old shepherd; he saw himself raised to manhood by the shepherd, who, on his deathbed, gave the lad his savings and sent him out into the world. The shepherd's waif had been successful and John Forrest, as he called himself, was now a millionaire.

Rose Day knew of his wealth and, prompted by her mother, deliberately angled for his heart, and they became engaged. Visiting at the same hotel was Richard Harding, who loved Rose, and hated Forrest because of his resemblance to Jack Rance, whom Harding had betrayed. Upon a hunting trip Harding caused Forrest to be wounded. Friends carried him to the nearest house, the widow's cottage, and there the birthmark on his shoulder confirmed her suspicions that John Forrest was her lost son.

Mrs. Rance, seeing Jack's love for Rose Day and realizing that it would spoil his chances for happiness, kept her secret, but Harding, overcome by remorse, told the story and Jack found his mother. Rose, though she scorned the widow, was forced to accept her as Jack's mother, and then one day Jack lost his fortune. Rose broke the engagement and Jack was left, but not alone, for with him was his mother who had always been true.

L-KO.

BLACKMAIL IN A HOSPITAL (Dec. 15).—The cast: Cookie (Ray Griffith); Nurse (Peggy Pierce).

The hospital patients love the beautiful nurse. Nurse has a sturdy admirer who sends them flying in all directions. Finally Cookie, who uses crutches, thrashes the muscular man until he is almost done for. This is seen by a trusty, who tells Cookie he must have $10 or he will tell on him. Cookie has no money and is worried. The injured man's only chance for recovery is to have blood transfused into his veins. The hospital authorities offer $10 for a volunteer. All refuse, but as the guilty Cookie is threatened with exposure by the trusty unless he gives him $10, he volunteers for the operation. The operation proceeds. As Cookie grows weaker he pinches the tube and stops the flow of blood from his veins and grows stronger. The doctors remedy this and conclude the operation. Cookie gives the trusty the $10.

The invalid regains his strength and asks to see the noble stranger that gave his blood so he could live for vengeance. Neither suspect the identity of the other. They meet and the muscular one assaults Cookie, who fires pistol shots at him. Confusion reigns as the patients flee in all directions. Finally, after a protracted battle, the rivals sink exhausted to the floor and the fumes of chloroform waft them into slumberland.

THE DOOMED GROOM (Dec. 19).—The cast: The Groom (Charlie Winninger); the Bride (Fatty Voss).

The groom was already late and to make matters worse he encountered a very beautiful lady while hurrying to the wedding. This lady had a very ill tempered husband who objected to strange men weeping on his wife's shoulder and so informed the groom. In fact Hubby made it plain to the groom that it would be healthier in another town for him and specified an hour at which it would be best to leave town.

When the groom arrived at the bride's house he encountered an irate father who, after being told by the groom that he had to leave town, made it very plain that he had better remain in town. Father, to make sure that the groom did not run away, relieved him of all his money. This placed the groom in a bad plight.

The groom feared the ill-tempered husband the most, so he decided to steal his money back and beat it, but in so doing ran afoul of both father and husband and finally decided that a slow death was preferable, and had the ceremony rushed to a quick conclusion.

POWERS.

LIFE OF THE SALAMANDER (Dec. 2).—The Ditmars Educational film opens on a salamander mother coiled about her eggs to keep them moist. A glimpse of the eggs discloses them to be jelly-like, and although the salamander is about as large as a frog, the eggs are a trifle larger than frog's eggs.

The eggs do not get their first bath until it rains, when the storm washes the eggs into the water, after which the cloudiness passes and they soon clear. This seems to have a good effect, for next we see that the tadpoles are hatching and are soon to come to life. When they are two days old they are thriving in a watch crystal.

At three months old they are busy little creatures who have to shift for themselves, catching insects in order to live. The salamander is as fond of the air as it is the water, and, though born in the water, they go to the top for air. Little by little its legs grow, and soon it has two pairs of sturdy legs. Its feathery gills also help it to get along in its younger days. When it grows to be a year old it has also increased considerably in size, as it is now seven inches long and has an enormous appetite.

At this age the gills grow shorter and the insect finds difficulty in eating under water. With this condition prevailing it will never do to stay in the water, and little by little it learns to breathe air, until finally it crawls out of the water a perfect salamander.

The European salamander shows a close relationship to a frog in the scaleless, damp skin and the head. There is quite a discrepancy, however, in the size. The last scene shows a happy family of salamanders living in the Catskill Mountains.

THE THREE JEANETTES (On Same Reel as Foregoing).—"The Three Jeanettes," shows three muscular and agile gymnasts gowned in Dutch costume. Their act consists of tumbling, weight-lifting, pyramid building, and various other acrobatic tricks, the comedy of which is supplied by a little fox terrier who is present all of the time on the stage in a sort of Marceline character and manages to impede where he attempts to assist.

He is always running between someone's legs in imminent danger of tripping up one or the other of the Jeanettes, but succeeds in escaping with sound limbs and unruffled temper.

NESTOR.

HER SPEEDY AFFAIR (Dec. 13).—The cast: Billie (Billie Rhodes); Her Father (George French); Williams (Neal Burns); the Secretary (Ray Gallagher).

Billie has the "speed bug" and in spite of her father's protests, she indulges in 60-mile-an-hour sprints. Father warns her every time she goes out that she must be careful not to speed, but Billie pays no attention to his fatherly admonitions. While she and father are waiting for their car, she gets father aside and then, jumping into the car, gets the chauffeur to hurry away, leaving father behind. Billie then uses her wiles upon the unfortunate chauffeur and persuades him to let her drive. Now father's secretary is in love with Billie and has purchased a diamond ring in the event of her accepting him and is only waiting the occasion to broach the proposition.

When Billie gets home and thinks over the day's events she decides that she must have a racer so that no speed cop can catch her. She tries to persuade her father to get her a racer. But father can't see her for dust and puts his foot down on the request. While in the office she gets a tip that her father will make some money on a certain stock and decides that she will get in on the deal, too. She asks the secretary for a loan, but as he only has a small amount he cannot accommodate her. However, he proposes and offers the diamond ring, which she accepts thankfully. She quickly converts the ring into cash and buys the stock. When it has risen to a higher mark she sells and with the proceeds gets a car and redeems the ring. She tries out the new racer and it runs circles around everything on the pike. Quite satisfied, Billies leaves for home. On the way she races another car, which happens to have father in it. Father is forced to allow her to retain her new car but stipulates that she marry his secretary to hold her down.

WHERE THE HEATHER BLOOMS (Two Parts—Dec. 17).—The cast: Gordon McKay (Eddie Lyons); Lady Mary (Betty Compson); First Lord Chamberlain (Leo Moran); Royal Butler (Harry Rattenbury); Captain of the Guard (Gus Alexander); Mary's Mother (Stella Adams).

Gordon McKay has been living so extravagantly that his expenses are about twice the amount of his allowance and creditors have become to be daily callers at his home. While meditating what should be done he receives a letter from Scotland notifying him that it is the wish of a rich relative that he should come to Scotland, marry the Lady Mary and become the owner of a vast estate. In the castle the first lord chamberlain reads to Lady Mary and her mother a cablegram stating that Gordon will arrive very shortly. Mary is averse to being married to a man she has never seen; and finally her mother in response to her pleadings to be left alone, consents to present herself as Lady Mary.

Gordon arrives and as he passes up the street the villagers all bow and call him "My Lord." He determines to be as polite as they and bows back at them. There is a royal reception awaiting him at the castle. Mary's mother is introduced as the Lady Mary and Gordon finds out that there is some drawback to this inheritance he is to get, especially with the prospect of an old woman like the mother being his wife. He makes a kick, but they persuade him to withhold his decision for a few days. Gordon is treated like a king.

On one of his trips about Scotland he meets a handsome Highland lassie and becomes very much struck with her and admires the Highland costume that she wears. He asks her name and she pertly tells him she lives in the village and hurries away. The lord chamberlain takes Gordon on an inspection trip through the castle. He is shown the dungeon amid shudders, then the gun room and last the picture gallery. Among the pictures displayed is one of the Lady Mary and Gordon falls in love with the face at once. He inquires who the original of the picture was and is told that it is one of his ancestors, the Lady Grace, who has been dead a thousand years. Before retiring Gordon is told that the castle is haunted and late that night he hears many varied and strange noises. He determines to get out of the barred room he is in where he can have a running chance if cornered, and is making his way through the picture gallery when he determines to take another look at the beautiful picture.

He almost faints when the lady steps out of the frame, takes him by the arm and begins conversation with him. She tells him every night at 12 she comes out of the frame and is free to go where she pleases until the time the first rooster crows. If she does not return at that time Richard, the Black Knight, will proceed to punish her. Gordon enjoys his visit with the girl and the next morning offers to split the estate 50-50 if the marriage is called off with the woman he supposes is Lady Mary, but they are obdurate and he is forced to agree. He again meets the handsome maiden and notices the resemblance with the girl in the picture, but she quickly hurries away from him. She begs her mother to call off the farce, but the old lady is interested now and declares they must go on with it until they find out Gordon's real feelings.

That night Gordon again goes to the picture room and meets the girl. When the rooster crows she starts back, but he determines she shall not leave him and grabs her in his arms. Richard, whose portrait hangs near the one of Mary, comes out of his frame and chases them through the castle. Gordon is finally caught and taken to the dungeon and sentence of death is pronounced. The trusty axe is called into use and Gordon tries to think of his prayers, but determines to die brave. He bravely bends his neck for the fatal strike and is surprised when all come in and begin to laugh. The girl insists on telling her real title and there is a happy reunion. Gordon decides that that is the place for him and they settle where the heather blooms.

BROADWAY UNIVERSAL FEATURE.

THE PRIMROSE PATH (Five Parts—Dec. 13).—The cast: Joan (Gladys Hanson); Ned Templeton (Hal Forde); Joan's father (H. Cooper-Willis); Helen (Nina Blake); Cartright (William J. Welsh).

Joan, a country girl, elopes with Ned Templeton, a young artist. They are married and go to Paris. For a time they are happy, then poverty overtakes them and Ned falls ill. Joan cannot make any money and he is dying because he has no food and no medicine to build up his strength. An art dealer has seen Joan and fallen in love with her. He offers her money to come to his rooms. She refuses, but finally, driven by Ned's great necessity, she goes.

Ned believes the money has come from her father. He recovers and to avoid the man, Joan persuades him to go to America. In this new land success comes to Ned through Cartwright, a millionaire, and his daughter, Helen, who has become attracted to the artist. Joan realizes that Ned is being led away from her. Cartwright buys a picture from Ned, called "The Primrose Path," for which Joan was the model. Ned is painting Helen's portrait. When it is finished Cartwright installs Ned in a fine studio.

Realizing that Joan would be out of place, he suggests that she remain in their cheap flat for a time. This almost breaks her heart, but she bows to his decision. As time goes on Helen and Ned are thrown more together and spend all their hours in each other's company. Ned's visits to Joan are fewer and fewer. Finally he sends her a check and a curt note telling her he can't see her that week. She understands and returns the check saying she is his wife, not his mistress. Then she disappears.

Refusing to accept Ned's support, she poses for a livelihood. In an art school which Ned has been made director she comes face to face with her husband. He upbraids her for being a model and she turns on him, saying it is the only thing she could do. Helen arrives on the scene to take Ned away to a dance. He slips out and the women face each other. "Why, you're the girl in 'The Primrose Path,'" says Helen. "Yes—and I am also Ned's wife," retorts Joan. Then, clutching the younger girl's shoulder, she forces her to listen to a story of the poverty of their Paris days when she sacrificed her body, her soul and her honor to keep Ned alive. "Oh, my father will recompense you," says Helen. Joan laughs, loud and shrill. "You're up for sale, Ned," she tells her husband, who returns at that moment. She looks from one to the other and tells Helen she gives Ned to her. But her heart is broken.

Ned begins to repent; things do not please him; he feels that he wants only his wife and the old days again. Helen tries to allure him in every way, but all is useless. Cartwright, seeing his spoiled daughter unhappy, decides to buy Joan over to give Ned his legal freedom. He sends for Joan, who comes. They tell Ned she has come to accept a large sum for him. He does not believe this, and so confident are they that this is what the woman will do that they hide Ned behind a portiere to watch the scene between his wife and Cartwright. When Joan comes the millionaire offers $100,000. She cannot understand. Then she looks at Helen and knows that they are trying to buy Ned from her. She turns on the girl, "You knew what I had done for him," she says, "and yet you thought I would accept money for him." Sadly she turns to go away alone, but Ned had heard enough. Rushing out, he takes her into his arms, pleading for forgiveness, and Joan sees that his heart is hers again.

BIG U.

COLONEL STEELE, MASTER GAMBLER (Dec. 16).—The cast: Colonel Steele (Murdock MacQuarrie); City Drummer (Arthur Moore); Mary Bell (Edna Payne).

In the village grocery store the usual rustic characters are assembled when the city drummer appears. The village "cut up" is present, too, and the city drummer wins all of the former's money in a game of craps. Colonel Steele enters and rebukes the drummer for teaching the boy the game of craps. The drummer scoffs at him and tells him that he knows nothing about the games of chance and, pulling out a deck of cards, offers them to him and asks him if he knows what they are. The Colonel tells them that, at one time, there was no man in the country who knew more about cards than he did. In response to tell his experiences, the old man begins to relate the story of his life.

Many years ago he was known as one of the coolest card players and the deadliest shot among the rough element that usually hangs around a mining camp. His old friend, Bill, had died and left his two children, Tom and Mary, his interest in a big mine. Thad Gray and Jim Blake, gamblers, plan to secure the mine. Thad accordingly plays up to the girl, while his partner works on her brother. Mary becomes infatuated with the dashing ways of Gray and before long they are engaged to be married. Jim succeeds in winning Tom to a life of drunkenness and gambling and in a game one night wins the boy's property by dishonest methods.

Colonel Steele tries in every day to save the children's inheritance for them, but they refuse to take his advice. At last the Colonel sees that he will have to beat the gamblers at their own game and challenges Blake to a game. He beats the gambler at his own game, wins back the boy's fortune and cleans the gambler out.

Thad and his partner, believing that their plans will be frustrated, decide to make a desperate move. Tom is bound and hid away, while Thad abducts the girl. In their intimate association, Steele has begun to love the girl dearly, but he keeps his secret.

Blake plants a dynamite cartridge under Steele's house and hides near by to see the successful end of his work. Steele, however, sees the fuse burning, casts the cartridge to one side, which is the place where Blake is hiding, and when the explosion takes place Blake is blown to atoms. Steele is told of the abduction and starts out in pursuit. He finally comes upon them just as Thad is forcing his attentions upon the girl. Steele arrives in the nick of time and although he gives him every opportunity to fight, Thad, being cowardly, will not take advantage of this, but slyly tries to kill Steele from ambush. Steele, however, is too quick for him. The girl persuades Steele not to kill him, as she realizes her love for him. The two marry and go east to live a happy life.

As the story ends, the drummer tries in every way possible to show his admiration for such a brave man. His faith is rudely shaken, however, after Steele leaves and the storekeeper tells him that Steele is the biggest liar in the country and his never been outside of his own county. As the drummer leaves, Colonel Steele is seen at the rear of the store interested in a dime novel.

LAEMMLE.

THE BRIDE OF THE NANCY LEE (Two Parts—Dec. 16).—The cast: Myrtle Fairchild (Myrtle Gonzales); Alden Whitaker (Frank Newberg); Jacob Kittle (Val Paul); Grandfather (Frank Newberg); Grandmother (Myrtle Gonzales).

Outside a fierce storm is raging and grandmother is prevailed upon by her grandchildren to tell them a story. With grandfather's consent, the old lady tells the youngsters a story of her early life. In a dissolve we see Myrtle Fairchild, daughter of Abner Fairchild, a stern old sea captain, taking care of her father's home while he is away. She has a lover, Alden Whitaker, for whom she has an affection and who finally persuades her to marry him. The marriage is kept secret by Myrtle, who fears to tell her father. Jacob Kittle, another fisherman, but one of shady morals, is also in love with Myrtle. He is pressing his unwelcome attentions on the young girl one day when her husband unexpectedly enters and gives him a sound thrashing.

In retaliation Kittle tells the old sea captain when the latter puts into port of the close relations existing between Myrtle and Whitaker. The Captain is furious and, after wrecking the home, orders his daughter to get ready for a long voyage. For fear of her father's wrath, Myrtle does not tell of her marriage with Whitaker. The young husband, returning to the house and seeing the upset condition of everything, goes to the dock where he is attacked by the old sea captain, who, thinking he has killed the young man, casts him into the water. The cold plunge revives Whitaker, however. Kittle learns that Myrtle is to sail with her father and secures a berth as a sailor.

Months pass and the captain has become worse and worse in his severity towards the sailors. Finally a mutiny is the result and the captain and his mate are killed. Myrtle, now being totally unprotected, barricades herself and her child in a cabin. She keeps Kittle away from her by thrusting a pistol in his face.

On the homeward journey the vessel is wrecked in a storm near the home port, and the fishermen bring word to Whitaker, who has been living the life of a recluse and who has constantly thought of his wife, of the happening. When Whitaker reaches the schooner he finds no one but Myrtle and the child and succeeds in bringing them to shore.

The old grandmother finishes the tale and looks up to the tear-filled eyes of her husband. He comes over and puts his arms around her and tells the children of a superstition among the fisherfolk that on stormy nights the ghost of the Nancy Lee still appears on the bar and if they watch very closely they can see Jacob Kittle's signals for help.

THE WATER CLUE (Dec. 18).—The cast: The Husband (Harry D. Southard); The Wife (Elsie Jane Wilson); The Butler (J. R. Hope); The Friend (Hal Cooley); The Detective (Rupert Julian).

In the morning, the door of the library was found locked and the butler, upon investigating, finds his master's body inside. The investigation of the police develops the fact that the husband, wife and a friend were together in the library the previous night; an argument arose and hot words ensued. The friend was ordered out of the house by the husband and, despite the pleadings of the wife, the latter had left in an angry mood and vowed that the husband would regret his actions.

The butler is the chief witness and things look black for the wife. The friend is taken into custody and charged with the murder. A detective is called to work on the case, and after a very careful examination he discovers, hanging above the mantel, a shield and a heavy sword. The husband had been killed by a blow from this sword—but how? He has a theory and determines to prove it.

(*Continued on page 2074.*)

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(*Continued from page* 2071.)

He has several witnesses present; he replaces the sword and shield and pours water upon the fastenings of the shield; the water swells the thongs, which bind the sword to the shield; they burst and fall to the floor, thus proving the fact that during the heavy rains of the night before, a leak had sprung in the wall, wetting the thongs and letting the sword fall, thus striking the husband and causing his death. In view of the fact that his death was not caused by human hands, the friend is released.

UNIVERSAL SPECIAL FEATURE

GRAFT (Episode No. 1, "Liquor and the Law"—Two Parts—Dec. 13).—The cast: Dudley Larnigan (William Sherer); Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nanine Wright); Roger Maxwell (L. M. Wells); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Murphy (Jack Curtis); Stone (Mark Fenton).

Dudley Larnigan, District Attorney of New York, has discovered the existence of a powerful graft trust. He had been unable to discover the identity of any member, but this he does know; the trust consists of fifteen members. His activities in running the trust to earth causes this powerful organization to send him a warning. When this is unheeded, his death is planned. Bruce Larnigan, the son, is a young attorney, who is ambitious to follow in his father's footsteps as a champion of reform. The elder Larnigan is killed. Bruce swears to avenge his father and determines to carry out his unfinished work. Therefore he becomes a candidate for District Attorney. The graft trust fears the young man, should he be elected, so Murphy, head of the liquor trust, is appointed to bring about his defeat.

Dorothy Maxwell, whose father is head of the insurance trust and a member of the graft trust, is much interested in Bruce and his ambitions. She is an ardent suffragist and addresses a large meeting. In the course of her remarks she says: "We are not allowed the vote, but we can make our presence felt at the polls just the same; on election day let every woman go to the polls with a man—father, brother, husband or sweetheart; and if none of these is available get a man some way, take him to the polls and see that he votes right."

The idea finds instant favor and its novelty appeals to women in all walks of life. The novel turnout on election day surpasses all expectations. The gangsters and poll workers are powerless in the face of the mob of women. They hastily report to Murphy, one of the grafters, who calls Stone, head of the graft trust, for advice. In a conference it is planned to lure Bruce to Murphy's den on the East Side and either make him commit himself to the service of the trust or put him out. Stone is, of course, not suspected by Bruce. They are friends in a way—also rivals for the hand of Dorothy, Maxwell's daughter. Stone pens a note which seems to have come from the trust, giving the address of their meeting place and the signal that will admit one.

In Bruce's heauquarters Stone ejects a suspicious looking man who has been hovering around. In the scuffle the man drops the note. Dorothy picks it up and hands it to Bruce. He sees within his grasp a chance to learn the identity of the trust heads and at the same time strike the first blow to avenge his father. He goes to the address indicated in the note, Dorothy driving him there in her car. The promptness with which he is admitted to the dive and the sound of the door being locked behind him arouses Dorothy's suspicions, so she notifies the police.

Inside Bruce is confronted by Murphy and given the alternative of signing an incriminating paper or being killed by the thugs present. Bruce realizes the trap he has walked into, but more than all else he realizes the fact that before him is one of the graft trust and one of his father's murderers. He springs at Murphy and seizes him by the throat; the thugs draw knives and rush on Bruce. He releases Murphy and, picking up a chair, for a time fights off his assailants; but the odds are too great and Bruce is backed to the wall. Feeling the outside electrical wiring to the lights, he pulls them down and leaves the room in darkness. The dim figures of the thugs are seen closing in silently. Several blows are struck, a man screams, then comes a rush of daylight as the police break down the door. Murphy is on the floor, dead, killed by mistake in the darkness. Bruce is hanging on the chandelier, well out of danger.

The meeting of the trust shows one vacant chair. All seem to see in the vacant chair the vision of Bruce vowing vengeance over his father's dead body.

IMP.

ALMOST A PAPA (Dec. 14).—The cast: Tom Conley (King Baggot); His Wife (Edna Hunter); Mother (Hattie Delaro).

Tom Conley is a traveling man, selling suspension bridges. Not having made a sale in five years, he is reprimanded by the firm and ordered to get busy. His wife, who has secretly cherished the idea of purchasing a dog, purchases one while her husband is on a six months' business trip. Not having the ready cash, and hearing the cry of an old clothes man, she sells a lot of Tom's old clothes to raise the necessary amount. Fearing to tell her husband that she is going to purchase a dog, she writes him a diplomatic letter, intimating that there will soon be an addition to the family, whereupon the astonished Tom, who has been away for five months, decides that the new addition is a baby. He goes wild with joy, throws up his job and celebrates hilariously by getting intoxicated and telling several mothers how they should handle their children.

Upon receiving a wire from his wife that the new addition has arrived, he hurries home, and in a local toy store he purchases a number of baby playthings. Upon his arrival home he is informed by the maid that his wife has gone to his mother's. Then a great idea strikes him. He will fit up a nursery for the infant. A room is set aside for the purpose. Swings and all sorts of things are hung from the ceiling. In the midst of all the preparations he steps on a gocart, slips and injures himself.

The doctor is summoned. The patient is put to bed and he thinks of his accident insurance policy. Wifie returns home to find her husband seriously injured. She hurries to his side when he inquires about the new addition. She bids him be quiet, as there is plenty of time to see it. He inquires for his accident insurance policy, telling her that it is in his blue suit hanging in the closet, and then—she discovers that it was the very suit that she had sold to the old clothes man in order to buy the dog.

Unable to stay in bed with a vision of an infant before him, Tom hobbles out of his room and goes down stairs and begs his wife to let him see the newcomer. The wife steals from the room and returns on tiptoes with a large clothes basket lined with eiderdown and covered with a silk spread. Then Tom bends over the delicate basket and, to his utter amazement, blinks up at him a cute little puppy.

THE VACUUM TEST (Dec. 17).—The cast: John Foster (J. Livingston); Irene (Constance Johnson); Robert Arnold (Malcolm Blivens); Spike Gans (Ray Hanford).

John Foster, inventor, is married to Irene, a woman much younger than himself and full of the vitality of youth, and is very popular in society. Foster, although an inventive genius, is a dreamer and a student. He spends much

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leads and return to the plane she once knew. Mark Henley, the boss of the dance hall, is owner of her—body and soul—and he has bullied her into subjection. At length, however, she finds courage to steal away, leaving a note saying that she is to begin life anew.

A woman of a different sort has arrived, not long since, in the little mountain village. She is Helen, the school marm. Hal Newcomb, a prospector, meets her over in the woods, where the wayside preacher is telling the simple mountain folk how to serve their God, and until the schoolhouse can be finished, Helen does her teaching out of doors, and Hal finds it convenient to spend much of his time with the girl. Boss Henley forces his attentions on Helen, and though constantly rebuffed, he refuses to be discouraged.

Mark sets out to force Madge to return to him. The dance hall girl, worn out, takes refuge in Hal's cabin and he makes her comfortable for the night. Boss Henley discovers her in the morning. Hal fights to defend the girl and Mark, beaten, leaves in an ugly temper. Meeting Helen, he informs her that a woman is living at Hal's cabin. Helen questions Hal, who admits Madge's presence. The young teacher upbraids the prospector and leaves, unwilling to hear an explanation.

The circuit rider returns and commends Hal for his actions. He also informs Helen of Hal's kindness, and Helen, repentant, hastens to help Hal in his care for the girl. Madge, unwilling to make trouble, leaves. Mark returning to Hal's cabin, finds Helen and kidnaps her. She is tied to a tree and left to her fate. Madge, wandering in the woods, comes upon her. She frees the girl, and then compelled by the stupor of her illness, believes that she must sacrifice herself in place of Helen. Helen rushes to Hal and guides him to where the half conscious Madge is calmly awaiting death.

THERE'S GOOD IN THE WORST OF US (Two Parts—Dec. 10).—Tiring of the East and the conventionalities of the social circle in which she spent her time, Carol Danforth, handsome and extremely wealthy in her own right, starts for the West. Arriving at Holden she proceeded to the Eagle House, the only hotel the surroundings boasted, and registered. That same evening, Carol wandered into the "Hole in the Wall," a notorious dive operated by the equally notorious "Black Pete," who, according to the best informed citizens of the town, boasted that the handle of his Colt bore more notches than any similar weapon "for miles around." "Black Pete," at sight of the beautiful young girl, decides to claim her for his own. But Paul Ainsley, her fiance, who made the trip West with her, decides to interfere, and protests against her apparent friendship for the notorious dive-keeper.

Later, Ainsley visits the resort operated by "Black Pete." He warns him to have nothing more to do with the girl. Informed by the dive-keeper that he had promised to shoot and kill the first easterner he met, Ainsley, fearing for his life, flees the place. While taking a dangerous turn in the road, his mount stumbles, hurling him heavily to the ground. Later, when several riders bring their horses to a stop and examine the body lying in the roadway, they announce him as dead, and bring the body back to town with them. Some days later, "Black Pete," togged out in the best store clothes he could procure, called on Carol at her hotel and told her how, years before, while attending college in the East, Ainsley, pretending to love his sister, won her confidence and then wronged her, and fled. Then Carol wakes to the realization that she loves this burly man of the plains.

NOVELTY.

A MUSICAL MIX-UP (Dec. 8).—The cast: Edward Pickett (Edward Boulder); Ella Lee (Dorothy Graham).

Ella Lee gives piano and singing lessons. Edward Pickett, smitten with Ella's charms, opens a banjo school across the hall. The mischievous Miss Lee persuades two old farmers and a hulking country fellow to palm themselves off as deaf-and-dumb and blind applicants for banjo lessons.

They arrive in rapid succession, and Pickett is in despair. However, he notices that when he picks the strings of his instrument, the two old duffers cannot keep their feet still. He begins to suspect that they are not so deaf as they appear. At last, over a box of good cigars, the entire joke comes out. Pickett plans a sweet revenge upon Miss Ella. The revenge takes the form of ardent wooing—and a few weeks later a big sign reads: "Mr. and Mrs. Edward Pickett, Piano and Banjo Instruction."

FALSTAFF.

THE CONDUCTOR'S CLASSY CHAMPION (Dec. 13).—The cast: Conductor (Riley Chamberlain); Cordelia (Louise Emerald Bates); Suitor (Frank McNish).

Conductor 786, affectionately known as "Con," has a peculiar faculty of being lucky at the right time. Through his own ability he outmaneuvered a rival for the affections of the woman he loved, but when that rival planned vengeance it was Con's luck that saved him. The railroad company had been greatly annoyed by rowdies creating trouble on the cars, and the employes had been warned that the next outbreak would result in the dismissal of the conductor who failed to suppress it. Con was not a fighting man—in fact, he was particularly meek—and the wicked rival hired two ugly chaps, instructing them to create trouble on Con's car and cause his dismissal.

Fortunately for Con, he heard the villains discussing the plot. More fortunately, the day before he had saved the life of a small dog, and won the gratitude of its owner, "The Great Cordelia." This lady was the champion female hammer thrower of the United States and remarkably muscular. In his time of stress Con remembered Cordelia, and calling upon her won the promise of her aid. Cordelia was on the car when the would-be disturbers arrived. They started to fight and argue, and the passengers fled in dismay—all except Cordelia. That brave woman seized the pair of disputants, carried them out of the car, and then proceeded to make a new long-distance hurling record. After which she went to the superintendent's office and gave Con all the credit.

The modest conductor was summoned before his chief and warmly praised. The superintendent said: "This lady declares you did her a great service, and saw two ruffians, who insulted her, punished." To which Con replied, privately aware that his ambiguous words were truthful: "The lady is right—I saw that they were punished." Con's rival never annoyed him again. The report that was brought back by his lieutenants was so terrifying that he decided not to annoy Con, and the conductor's wooing of the lady was not again interrupted.

THANHOUSER.

HIS VOCATION (Two Parts—Dec. 7).—The cast: Beata (Grace De Carlton); Dan (Bert Delaney); Eulalie, Beata's little sister (Helen Badgley); A Nurse (Ethyle Cooke); Porter (Eugene Moore, Jr.).

Dan Dinsmore, natural-born fun-maker, fell in love with Beata McBride. The two young people saw a great deal of one another at the gay beach resort where Dan had saved Beata from drowning, and little sister Eulalie came in for no small share of her big sister's admirer's attentions. But no clown in a circus ever could think of proposing marriage to a girl like Beata—so Dan went away.

Some months later, Dan's circus came to Beata's home town. Eulalie won big sister's promise to take her to see the clowns. But the day of the show the little girl became very ill. Her fever rose, and anxious Beata watched beside the delirious child, who called incessantly for "the clown." The doctor had said, "Don't deny her anything she wants. For I fear to do so would be fatal." How could he know that Eulalie would beg for a circus clown? At last, Beata, desperate, phoned the manager of the show. "I will pay any price," she told him, "if you will send one of the clowns to my house to amuse my very sick little sister."

Dan seized the opportunity. He entertained Eulalie with all his funniest antics, taking care that neither she nor Beata should guess who he was. But the following day, Beata called on the manager. Eulalie was safe—and she insisted that the clown be rewarded. When Dan, innocent of what was wanted of him, entered the room, it would have been hard to say which was most surprised—the girl, the manager or the clown. Dan discovered that his vocation was by no means a stumbling block in the way of his love. And then he claimed his reward, while Eulalie, when a few weeks later she returned to her playmates, restored to health, vowed that Dan was the greatest man in the world.

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FRANK SHELDON, known professionally in the prize ring as "Kid Garvey"	Mr. James J. Corbett
REV. CLIFTON BRADFORD	Mr. Paul Gilmore
HENRY WATERMAN, Banker	Mr. Horace Vinton
THADDEUS FULTON	Mr. Mortimer Martini
JUDGE NEWTON BATES	Mr. Louis Thiel
REGINALD LUMLEY, Society Fop	Mr. Rawland Ratcliffe
ARTHUR TAYLOR, Reporter	Mr. Henry Redding
THOMAS ROBINSON, Butler	Mr. Ten Eyck Clay
MRS. WATERMAN	Miss Mona Ryan
CATHERINE FULTON	Miss Becky Bruce
ESTELLE KITTREDGE	Miss Edith Luckett
MYRTLE MORRISON, Vaudeville Headliner	Miss Frances Thompson
ANNE MURPHY, the Cook	Miss Lizzie McCall
WILLIAM MULDOON	Himself

It must be candidly admitted that "The Other Girl" is not the greatest picture ever produced. It lacks the spectacular ponderosity of "Cabiria," the seductiveness of "Carmen," the sensuous appeal of the nude. Its comedy is not broad farce or slap-stick. It lacks grim death and daring leaps. The photography is not flawless, nor is its direction absolutely masterful.

But, for consistency of story, direction, acting and photography it stands out a worthy first production. Its name and the name of its author, Augustus Thomas, its great success enjoyed on the oral stage and the wide popularity of its principal artists are assets that make "The Other Girl" a splendid commercial proposition. It is a wholesome sort of drama sprinkled with natural humor. Its scenes are splendidly staged and the large cast is made up of distinctive types. Perhaps the most prominent among the players is James J. Corbett, erstwhile champion of the world, and popular hero actor. His "Kid Garvey" of the Thomas play is refreshing in its originality. Mr. Corbett's acting is natural and convincing, and he fits the part assigned him like a glove.

Paul Gilmore's "Rev. Bradford" is a delight. Even when one considers the long line of important parts Mr. Gilmore has essayed in the past it is not difficult to say this is his greatet achievement.

William Muldoon, once world's champion wrestler and now a famous health builder, looms up prominently in the story's telling.

Edith Luckett and Becky Bruce, popular young leading women of the legitimate stage, do fine justice to difficult and exacting roles.

The supporting principals fully anticipate the author's ideals and render satisfactory service.

An automobile accident on crowded Broadway, numerous fistic encounters between "Kid Garvey" and others, and an imposing theatre interior are among the "big" situations displayed, including a clever visualization of Corbett's early struggles to attain prominence and wealth.

Realistic settings evidently prepared without regard for expense impress one with the thought that Raver-Thomas productions are not to be stinted.

"The Other Girl" is no doubt a splendid entertainment and should be a success. It has a valuable title, its author is renowned, its stars famous and its story consistently told by professionals. The public will appreciate this kind of picture.

BOASTING

about one's own picture might be construed as an indication of over-confidence.

A NEW VENTURE

should be signalized by definite, conservative statements—pessimistic perhaps—but so carefully prepared as not to mislead.

The satisfaction of giving more than one promises is much greater than that gained by promising more than one is able to deliver.

DECEIVING

the exhibitor is as fatal to the deceiver as misleading the public.

Therefore, with apologies to Harrison, Milne, Denig, Thew, Judson, Cooper, Blaisdell, Condon, "Sime," Holcomb, Smith, Buckley, Ennis and Grau, and other worthy critics, "The Other Girl" suffers its first review.

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HER CONFESSION (Dec. 12).—The cast: Flower (Florence La Badie); Her Mother (Carey L. Hastings); Emerald Vinton (Thomas A. Curran); Margaret Van Allen (Kathryn Adams); Father Morey (Ernest C. Warde).

An unknown girl, dying on a hard cot in a prison cell, whispers to her father confessor the story of her crime. "It wasn't a year ago that I met him. We lived in the country—mother and I. Father was dead. Mother always had kept me so much to herself. We had few friends—and I never had a lover. Then he came. Mother never knew, from the time I first met him in the woods, where he was sketching. I was garlanded in flowers that day, and I was kneeling by the brook, looking at myself in the water. He told me I was beautiful and begged me to pose for him. At first I was afraid.

"But day after day I went to him little by little, and I forgot to fear him—and he told me he loved me, and I—oh, I never can tell you how he wound himself about my heart! He could have had my life, had he asked it. Then he went away. I waited for weeks—for months—but no word came. At last, to remain longer unwed, would have meant disgrace to me and a broken heart for my mother. I went to seek him. I found him in the arms of another woman, who laughed at me and ordered him to turn me out in the streets. Not a word or look of love had he for me—only anger, because I was imperilling his ambitious plans. But I felt that if I could see him alone, all would yet be right. So that night I went back to him. He was sleeping. Suddenly the memory of the other woman came between him and me, and I picked up a strange knife lying on the table, thinking to kill him as he slept and so have him for my very own. But the knife slipped to the floor. I loved him—I would renounce him forever. I turned to go—and there, in the doorway, she stood. She spoke angrily, and he woke. He flung me aside, and I fell. The knife was beside me. I can't remember the rest—only, as he turned to drive me from him—it happened." The girl's eyes closed. The priest stooped to catch the last, faint whisper: "His child—dies with me. Father—can there be—forgiveness—for such as I?"

MUTUAL.

MUTUAL WEEKLY, NO. 49 (Dec. 9).

Oakland, Cal.—New million dollar harbor is opened. Subtitle: The U. S. S. "Milwaukee" is first ship to dock here.

Tribune, Kan.—Motor wolf drive and coyote round-up. Subtitle: Destructive animals which tire out and evade horses and dogs are captured by up-to-date methods.

Cambridge, Mass.—Harvard Students commemorate 308th birthday of John Harvard, founder of the University.

New York City.—Hebrew Orphan Asylum cadets are reviewed. Subtitles: General O'Ryan and distinguished party review future commanders. General O'Ryan, Borough President Marks, Cornelius Vanderbilt.

Paris, France.—Trophies captured by the French at the battles of Champagne and Artois are placed on view here.

Oquossoc, Maine.—Christmas tree harvest. Subtitles. Deep in the wintry Maine woods men are enduring hardships to bring Christmas cheer to millions of American homes. This is the White House tree sent to President Wilson for his grandchild, Baby Sayre. It is the present of the Oquossoc school children and is presented by Lucille Whittier, great granddaughter of John Greenleaf Whittier, the poet.

San Francisco, Cal.—Big leaguers play ball on the coast. Subtitles: All-star teams from American and National leagues open here. Johnny Evers and Ganzel. Hoblitzel and Cady.

Droitwich, Eng.—Fox hunting is favorite sport despite the war.

Latest Paris Fashions.—Photographed in the Italian Gardens of the Hotel Biltmore. (Courtesy of J. M. Gidding & Co.).

New York City.—Henry Ford's peace ship sails for Europe to end the war.

Fort Sam Houston, Texas.—Army aeros on long flight. Subtitle: Uncle Sam's first squadron of birdmen arrive here on test.

Hot Springs, Ark.—Cyclone here kills 10. Injures 50. Subtitle: Terrific wind crumbles houses as though toys.

Latest War Pictures.—By courtesy of French Union of Cinematographers. Subtitle: King George the 5th reviews the French cavalry.

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CENTAUR STAR FEATURES.

THE MYSTERY OF CARTER BREENE (Three Parts—Dec. 22).—The cast: Alan Dare (Crane Wilbur); Darrell Shane (Gordon Mullen); Hon. Carter Breene (J. H. Lynch); Arthur Breene (Carl Von Schiller); Margery Breene (Celia Stanton); Peters (Edward Collins); Mrs. Williams (Mrs. Spencer); Hodge (Mr. Singh).

Margery, the adopted daughter of Hon. Carter Breene, becomes acquainted with Allen Dare, much to the displeasure of Darrell Shane, who has an affection for the girl. That evening Arthur, the profligate son of Breene, comes home under the influence of a drug, and in the presence of Shane, Dare, Peters, Breene's servant, the father has a new will drawn up which bequeaths everything to Margery. As Breene sits in the darkened room by himself, he is mysteriously murdered. Peters gives the alarm; the police are summoned, and upon the demands of Shane, Margery, who had previously visited her father and who had tried to awaken him from what she supposed to be a sleep by drawing her scarf over his face thereby getting blood stains on it, is arrested. Shane also orders Dare's arrest, but he manages to escape to his car, which is covered in black cloth.

At a fork in the roads, Dare, heavily masked, overtakes the police auto carrying Margery, and at the point of a pistol, gets the girl into his car, and speeds away to his home. As Dare's servant, Hodge, is removing the black covering from his master's beautiful white car, a stranger with a white mask jumps out, unobserved, from the auto, runs and disappears. The next day the coroner's jury finds Margery guilty of the crime.

That night, as Dare, masked, and his car again shrouded in black, goes to the home of Breene to secretly secure evidence, the mysterious stranger in a white masks effects an entry into Dare's home, where Margery has taken refuge, and confronts the girl who faints. The masked man then sets a trap which, in the event of the door being opened, will result in the girl's death. Meanwhile Dare, who has found an opium pipe with bloody finger marks on it in the room where Breene was murdered, returns to his home just as the stranger is leaving. Instead of following him, Dare gains egress into Margery's room through a window. He releases the girl from the trap, and finds another opium pipe with finger marks on it which compare with those on the pipe he found in Breene's home, and concludes that the owner is the murderer.

Shane puts into effect the suggestion—to raid Dare's house—that he received in an annonymous letter, and while this is taking place, Dare, oblivious to the raid, goes to Breene's home to secure more evidence. As he is searching the room in which the murder was committed, he is confronted by the stranger with the white mask, but before Dare can get hold of him, the stranger makes his escape through a window.

Margery has been taken from Dare's house by Shane's raiding party and sent off to town with a set of officers. Speeding away on his motorcycle, Shane reaches a point where the roads diverge. The road on the left is blocked with a sign "Cliff Road, Dangerous." This he removes and puts across the road to the right. The police car turns to the left. They see the cliff too late and in a moment are dashed over it and into the lake below. Dare, who has been following, steps from his car, removes his cloak, cap and mask and dives into the water. He comes up with Margery, and takes her in his car to her home.

The white masked man returns to the Breene library. Suddenly a vision of Breene rises before him. In a frenzy he beats on the chair over which the apparition appears. The noise attracts Peter who fires upon the intruder. Dare and Margery arrive just as the shot is fired. As they enter the library Peters removes the mask of the prostrate man. It is Arthur. At this juncture Shane and two officers also arrive. Arthur then confesses that it was he who killed his father. Shane, non-plussed, leaves with his men. Margery turns and thanks Dare. Silently he looks into her eyes, then turning about he hurries to his car and drives off, Margery watching him as he fades into the distance.

THAN-O-PLAY.

THE VALKYRIE (Three Parts—Nov. 27).—The cast: The Valkyrie (Baroness von Dewitz); Her Suitor (Ernest Howard); American Suitor

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(Wayne Arey); Her Friend (Louise Emerald Bates); Pretty Mountain Girl (Ethel Jewett); Her Mother (Nellie Parker Spaulding).

Over in Denmark they still believe in Valkyries. Legend has it that Valkyries are earth-banished goddesses of war who have excited the ire of the great god, Thor, so that he has shot them down to earth on zig-zag bolts of lightning. The daughter of any one is likely to be a Valkyrie, believe the superstitious Danes and it was this ingrained superstition that one little Danish girl, the descendant of a long line of Norse kings, found out to her sorrow to be a real cause of trouble and woe. For some reason, probably because she was so beautiful and light and gay herself, a report began to spread that she was a Valkyrie, and so to be avoided. The poor little girl could not understand why her mountain neighbors (she lived in the mountains herself with an aunt, since her family fortunes had long since fled) avoided her and made her generally unhappy. Things for her reached a climax when a pretty little mountain girl tried to emulate her dancing in the woods and slipped and fell into a marsh and was drowned. The death of the mountain girl was the signal for a general uprising of the superstitious neighbors.

However, such a circumstance hurt the girl herself; it vastly pleased her aunt, who saw in it a way to force the girl to marry a wealthy old nobleman who had long tried to force the young girl to marry him, only to be ridiculed for his pains. The girl refused to marry him, and the nobleman made sneering remarks about her. A young American, who heard the criticism, resented it and the quarrel resulted in a duel in which the nobleman was wounded. Upon the advice of his friends the American left for American shores.

Of course, the departure of the American again left a clear field for the old man, who, after all, was only slightly injured, but it did him no good, as the girl decided to go out in the world and make her own way. She became a famous dancer. Her beauty attracted the attention of those interested in the "Valkyrie Laurels," the king's prize, given every five years to the Norse maiden most closely typifying all the Norse ideals, with the result that she entered the contest—and won! She received an offer to go to America and there her successes in dancing were multiplied. One day she met the American whom she had seen a few times while she was a wood nymph. He did not recognize her! And she, poor, foolish girl, believed it was because he did not want to.

It really seemed there was nothing left for her to do but to accept the rich old nobleman, who had closely followed her wherever her fortunes led, until another day, when she was visiting some new found friends at their country place in Long Island she came to know the real nature of her aged wooer. She accidentally came across the nobleman plotting with the young American's jockey to ruin the young man by causing his horse to lose a race on which his fortune depended. The dancer went immediately to the young American's trainer, exposed the plot and offered to ride the horse herself. She won the race and the old nobleman threatened to make all kinds of trouble until he met the substituted jockey who told him to leave the country at once, or face exposure. The dancer and the young American were brought together at last, and everything ends happily.

CUB.

"DOCTOR JERRY" (Dec. 10).—The cast: Jerry (George Ovey); Doctor George (George George); Father (Jefferson Osborne); Butler (Gordon MacGregor); Daughter (Belle Bennett); Housekeeper (Janet Sully); Sergeant of Police (Louis FitzRoy); Mounted Policeman (Arthur Jackson).

Father does not approve of Jerry's solicitous interest in his daughter and tries his mightiest to end their growing affection for one another. In order that they may be near each other Jerry suggests that his sweetheart play sick and he play the doctor attending her. They put the scheme into effect. An epidemic of smallpox breaks out in the neighborhood and father believes that his daughter has contracted it. Jerry attempts to disquiet his fears but to no avail. Father leaves the room and then Jerry and daughter have a laugh over the trick they played.

The laughter is so boisterous that father becomes suspicious and decides to put Jerry to test. He gives his daughter a sleeping powder and then decorates her face with spots of red ink to imply she has smallpox. Jerry, who has left, is then recalled and finding the girl so marked and in a comatose state flees in fright. As he leaves the house he meets Dr. George, from whom he appropriated the garb of a doctor. Dr. George collars him and takes him back to the patient's home where he is imprisoned in a room. The master of the house tells Jerry that the place is quarantined. He protests violently against the enforced imprisonment but is subjected and forcibly chloroformed. His face is then decorated with smallpox spots and the conspirators leave the room, locking the door. Daughter's features are then washed of the ink spots.

Jerry revives and after no little effort escapes. He is nabbed by the gardner, but that individual, noting the tell-tale spots, quickly releases him and flees. Jerry has the same experience with half a doezen other people, including several policemen, and surmises that everybody is afraid of him—that he is a real hero.

The fright stricken police hurry to the station and inform the sergeant of their experience. He rouses a squad and orders them to capture Jerry by throwing a lariat over him. There is an exciting chase, the lariat finally lands around Jerry's neck and he is led back toward the station. To make a short cut to town a stream is crossed and horse and Jerry are compelled to swim. Again on dry land they pass the home of a country doctor who inquires about the dangerous looking prisoner. The police tell him that Jerry has the smallpox. Doctor looks at Jerry's now clean face—all the paint having been washed off by the swim—and tells the officers that they are much mistaken. Officer looks at Jerry, agrees with the doctor, confesses his mistake, and to square himself tenders Jerry a roll of bills to buy his silence as well as to salve his hurts.

CASINO.

CISSY'S INNOCENT WINK (Dec. 19).—The cast: Cissy Crabapple (Cissy Fitzgerald); Deacon Crabapple ("Bud" Ross); Parishioner (Charles Craig).

When Deacon Crabapple introduced his young wife at the candy pulling bee, there was much agitation in the little village, especially when Cissy's way of winking at all the men within range set the women agog with jealousy.

An anonymous note notified the deacon that his wife was carrying on something scandalous with one of the staunchest members of the flock. So, at the holiday exercises of the public school, the deacon asked the women to step outside. Then he told the men of the note and said that unless the guilty party made amends that night, dire results would follow. The announcement created great consternation, as each man present believed himself guilty. That night the delinquents came from near and far. Their number was so great that the irate deacon chased them out of the house with a shot gun.

The next day he imprisoned his wife in a cage and sent for the doctor. "All that ails your wife is a nervous affliction of the eye which makes her wink freely," was the doctor's diagnosis. So the deacon apologized for his misconstruction of Cissy's innocent wink.

Pathe Exchange, Inc.

PATHE NEWS NO. 95 (Nov. 27).

New York City.—The "harmless, necessary" cat has been displaced by her ferocious cousin, the jaguar, as the ship's pet of the fruit liner Tenadores.

New York City.—The Woman's Peace Party receive a check for $8,000 given by Mrs. Henry Ford. Subtitle: With the money ten thousand telegrams are sent urging conferences of neutral nations to end the war.

London, Eng.—The Lord Mayor attends a Memorial Service at St. Paul's Cathedral for Miss Edith Cavell, the nurse who was court-martialed and shot by the Germans at Brussels.

Fort Sill, Okla.—Six military biplanes, comprising the First Aero Fleet, U. S. A., begin a 500-mile cross-country flight to San Antonio, Texas.

Paris Fashions in Natural Colors. Subtitles: Some styles in furs. Some afternoon fashions.

The Eye-Witness at the Front.—Authentic scenes of actual war officially taken by the French Government. Subtitles: How large kites, carrying photographic apparatus, are used by the French army to take views of the ene-

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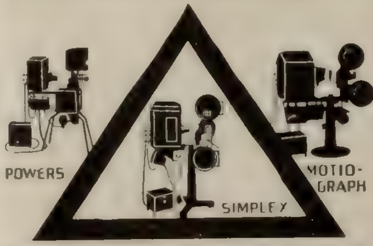

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New York City.—Brand Whitlock, U. S. envoy to Belgium, returns home with his wife, greatly aged in appearance by the trials of war.

New York City.—School boys reach the summit of their ambition when they are organized as juvenile "cops" to protect their playmates at busy street crossings.

New York City.—Evacuation Day is celebrated by the historic Old Guard with reproduction of the first Union flag raising in Castle Garden now called Battery Park.

PATHE NEWS NO 96 (Dec. 1).

Buffalo, N. Y.—The Lake City gives the Liberty Bell the biggest ovation received by the historic relic on its homeward journey.

New York City.—U. S. Consul Gaffney, recalled from Munich by President Wilson for his pro-German sympathies, returns on the Oscar II.

Lockport, N. Y.—Ships ply at last on the Buffalo-Troy canal after 40 years' talk, 16 years' work and $100,000,000 expenses to the state taxpayers. Subtitles: fifty-seven locks and 39 dams lift the boats 525 feet or nearly as high as the Singer Tower. Canal boats charge 40 cents a ton for freight that used to cost $3.11 by railroad. Watch the cost of living drop!

West Point, N. Y.—Elmer Oliphant, the Army back, whose brilliant play features the recent struggle between the Cadets and the Midshipmen at the New York Polo Grounds.

Chicago, Ill.—Thousands of Industrial Workers of the World pay tribute to the memory of Joseph Hillstrom who was executed by a firing squad in Salt Lake City. Subtitle: "Big Bill" Haywood, leader of the I. W. W., addressed the crowd.

Montgomery, Ala.—The noise of lowing cattle and grunting pigs fills the business quarter as prize animals parade during the Stock Show.

Mount Wilson, Cal.—An immense casting for the world's largest telescope is hauled six thousand feet above sea level to the Carnegie Observatory. Subtitle: The observatory at the summit of Mount Wilson.

Washington, D. C.—Henry Ford visits the White House to tell President Wilson of his plan to stop the war. Subtitle: The Oscar II which has been chartered to carry the peacemakers.

Collinsville, Ala.—Five thousand people scramble for the elusive gobbler at the Turkey Trot Day celebration.

Leicester, Eng.—British soldiers are instructed in the working of the old style Roman catapults adapted for use with modern explosive bombs.

Verdun, France.—Showing the effects of fifteen months of war, a large batch of German prisoners, captured by the French, are sent to the concentration camp. Questioning a prisoner.

London, Eng.—German guns, captured by the British at Loos, are exhibited in Hyde Park.

Pathe's Paris Fashions. Subtitles: A smart hat and wrap effect. Some afternoon styles. A rich set of furs.

Pasadena, Cal.—"Little Miss Bountiful" dispenses typical California products at a novel banquet for the millionaire set.

Buffalo, N. Y.—Fifteen thousand newsboys march to attack the Thanksgiving turkey at a dinner given by the Rotary Club.

Kansas City, Mo.—Society girls, in picturesque costumes, collect over $13,000 for the poor of the city. Subtitle: Little Bo Peep and her dog, Billie.

NEW ADVENTURES OF J. RUFUS WALLINGFORD (Episode No. 10—"Apples and Eggbeaters"—Two Parts—Dec. 6).—The genial confidence men assume the roles of "business doctors, sick and dying enterprises cured while you wait." The eggbeater concern of one Pushman is the patient, but the reason for their interest is a selfish one. Pushman is heavily indebted to G. W. Slookum, who threatens to close the place, and Slookum was a member of the criminal clique, who ruined the father of the Warden girls. The enterprise suddenly becomes Pushman, Inc., Kitchen Utensils, and old Slookum, who becomes intensely interested, receives his money.

Lots of loud talk of big money and the open books of the concern, left where Slookum gets a chance to see them, causes him to free himself from the tidy sum of $45,000, just the amount he extracted from old man Warden. Meanwhile, Toad Jessup has a little trouble with Slookum over some apples which the latter thought he has stolen, but when he proves his innocence before the town constable, Slookum's cup of woe is filled. The last he sees of Wallingford & Co. and his roll is when they take the first train out of town. Watch for the next Wallingford exploit.

PICTURESQUE HANOI (French Indo-China) (Photocolor—Dec. 6).—This picture gives many beautiful views of the city of Hanoi, capitol of French Indo-China. Since about 1892 the old Annamese town has been replaced by a modern built European town. Founded about 767 A. D., it has a population of 100,000. The city is a large manufacturing center and enjoys the advantage of a good harbor and its nearness to the South China Sea. Many close views of the people, their dress, their homes and the beautiful parks and public buildings are given. The cathedral and the bridge across the Red River are worthy sights.

SUGAR CANE GROWING (Mascarent Islands—Globe—On same reel as foregoing).—We never think of the Mascarene Islands in connection with sugar cane, yet much of it is grown there. The name is applied to the Bourbon, Mauritius and Rodriguez Islands just east of Madagascar. They were discovered by the Portuguese navigator Mascarenhas in 1545. One wonders at the primitive methods employed by the growers—yet the plentiful supply of native labor at ridiculously low wages, is reason enough. Some machinery is necessary, such as the vacuum pan, the centrifugal baskets and crushers but where it can be dispensed with, there is no danger of the machine replacing man.

A FOOZLE AT THE TEE PARTY (Phunphilm—Dec. 8).—Lonesome Luke, employed in an establishment of no particular note, loses a job of no particular note and thereafter does nothing of any particular note until he gets in the way of a golf-ball. Luke very much angered by the carelessness of the player, thereupon returns the colorless sphere—aimed straight at the head of the player, and Lord Smitem goes "back to the soil."

Unloading a weighty wallet from the corpse-like lord, Luke goes to the club; donning Smitem's extra togs, he goes out on the course and does his dirtiest—breaking Smitem's valuable brassies and putters like so much kindling. He makes the acquaintance of Letty Lotsofcoin and a very, very short acquaintance it is—the now very much alive Smitem incites the caddies against the poor Luke and they almost beat him to a nothingness.

MAX HITS THE HIGH SPOTS (Two Parts—Punch—Dec. 8).—Max, getting well into the bachelor's realm, is continually nagged by his uncle to marry the beautiful Elise Surecuf, which would very much please the timid Max; but alas; how can he muster the courage to do it. When at the house of the young lady, who it may be said is rather sweet on the immaculate Max, he becomes so nervous, that to the presence in the room he says—nothing—and departs. Angered, the girl's mother asks the now snarling uncle to take the saccharine Max out to see the life. All the life they see amounts to nothing; but all the life they put into the cafe loungers amounts to quite a riot—of fun. Much the worse for over indulgence in distilled courage, they are unceremoniously thrown from the now deserted cafe at 7 o'clock in the morning. Unable to hire a cab, which the now untamed Max wishes to drive—they purchase one. The way he drives, or rather manipulates it through the crowded thoroughfare, is as sensational as it is funny.

A ROSE AMONG THE BRIARS (Balboa—Three Parts—Dec. 9).—The story tells of the hardships of a factory girl whose father, a man of despicable character, uses the girl's small earnings to purchase liquor, thus depriving her of many of the necessities of life. Comes a time when his drunkenness is the cause of his death. The girl's chum, at one time employed in the same factory with her, but now a cabaret entertainer, obtains for the girl a position in the same place. The young doctor who attended her father at the time of his death, loves the girl, and learning of her whereabouts from Spike, one of the girl's admirers, a tough but good-hearted character, he becomes a nightly visitor at the cafe. Later, he asks her to become his wife, but she refuses, pleading illiteracy.

A vicious millionaire bachelor who frequents the cafe notices the girl, and learning that she is unsophisticated, asks her to come to his home, where he promises that his wife shall look after her future. She is saved from the fate which many girls had met at the hands of the millionaire, by the ever-vigilant Spike, who had been on the alert to guard her against such men as this.

The picture ends charmingly with the girl wistfully accepting the second time what she refused—and so wanted, the first.

THE GREATER WILL (Gold Rooster—Five Parts—Dec. 10).—Years ago Peggy Sloane, only daughter of old Cornelius Sloane, familiarly known as the Professor, an antique dealer, met a millionaire art dealer named Stuart Watson and was prevailed by his hypnotic power to go through a marriage ceremony with him. A week passed and she returned, broken in spirit and body. Later, when her baby was born, she died.

One night, while playing chess, old Sloane learns of the return to America of this man

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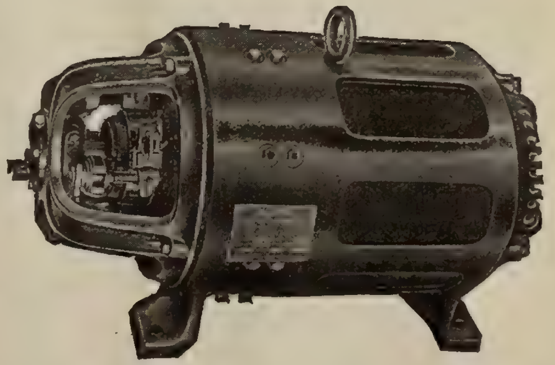

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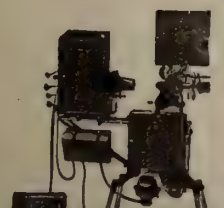

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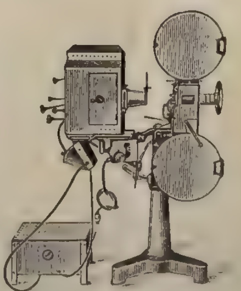

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Watson and resolves to be revenged. Accordingly, it is arranged to have Watson come to the house of the old man. Watson, realizing that his perfidy is known, tries to subject Sloane to his hypnotic will but the latter, by his superior will power, subjects Watson, bringing before his mind the vision of the girl he wronged. Coming out of the trance, Watson is told that every night at 11 o'clock the same vision will appear to him. It so transpires, and later, driven to despair by the awful apparition, he takes an overdose of drugs and dies. Thus the Professor feels his revenge is complete.

DEEP DYED DUBS (Starlight—Dec. 11).—The honorable Heinie again boasts that the world owes him and his partner a living and that they must get it. Comfortably resting under some hay in a stranger's barn loft, they are rudely disturbed by a pitchfork in the hands of the stranger. Forcibly ejected from the loft via the air route, they escape the necessity for arnica by landing in a cistern. With a fire nicely burning and their clothing set to dry, Heinie engages in a game of solitaire and Louie, reading the news of the day before notices that the wealthy Mrs. Moore has decided to purchase the "Black Statue" from one Prof. Weiss. Heinie, a man possessing great powers of control, is immediately given a coat of liquid black with trousers to match. Properly packed, Heinie is brought to the house of the wealthy Mrs. Moore, but the fond embraces of the woman prove his powers of resistance to be nil and he and his companion Louie must needs retreat. And then he awakens from a dream.

Triangle Film Corporation

THE VILLAGE SCANDAL (Keystone—Dec. 12).—The cast: Raymond Hitchcock, Roscoe Arbuckle, Flora Zabelle, Al St. John, Harry McCoy.

Hitchcock comes to a small town, where the chickens and pigs run about the streets as numerous as the people. His purpose is to amuse and entertain the populace by wonderful feats of magic and sleight of hand. His plans are all set awry by his sudden infatuation for Flora Zabelle, who plays the hotel waitress and sweetheart of Fatty Arbuckle. Everything was going lovely for Fatty till then. Miss Zabelle was very affectionate and the corpulent one was so fond and foolish that he lavished two years' savings on her adornment, and also put himself in debt for another two years. His ladylove then turned him down cold for the more elegant appearing Hitchcock.

When the pair went upstairs to regale themselves with song and organ music, the grief of Fatty Arbuckle was "running over." Little streams of water would every now and then shoot from his eyes and his enormously fat features would work convulsively. The landlady couldn't stand the sight of such appalling grief. She came up armed with a handkerchief determined to soothe the woes of Arbuckle and wipe away his tears. She was nearly drowned by the torrents that came from the grief-stricken Fatty and though persistent had to retreat in as good order as her drenched condition would pemit.

A vey fancy exhibition of "sword-swallowing" was given by Al St. John, as one of the boarders. He gracefully more or less was devouring beans with the aid of a knife. This was the opportunity of the genteel Hitchcock to show his elegant manners. He calls the attention of the boarder to himself and almost swallows the knife literally. This opens the eyes of the rest and they watch him closely and curiously as he then shows the proper way to do the thing. He takes up his fork loaded to the guards with beans and is so intent on watching the effect on those around him that he spills them all over his waistcoat. The hilarity of the boarder is especially mirth-provoking as he has a somewhat clownish outfit and makeup.

THE WINGED IDOL (Kay Bee—Dec. 19).—The cast: Katharine Kaelred, House Peters, Clara Williams, Harry Keenan, Jacob Silbert.

Countess Iva Ivanoff, a Russian seeress and crystal gazer, is taken up by fashionable people in New York. Jack Leonard, a millionaire, is rapidly "going the pace." In a half-maudlin condition he hears of the powers of the Countess and makes his way to her apartments. He attempts to push the servant, a burly Russian in uniform, out of his way so that he may gain the presence of the seeress. In the struggle he is easily knocked down. The Countess comes out and looks at him. In spite of his dissipated and battered appearance, she recognizes that he is just the type of man that is meant for her.

Jack Leonard is held a prisoner by the Countess and in spite of his pleadings is not allowed to have any liquor. Finally he seems to have recovered himself and to be a man again. Then she consents to his leaving so that he may test himself by contact with the world. He goes to the club, where he is at a loss what to do. Finally he makes up his mind that he will not allow himself to be dominated by the thought of the Countess. He gets intoxicated and instinctively staggers back to the presence of the Countess. She is shocked and angered and has her servants bind him with a rope. Then she whips him furiously until he faints. She is overwhelmed by remorse and tenderness, but the man seems to get a new hold on himself.

He soon buys a seat in the Stock Exchange and devotes himself to business. An awakening sense of duty, which the Countess cultivates solely for her own purposes, leads him to return to his wife and baby. Mildred Leonard can hardly realize the change and is backward about accepting his advances. At the urging of a friend, Mildred goes to the Countess to ask her advice. The seeress tells her to take her husband back and not reject his advances as he loves her.

Mildred goes away overjoyed. She leaves her bag and the Countess finds her card in it. She is furious on the return of Mildred and craftily changes her advice, but Mildred divines her motives and scorns it. There is a struggle between the two women, in which the Countess is superior but she is contemptuous toward the woman's weakness and lets her go. Leonard comes to the seeress once more and she attempts to win him back by her hypnotic wiles. When he is about to yield, she repulses him on account of his weakness. He goes back to his wife and baby, and there is a happy reconciliation.

CROOKED TO THE END (Keystone—Dec. 19). The cast: Fred Mace, Anna Luther, Charles Arling, Hugh Fay, Earl Rodney.

A wealthy gentleman enters a Wells Fargo express office with a bag of money for shipment. Two crooks, played by Charles Arling and Hugh Fay, try to get the money away from its owner but are unsuccessful. Anna Luther goes out of the station and has a love scene with Earl Rodney, an engineer. Fred Mace, the station agent and father of Miss Luther, runs out and is doused by the waterspout, when the engineer starts off with the girl. Mace grabs the girl, berates the engineer and takes her back to the office.

Meanwhile the engineer tears his overalls and sends for another pair. The messenger pockets the money and returns with Mace's pair which Mace had hung up to dry. Mace has to get up in his night shirt to attend his duties when a passenger train arrives. He sees his daughter again with the engineer and goes over and discovers Rodney wearing the missing overalls, which he reclaims. Then the money sent by the wealthy man arrives. Mace sees the two crooks hanging around and puts it in his coat pocket for safety. He goes away on a fishing expedition with the village constable. The crooks try to break open the safe but are unsuccessful. They escape with the girl and the safe on a handcar, also taking Mace's coat with the money. The girl had telephoned the next station. A messenger arrives to rescue Mace and the constable from the quicksand and they call the police.

Rodney with his engine overtakes the crooks. They get the handcar off the track and escape with the safe and the girl on a street car. Rodney has escaped death by jumping from his engine when it was in collision with another train. Police with Mace, Rodney and the Constable start in pursuit of the crooks in automobiles. They come abreast of the cars and there is a lively exchange of bombs until the street car goes over a cliff and the crooks are captured by the police. The station master recovers the money and gives his consent to the wedding of Rodney and his daughter.

A SUBMARINE PIRATE (Dec. 19).—The cast: Syd Chaplin, Glen Cavender, Wesley Ruggles, Phyllis Allen.

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tion of a government battleship. The scene opens along the coast in a high-class hotel. Syd Chaplin is a jolly waiter, who likes to mingle firtation with pretty guests with the juggling of plates and edibles. He falls down a flight of stairs and covers himself with a leopard skin to hide from the wrath of the landlord. His ruse leads to hysterics on the part of Phyllis Allen, as he is running on fours to avoid the kicks of the infuriated hotel man. When Miss Allen finds out her mistake, she is much peeved and pursues him with an umbrella. Her attempts to hit Syd results in more damage to the bystanders than the waiter-comedian.

Finally things become quieted down and Cavender and Ruggles sit down at one table and Miss Allen at another. Syd overhears the two men discussing their nefarious plans by means of a telephone receiver disguised as a floral ornament and placed on their table. Syd takes their bag containing their plans and slips into their rooms. Miss Allen misses her bag and accuses the inventors. They run for their room with her and all the guests in pursuit. They get into their apartment and one of them puts a bomb in the box containing their plans and models and in which Syd has hidden himself. There is a great explosion and Syd and the inventors escape injury. There is a pursuit in which Syd jumps from one building to another.

He makes his way to a second-hand store, where he buys an admiral's uniform, goes down to the dock, where he whistles three times, according to the orders he has overheard the inventors talking about. A boat appears and conveys Syd to the submarine. The commander turns over the craft to Syd after perusing his stolen papers. The interior of the submarine with all its levers, keys, cogs and wires is interestingly displayed to Syd. The officer initiates Syd into the mysteries of submerging and then walks off. Syd pulls a lever and starts the boat to dip beneath the service. Another pull at a second lever opens a hole overhead and the crew gets a good dousing until the officer shuts it again. Then there is an attack on a passenger ship, when the captain tricks Syd and the steamer is sunk by a torpedo.

Then a U. S. gunboat comes to the rescue and sinks the submarine as Syd has lost the key and cannot send it beneath the waves for protection. The last scene shows Syd's head in the jaws of a rapacious shark.

JORDAN IS A HARD ROAD (Fine Arts—Dec. 19).—The cast: Dorothy Gish, Frank Campeau, Sarah Traux, Ralph Lewis, Fred Burns, Owen Moore.

Campeau has committed a stage hold-up with the assistance of his pals. He is in danger of arrest and his wife is dying. He gives their infant daughter to the care of a religious woman named Findley, who has a worthless brother-in-law. Campeau's wife dies and he is sent to jail. Then follow numerous crimes and arrests. He meets a former companion who has married and settled down with wife and child. It reminds him of his little girl. He finds his daughter has grown up to be a beautiful young girl, played by Dorothy Gish.

He settles in Askatoon, the town where Mrs. Findley and his daughter live. He deposits a large sum of money in the bank and becomes a respected citizen. He hears his daughter singing and playing at a camp meeting and is converted. He transforms the village inn into a temperance hotel and puts Mrs. Findley and the daughter in charge and lives with them. The girl becomes attached to him, believing that he is the friend of his father.

Owen Moore, as Mark Sheldon, an Englishman seeking a fortune in mining, comes to Askatoon. Miss Gish likes him, but is disappointed to find that he is engaged to the Lady Alicia. Campeau thinks that the young fellow only needs wealth in order to marry his daughter and offers to put in $50.000 in Moore's mine. Some bandits break into the bank, where Campeau's money is deposited. He finds out from a station agent that a large sum of money is going through on a train at a nearby station. He helps to steal the box containing it, is mortally wounded but makes his escape with the treasure to Askatoon. He fires a shot and Moore and Miss Gish rush on the scene. He tells that he has accidentally shot himself while cleaning his gun. They believe him. He also turns the money over to Moore before he dies. He thus conceals from his daughter his sacrifice and also his identity. Moore is in love with Miss Gish, who had won his while nursing him through an illness due to being shot at by the mounted police as a suspected horse thief.

Miscellaneous Feature Film

EXCLUSIVE FEATURES, INC.

THE VICTORY OF VIRTUE (Five Parts—December).—The cast: The Woman (Gerda Holmes); the Man (Wilmuth Merkyl); the Secretary (Bert Howard); the Father (J. H. Gilmore); the Friend (Marie Yould); the Senator (Rapley Holmes); the Valet (Arthur Stengard); the Redeemer (Cecil Owen).

Penelope Brantford, the woman, is the only daughter of a wealthy father, and was left motherless at an early age. The idol of a devoted father's heart, she is at the time we make her acquaintance, a very unsophisticated young lady who has been shielded from contact with the world and is ill-prepared to cope, not with society in its entirety, but with individuals of certain inclinations always to be found there. Langdon Grier, the man, is not the worst man in the world—there are plenty of Griers, but, as this particular Grier is endowed with good looks and wealth, he possesses a sort of wicked fascination.

Chance or fate, call it what you will—it might be called Cupid—brings Penelope and Grier together. Penelope, impressionable as she is, falls in love. Grier, conscious of his conquest and eager for such a quarry, presses his attentions. Delightful drives through the capital city, beautiful flowers sent daily, an evening spent together at the Army and Navy Ball held at the White House, together with all the little attentions dear to any woman's heart, are among the effective means used by Grier to increase the first love fires ever kindled in Penelope's young heart. Then comes the Bohemian dinner held at Grier's apartments, which Penelope attends without the knowledge or sanction of her father. This dinner is marked by wit, beauty, good wine and subdued excitement—and is the climax of Grier's artful designs.

Such are the fundamentals on which the Victory of Virtue have been built, but nothing can prepare you for the panorama which now hurries on through a series of incomparably beautiful scenes which charm, fascinate, bewilder and amaze. The lesson that this play teaches is as old as the hills, as profound as nature itself. Right wins because that is the nature of right; pain and suffering must be gone through that we may properly appreciate victory. Victory is always sweet, but it is far sweeter when gained for such a cause as Virtue.

KLEINE-EDISON FEATURE SERVICE.

BONDWOMEN (Kleine—Dec. 15).—The cast: Norma Ellis, wife of Dr. Hugh Ellis (Maude Fealy); Belle Jordan, type of the underworld (Iva Shepard); Snowdrop (Mildred Gregory); Dr. Hugh Ellis (John Sainpolis); David Power, chemist (David Landau); Prof. Bowe, father of Norma (Harry Knowles); Ned Ellis, brother of Dr. Ellis (Harmon McGregor); Mary, maid at Ellis' home (Shirley De Me); Roy, son of Dr. and Mrs. Ellis (Maurice Steuart, Jr.); Jim (Frederic Sumner).

After five years of repressed protest, Norma, wife of Dr. Hugh Ellis, a moderately successful physician, suddenly voices denunciation regarding the average position of the American wife in the average American home today wherein she is compelled to be entirely answerable to her husband in expenditures for household and petty needs. Dr. Ellis had insisted upon sharing the responsibilities of conducting the house, scanning the bills from butchers, bakers and grocers, and made it his personal business to see that these bills were corrected as he thought they should be, and argued and quibbled with tradesmen generally. His wife, in desperation, finally declares that she and other women "are treated like bondwomen and not wives."

She asks for at least a joint bank account and presents the question to her husband from a sentimental standpoint as well as from a practical view point, citing as an instance her own life with her father who, as an author, was unsuccessful because of domestic responsibilities he insisted upon sharing, and not until he was relieved of these household worries by Norma did he achieve anything like success. Her argument, however, was in vain. Dr. Ellis insisted that he was the best judge of how his money was to be spent, and scoffed at the idea of permitting his wife to share in a joint bank account.

After being humiliated by her husband and embarrassed before her friends because of her lack of independence in money matters, she finally compels him to take charge of the house, and, in attempting to attend to his practice and manage the household affairs, he is very often interrupted and annoyed by grocery bills and other domestic affairs which he could be relieved of if the bank account were a joint one. Just about the time the physician is convinced that his wife's theory is correct, his younger brother, Ned, who, unknown to him, has become addicted to the drug habit, meets with a savage attack by a drug-crazed girl in a notorious dance hall, who attempts to blind him with acid. His life is in the balance and at the very hour when the physician is performing an operation to save his brother, Norma realizes that her husband has neglected to make a final payment on some mining stock which had become valuable since he had obtained an option on it and now promised to make him independently rich. This option expired within a few hours on that very day, and she phoned, asking for an extension of a few hours in time, explaining that her husband was engaged in a surgical operation upon which his brother's life depended, but her plea is curtly refused by the bank officials holding the stock in escrow. Realizing that to interrupt the operation would endanger the young brother's life and perhaps mean death, and that if the money was not paid it meant certain tremendous financial loss to them, Norma asks a mutual friend for financial aid, which is given, and Norma saves the day.

Through this act her husband grows suspicious and is led to believe by his young brother (made irresponsible by drugs) that Norma is unfaithful, and he orders his wife from his home. Then Ned, in a fit of remorse, realizing that he is responsible for the separation of his brother and sister-in-law, is persuaded to confess all by a friend of the family, David Power, who has secretly cured the boy of the drug habit. A reconciliation is brought about through the confession, and Dr. Ellis is convinced that the average wife should be the average husband's partner in all things. The bank account is changed to Dr. Hugh Ellis and Norma Ellis. Other concessions are made by the doctor, and a problem that is vital in every home in this country is solved satisfactorily.

V-L-S-E., INC.

I'M GLAD MY BOY GREW UP TO BE A SOLDIER (Selig—Four Parts—Dec. 13).—The cast: Jerry Warrington (Harry Mestayer); Mrs. Warrington (Eugenie Besserer); James Warrington (Harry De Vere); Frank Archer (Guy Oliver); Mercy Archer (Anna Luther).

James Warrington, a successful architect, is fortunate in the possession of a happy home presided over by a loving wife and gladdened by the presence of a fine young son, Jerry Warrington. When the morning newspaper is thrown into the home carrying in staring headlines the news that war has been declared, the husband hides the newspaper and goes to his office. Frank Archer is a partner of James Warrington, and when Warrington reaches the office, Archer informs him that he, Archer, has determined to enlist as a volunteer. Archer tells Warrington that he, too, should enlist. Warrington hesi-

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tates, thinking of his wife and little son. Then his duty confronts him and he agrees to join a volunteer regiment with Archer. Then comes the first note of sadness, for Warrington tells his wife that he has enlisted.

Archer lives with his little daughter, Mercy, in a house adjoining that occupied by the Warringtons. He and his daughter call at the Warrington home. There Mrs. Warrington pleads with Archer to remember his little daughter and to remain at home, but he answers firmly that it is his duty as well as Warrington's duty to go to the firing line. The bugler sounds the "assembly" and the regiment which includes Warrington and Archer, marches away and Mrs. Warrington watches with tear-dimmed eyes.

Time passes. Battles have been won and lost, and father's all too brief notes to little Jerry and his mother cease. Then one day Archer arrives home. He has lost an arm. His little daughter Mercy is overjoyed that Papa has returned home again. Archer calls on Mrs. Warrington. As little Jerry and Mercy play together in the yard, Archer tells Mrs. Warrington of the heroic death of her husband. Later the newspaper headlines declare that peace has been restored.

Seventeen years pass, and Jerry has grown to young manhood and Mercy has blossomed into a beautiful young woman. Their childish affection has grown apace and they are sweethearts. Again comes the morning paper into the Warrington home. Mrs. Warrington reads the fateful headlines stating that after seventeen years of peace, war has again been declared and that invaders have landed upon our coast. The dawn of despair comes to the loving mother. She resolves to hide the newspaper from Jerry. But bulletin boards everywhere confront Jerry, and they state that volunteer regiments will be equipped immediately to go at once to the front. At the office, Jerry tells Archer: "It is my duty to enlist." He repairs to his home to tell his mother. She reels when she hears the news. She goes to her husband's portrait: "I lost him in war. I cannot lose you, too, my boy. Promise not to enlist." But Jerry's determination is unshaken.

As war takes its toll, Mercy goes to the front as a Red Cross Nurse, while at home Jerry's mother creeps to the attic and fondles the toys belonging to Jerry when he was a child. One day Mercy Archer returns. With her father she goes to Mrs. Warrington's home. Mercy, too, tells a story just as her father told one seventeen years before. And as Jerry's mother sits gazing grief stricken into the fireplace in her cottage, oblivious of the comforting arms of Mercy, there comes a vision of a great battleship firing a broadside of guns which later dissolves into a great threshing harvesting machine at work, implying peace and industry.

PARAMOUNT PICTURE CORP.

MR. GREX OF MONTE CARLO (Lasky—Five Parts—Dec. 2).—The cast: "Mr. Grex" (Theodore Roberts); Richard Lane, American Millionaire (Carlyle Blackwell); "Miss Grex," Fedora (Dorothy Davenport); Lord Huntersley (Frank Elliott); Seligman (James Neill); Ernest (Jack McDermott); David (Bob Gray); Pitou (H. B. Carpenter); Lady Wibourn (Gertrude Kellar), The Rag Picker (Lucien Littlefield).

"Mr. Grex of Monte Carlo" is an interesting play of intrigue between the Grand Duke Augustus Peter of Russia, whose incognito is Mr. Grex, an English Secret Service agent, Lord Huntersley and a young American millionaire on pleasure bent, Richard Lane. Mr. Grex and two other diplomats who unofficially represent France and Germany, plan to meet as if by chance in Monte Carlo for the purpose of arranging a secret pact.

The American millionaire sees and falls violently in love with Miss Grex, that is, the Grand Duchess Fedora. After several fruitless efforts to gain an introduction to this mysteriously inaccessible young lady, he secures the services of a bandit who is to pretend to hold up Fedora's car so that Lane may effect a rescue. Lane arrives on the scene as per schedule and is informed by the bandit that he has changed his mind and intends to make a real hold-up instead of a fake one. Lane, therefore, makes a real rescue and meets Miss Grex. He is informed by Lord Huntersley that his efforts are useless as she is a Grand Duchess of Russia.

The third member of the conference arrives and coming across Lane in the middle of a love scene with Fedora, thrusts the papers into his hand saying "Give these to Huntersley," and disappears. Complications arise between Fedora and Lane. Lane finally manages to get rid of Fedora's father for a few hours and hiring a yacht they pick up a parson who for $5,000 and his trip home consents to go with them to America. Once outside the three-mile limit they are married under the laws of the United States.

METRO PICTURES CORPORATION.

ROSEMARY (Quality Pictures Corp.—Five Parts—Dec. 20).—The cast: Dorothy Cruickshank (Marguerite Snow); Mrs. Cruickshank (Virginia Kraft); Sir Jasper Thorndyke (William Clifford); Capt. William Westwood (Paul Gilmore); Capt. Cruickshank (George F. Hernandez); Professor Jogram (Frank Bacon); George Minifie (Maurice Cytron).

Dorothy Cruickshank is secretly in love with Captain Westwood, whom her parents have never seen, and they plan to elope. Her father, an old sea captain, has quarreled with a Professor Jogram, following a public denunciation of a book Jogram has written on navigation. Professor Jogram lives with Sir Jasper Thorndyke, who sympathizes with him about the criticism but secretly considers the matter lightly. Dorothy and Captain Westwood elope during a storm, but their chaise is overturned near the home of Sir Jasper, where they apply for shelter and are taken in. Dorothy's parents pursue her, but they, too, meet with an accident and bring up at Sir Jasper's home. Dorothy and Captain Westwood are in their rooms when the girl's parents arrive. Sir Jasper and Cruickshank sit up late, Cruickshank drinking heavily, and his host, learning who he is, as a joke, puts him to bed with Professor Jogram.

The next morning Dorothy arises early, and while gathering flowers in the garden, encounters Sir Jasper. Sir Jasper falls in love with her, and gives her a bunch of rosemary which she pins to her gown. At breakfast all are present, save Dorothy, and Sir Jasper takes this opportunity to gain her parents' consent to her marriage with Captain Westwood. A journey to London with a happy wedding is planned. At an inn in London Dorothy goes to the stable to give some sugar to Sir Jasper's favorite mare. The stable catches fire and Dorothy is trapped in the loft. Sir Jasper, who has been showing her much attention, rushes through the flames and rescues her. He is badly burned, and during the days that follow Dorothy insists on attending him.

One day Westwood demands to see a page Dorothy has just written in her diary. She refuses, tears out the page and gives it to Sir Jasper. It is an artless confession of her high regard for Sir Jasper and he is elated. He is on the point of confessing his love for her when Professor Jogram stops him. Jogram tells him he is about to ruin the lives of two people he had never seen until a few days before. Realizing the truth of this Sir Jasper places the diary page in a broken panel in the wall, buys the inn and goes away to leave the lovers in happiness. Many years later, while Dorothy and Westwood are happy with their family, Sir Jasper makes a pilgrimage to the inn. He finds the page, together with the rosemary, and muses over them as he remembers Dorothy's little speech when she gave it to him. "Rosemary, that's for remembrance."

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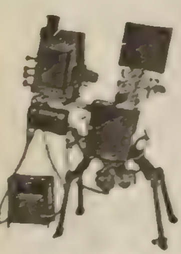
(Continued on page 2095.)



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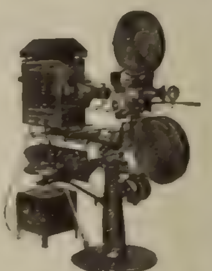

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INDEX

TO CONTENTS

Advertising for Exhibitors....2005
Among the Picture Theaters....1999
Assistant General Manager Goff....1987
At It Again....1981
At Leading Picture Theaters....2021

Baltimore Operators Amplify Organization..2040
Base License Fees on Seating Capacity....2053
Belcher, Frank, With George Kleine....2002
Big Essanay Series....2020
Biographs of Good Quality....2024
"Black Crook" Ready, The....1986
British Notes....2014

Calendar of Daily Program Releases..2054, 2056
Cartoonist Bray with Paramount....1988
Chicago News Letter....1991
Coming World Film Productions....1987
Comments on the Films....2031
"Corner, The" (KayBee)....2028
"Curing Cissy" (Casino)....2024
"Curly" (Clipper)....2025

"Destroying Angel, The" (Kleine-Edison)..2027
Detroit Special Shows....2044

Ed-Au Club, The....2019
Edison Doing War Play....1990
Equitable Productions....2016
Estimating Salaries in Seconds....2020
Exchange Man's Map, An....2046

Facts and Comments....1979
"Faith and Fortune" (Edison)....2029
Farrell, E. J., Promoted....2038
"Father and the Boys" (Universal)....2025
"Fatty and the Broadway Star" (Keystone).2028
Fight-Film Suit, The....2040
Film Row Grows....2050
Flickers....2019

"Galley Slave, The" (Fox)....2024
"Gold Cobra, The" (Pathe)....2023

Haines, Robert T., with Gaumont....2003
Highland Film Company Directors Named..2042
Holds Raise Back....2053
"Honor of the Road, The" (Kalem)....2027
Horsley's Animal Features....1982
"House of Tears, The" (Rolfe-Metro)....2026

"Jane" (Morosco)....2022

Kellard, Ralph, with Pathe....1988

"Labyrinth, The" (Equitable)....2029
"Let Katy Do It" (Fine Arts)....2028
List of Current Film Release Dates, 2098, 2100, 2102

Magistrate Hogg Fines Another Exhibitor..2039
"Man's Making, A" (Lubin)....2022
"Man's Sacrifice, A" (Vitagraph)....2026
Manufacturers' Advance Notes....2034
Maryland Get Together Meeting....1989
Massachusetts Ball a Record Breaker....1984
Motion Picture Exhibitor....1989
Motion Picture Photography....2013
Music for the Picture....2018

National Executive Committee Meeting....1990
New Dallas Censor Law....2049
New Kentucky Fire Law....2043
New Theater in Maine....2038
News of Los Angeles and Vicinity....1994
Nigh, William, Metro Director....2021
"No Greater Love" (Selig-V-L-S-E)....2023
Notes of the Trade....2037

Observations by Man About Town....2004
Ocean Film Elects Officers....2016

"Packer, Jim's, Guardianship" (Biograph)..2024
"Painted Soul, The" (Mutual)....2025
Phillips, Dorothy....2020
Photoplay Conditions in New England....2015
Photoplaywright....2007
Picture Theaters Projected....2037
Projection Department....2009
Prosecute the Panders....1981

Real Stories from Reel Studios....2002
Reviews of Current Productions....2022
"Rosemary" (Quality-Metro)....2029

"See America First" (Gaumont)....2022
Sentiment Hurts "Carmen"....2052
"Siren's Song, The" (World Film)....2027
Soul Drama....1980
South African Letter....2003
Spokane Managers Agree to a Raise....2048
Spokes from the Hub....2017
Stories of the Films....2062

"Taint, The" (Lubin)....2023
Theater Man's View of Censorship....2044
Theater War Ends....2047
"Tides of Retribution, The" (Biograph)....2024
To Abolish Censor Board....2045
Trenton Walkout Fails....2039
Triangle Program....2028
Two New Vitagraphs....2026

"Waif, The" (Aurora)....2028
"What Happened to Father" (Vitagraph)..202
Working in Death Valley....2019

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Habicht, Braun & Co....2097
Jones & Cammack....2099
Kiewert, Chas L....2104
Reisinger, Hugo....2106
Speer Carbon Co....2099

CHAIR AND SEATING MANUFACTURERS.
American Seating Co....2109
Andrews, A. H....2109
Peabody School Furniture Co....2109
Steel Furniture Co....2109

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co....2099
Detroit Motor Car Supply Co....2109
Erker Bros....2107
Foos Gas Engine Co....2105
Fort Wayne Electric Works....2103
Fulton, E. E....2092
General Electric Co....2109
Hallberg, J. H....2087
Hertner Electric & Mfg. Co....2101
Hommel, Ludwig & Co....2084
Kleine Optical Co....2074
Lucas, Harry K....2088
Northwestern M. P. Equipment Co....2103
Picture Theater Equipment Co....2094
Porter, B. F....2093
Speed Controller Co....2105
Stern Mfg. Co....2090
Strelinger, Chas. A....2092
Swaab, Lewis M....2108
Typhoon Fan Co....2099
Westinghouse Electric & Mfg. Co....2082

FILM EXCHANGES.
Bradenburgh, G. W....2103
Central Film Co....2092
Features, care M. P. W....2108
General Feature Film Co....2097
Greater N. Y. Film Rental Co....2054, 2102
McGowan, D. J....2078
Monarch Film Service....2092
Stone, A....2092

LENS MANUFACTURER.
Bausch & Lomb Optical Co....2093

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc....1955-57
Associated Film Sales Corp....1951
Biograph Co....2055
Bosworth, Inc....1946
Buffalo Times....2072-73
Cort Film Corp....1950
Edison, Thos. A., Inc....1971
Equitable Motion Picture Corp....1968
Essanay Film Mfg. Co....1935, 1947-49, 2060-61
Famous Players Film Co....1942-43
Frohman Amusement Corp....1940
Gaumont Co....2079
Great Northern Film Co....2037
Hanover Film Co....2076-77
Horsley, David, Productions....1961
Hearst-Vitagraph....Colored Insert
Kalem Co....1976-78
Kleine, Geo....1972-73
Lasky, Jesse L., Feature Play Co....1944-45
Lubin Mfg. Co....1970, 2059
Metro Pictures Corp....Colored Insert
Mutual Film Corp....1952-53
North American Film Corp....1954
Ocean Film Corp....2083
Paramount Pictures Corp....1941
Pathe Exchange, The, Inc....1962-66
Picture Playhouse Film Co., Inc....2088
Premier Program....2068-69
Raver Film Corp....2081
Reliable Feature Film Co....2103
Rolin Film Co....2091
Selig Polyscope Co....2091, 2111
Signal Film Corp....1958-59
Sterling Camera & Film Co....2092
Sun Photoplay Co....2085
Thanhouser Film Corp....1934, 1960
Triangle Film Corp....2064-65
Universal Film Mfg. Co....1936-39
V-L-S-E....2057
Vim Comedies....1967
Vitagraph Co. of America....1974-75, 2058
World Film Corp....1969

MISCELLANEOUS.
American Film Laboratories, Inc....2105
Assistant Director, care M. P. W....2108
Automatic Ticket Selling & Cash Reg. Co..2078
Automatic Toy Mfg. Co....2084
Butts Advertising Co....2103
Caille Bros....2088
Classified Advertisements....2094
Commercial Motion Picture Co....2107
Corcoran, A. J....2103
Eastman Kodak Co....2101
Erbograph Co....2088
Evans Film Mfg. Co....2108
Globe Ventilator Co....2105
Gunby Bros....2107
Industrial Moving Picture Co....2080
Kinematograaf, De....2099
Kraus Mfg. Co....2075
Moore, William N....2092
Moving Picture Electricity....2093
Motion Picture Directory Co....2093
M. P. W. Anti-Censorship Slides....2109
M. P. W. Circulation Coupon....2109
Netschert, Frank, Co....2105
National Ticket Co....2071
Public Service Film Co....2075
Preddy, W. G....2082, 2092
Salvation Army Free Christmas Dinners...2109
Standard Motion Picture Co....2103
Stern, Ernest,....2108
Trade Circular Addressing Co....2105
Unsell, Eve....2093
Wheeler, Samuel F....2080

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co....2092
Universal Camera Co....2099

MUSICAL INSTRUMENTS.
Harmo Pipe Organs....2108
Lyon & Healy....2107
Seeburg, J. P., Piano Co....2088
Sinn, Clarence E....2088

POSTERS AND FRAMES.
Goes Lithographing Co....2084
Menger & Ring....2082
Newman Mfg. Co....2082

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Machine Co....2090
Enterprise Optical Co....2104
Power, Nicholas, Co....2112
Precision Machine Co....2089

PROJECTION SCREEN MANUFACTURERS.
Gardiner, L. J....2101
Genter, J. H., Co., Inc....2106
Minusa Cine Products Co....2104
Radium Gold Fibre Screen, Inc....2086
Simpson, Alfred L....2093

STEREOPTICON SLIDES.
Utility Transparency Co....2106

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2054, 2056.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U,' Bison, Joker.

ANIMATED WEEKLY.

Nov. 10—Number 192 (News).
Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).

BIG U.

Nov. 24—The Trap that Failed (Drama).
Nov. 25—No release this day.
Dec. 2—No release this day.
Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).
Dec. 16—Col. Steele Master Gambler (Comedy—Drama).
Dec. 23—No release this day.

BISON.

Nov. 20—The Heart of a Tigress (Three parts—Animal—Drama).
Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).
Dec. 4—The Connecting Link (Two parts—Western Drama).
Dec. 11—The Lion's Ward (Three parts—Animal—Drama).
Dec. 18—His Real Character (Two parts—Western—Drama).
Dec. 25—When Rogues Fall Out (Three parts—Railroad—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 15—Colorado (Five parts—Drama).
Nov. 22—My Old Dutch (Five parts—Emotional—Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—The White Scar (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).
Dec. 20—Father and the Boys (Five parts—Comedy—Drama).

GOLD SEAL.

Nov. 23—In Search of a Wife (Two parts—Thanksgiving Story).
Nov. 30—The Phantom Fortune (Three parts—Drama).
Dec. 7—Idols of Clay (Three parts—Heart Interest—Drama).
Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).
Dec. 21—Christmas Memories (Three parts—Drama).

IMP.

Nov. 16—Bill's Plumber and Plumber's Bill (Comedy).
Nov. 19—Blood Heritage (Three parts—Dr.).
Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama).
Nov. 30—Safety First and Last (Comedy).
Dec. 7—Slim, Fat or Medium (Comedy).
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).
Dec. 14—Almost a Papa (Comedy).
Dec. 17—The Vacuum Test (Drama).
Dec. 21—When Love Laughs (Comedy).

JOKER.

Nov. 13—Subject not yet announced.
Nov. 20—Chills and Chicken (Comedy).
Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—Stage Struck (Comedy).

LAEMMLE.

Nov. 28—Inside Facts (Drama).
Dec. 2—Gilded Youth (Three parts—Drama)
Dec. 3—The Devil and Idle Hands (Drama).
Dec. 5—Does it End Right? (Drama).
Dec. 9—No release this week.
Dec. 12—No release this week.
Dec. 16—The Bride of the Nancy Lee (Two parts—Sea—Drama).
Dec. 19—No release this day.
Dec. 22—The Great Fear (Drama).
Dec. 23—One Hundred Years Ago (Two parts—Drama).
Dec. 26—No release this day.

L-KO.

Nov. 17—Disguised but discovered (Comedy).
Nov. 21—Ready for Reno (Comedy).
Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).
Dec. 15—Blackmail in a Hospital (Comedy).
Dec. 19—The Doomed Groom (Comedy).
Dec. 22—From Beanery to Billions (Two parts—Comedy).
Dec. 26—Greed and Gasoline (Comedy).

NESTOR.

Nov. 22—When Father was the Goat (Comedy).
Nov. 26—Saved by a Skirt (Comedy).
Nov. 29—Operating on Cupid (Comedy).
Dec. 3—No release this day.
Dec. 6—Their Quiet Honeymoon (Comedy).
Dec. 10—Keeping it Dark (Comedy).
Dec. 13—Her Speedy Affair (Comedy).
Dec. 17—Where the Heather Blooms (Two parts—Comedy).
Dec. 20—Love and a Savage (Comedy).
Dec. 24—No release this day.
Dec. 25—When Three is a Crowd (Comedy).

POWERS.

Nov. 27—The Mirror of Justice (Drama).
Dec. 2—The Three Jeanettes (Vaudeville Act).
—The Life of the Salamander (Ditmar's Educational).
Dec. 3—His good Name (Two parts—Heart-Interest—Drama).
Des. 9—The Frolic of the Marionettes (Vaudeville Act).
—Nature's Monstrosities (Ditmars Educational).
Dec. 11—No release this day.
Dec. 16—No release this day.
Dec. 23—Howard's Monarchs of the American Forest (Vaudeville Act).
Dec. 25—Uncle Sam at Work, No. 1. "Where Uncle Sam Makes His Laws and Keeps His Relics" (Educational).
—Wild Bird Life (Educational).

REX.

Nov. 30—No release this day.
Dec. 5—Under a Shadow (Two parts—Mystery—Drama).
Dec. 7—No release this day.
Dec. 10—The Power of Fascination (Mexican Drama).
Dec. 12—Juror Number Seven (Two parts—Modern—Drama).
Dec. 14—No release this day.
Dec. 19—The Bachelor's Christmas (Three parts—Drama).
Dec. 21—No release this day.
Dec. 24—The Terrible Truth (Drama).
Dec. 26—Stronger Than Death (Two parts—Drama).

VICTOR.

Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).
Nov. 17—Lil' Nor'wester (Three parts—Sea Coast—Drama).
Nov. 19—No release this week.
Nov. 26—No release this day.
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).
Dec. 8—The Awakening of Patsey (Drama).
Dec. 15—The Widow's Secret (Two parts—Drama).
Dec. 17—No release this day.
Dec. 24—The Tale of the C (Three parts—Comedy—Drama).

UNIVERSAL SPECIAL FEATURE.

Nov. 22—The New Adventures of Terence O'Rourke No. 1, "The Palace of Dust" (Two parts—Drama)
Nov. 29—The New Adventures of Terence O'Rourke No. 2, "When a Queen Loved O'Rourke (Two parts—Drama).
Dec. 6—The New Adventures of Terence O'Rourke, No. 3, "The Road to Paradise" (Last Number) (Two parts Drama).
Dec. 13—Graft (No. 1, Liquor and the Law (Two parts—Drama).
Dec. 20—Graft (No. 2 "The Tenement House Evil") (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Nov. 29—The Silver Lining (Two parts—Dr.).
Dec. 3—Spider Barlow Cuts In (Comedy—Drama).
Dec. 6—The Water Carrier of San Juan (Two parts—Mexican—Drama).
Dec. 10—A Broken Cloud (Society—Drama).
Dec. 13—The Solution of the Mystery (Two parts—Drama).
Dec 17—Spider Barlow's Soft Spot (Comedy—Drama).
Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).

BEAUTY.

Dec. 4—Making Over Father (Comedy).
Dec. 7—Pretenses (Comedy—Drama).
Dec. 11—Nobody's Home (Comedy).
Dec. 14—A Girl, a Guard, and a Garret (Comedy—Drama).
Dec. 18—Two Hearts and a Thief (Comedy).
Dec. 21—Making a Man of Johnnie (Comedy).
Dec. 25—That Country Girl (Comedy—Drama).

CASINO.

Dec. 5—A Tangle in Hearts (Comedy).
Dec. 12—Curing Cissy (Comedy).
Dec. 19—Cissy's Innocent Wink (Comedy).
Dec. 26—Cissy's Christmas Turkey (Comedy).

CENTAUR.

Dec. 9—Stanley in Darkest Africa (Two parts—Animal—Drama).
Dec. 16—The Arab's Vengeance (Two parts—Animal—Drama).
Dec. 22—The Mystery of Carter Breene (Three parts—Drama).
Dec. 23—The Winning of Jess (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Oct. 30—The Idol (Three parts—Drama).
Nov. 20—The Alternative (Three parts—Dr.)
Dec. 11—Curly (Three parts—Drama).

CUB.

Dec. 3—A Shot Gun Romance (Comedy).
Dec. 10—Doctor Jerry (Comedy).
Dec. 17—The Holdup (Comedy).
Dec. 24—Hearts and Clubs (Comedy).

FALSTAFF.

Nov. 29—Foiling Father's Foes (Comedy).
Dec. 2—Checking Charlie's Child (Comedy).
Dec. 6—Minnie the Mean Manicurist (Com.).
Dec. 9—Clarence Cheats at Croquet (Comedy).
Dec. 13—The Conductor's Classy Champion (Comedy).
Dec. 16—Billy Bunks the Bandit (Comedy).
Dec. 20—Toodles, Tom and Trouble (Comedy).
Dec. 23—When Williams's Whiskers Worked (Comedy).

GAUMONT.

Nov. 30—See America First (No. 12—Lake Mohonk, N. Y.—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 7—See America First (No. 13) (Scenic).
—Keeping Up With the Joneses (Cartoon).
Dec. 14—See America First. No. 14, Pittsburgh, Pa. (Scenic). Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 21—See America First (No. 15, Lexington, Ky.) (Scenic).
—Keeping Up with the Joneses (Carton Comedy).

(*Mutual Releases continued on page 2100.*)

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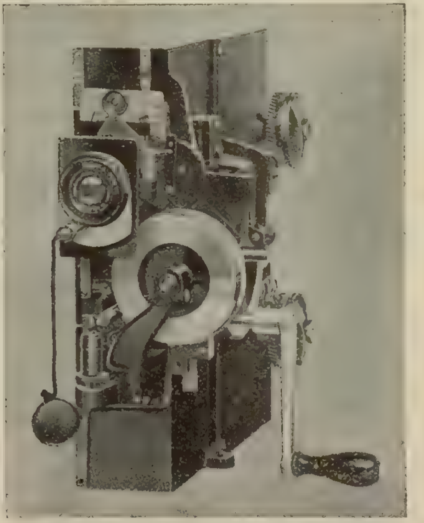

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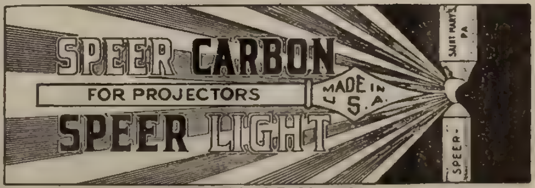

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2054, 2056.)

(Mutual Releases continued from page 2098.)

MUSTANG.

Dec. 4—**Film Tempo (Three parts—Comedy—Drama).**
Dec. 10—**There's Good in the Worst of Us (Two parts—Western—Drama).**
Dec. 17—In the Sunset Country (Two parts—Western—Drama).
Dec. 24—The Pitch o' Chance (Two parts—Comedy—Drama).

MUTUAL WEEKLY.

Dec. 9—Number 49, 1915 (Topical).
Dec. 16—Number 50, 1915 (Topical).
Dec. 23—Number 51, 1915 (Topical).

NOVELTY.

Dec. 8—Army and Navy Football Game of 1915 (Sports).
Dec. 13—The Book Agent (Comedy).
Dec. 15—A Musical Mix-up (Comedy).
Dec. 20—The Fiddler (Comedy).
Dec. 22—The Innocent Sandwich Man (Com.).
—Between Lakes and Mountains (Scenic).

RELIANCE.

Dec. 8—**Her Mother's Daughter (Three parts—Drama).**
Dec. 12—The Wayward Son (Two parts—Dr.).
Dec. 19—The Opal Pin (Two parts—Detective—Drama).
Dec. 26—The Law of Success (Two parts—Drama).

RIALTO.

Dec. 1—**Lessons in Love (Three parts—Comedy—Drama).**
Dec. 15—The Ace of Death (Three parts—Dr.).

THANHOUSER.

Nov. 30—The Crimson Sabre (Two Parts—Dr.).
Dec. 5—The House Party at Carson Manor (Drama).
Dec. 7—His Vocation (Two parts—Circus—Drama).
Dec. 12—**Her Confession (Modern—Drama).**
Dec. 14—An Innocent Traitor (Two parts—War—Drama).
Dec. 19—The Political Pull of John (Comedy).
Dec. 21—Ambition (Three parts—Society—Drama).

THAN-O-PLAY.

Nov. 27—The Valkyrie (Three parts—Drama).
Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MUTUAL MASTERPICTURES.

Dec. 9—The Buzzard's Shadow (American—Five parts—Drama) (No. 50).
Dec. 16—The Mill on the Floss (Thanhouser—Five parts—Drama) (No. 51).
Dec. 23—The Painted Soul (Five parts—Underworld—Drama) (No. 52).

NORTH AMERICAN FILM CORPORATION.

Nov. 15—The Diamond from the Sky (No. 29, "A Deal with Destiny"—Two parts Drama).
Nov. 22—The Diamond from the Sky (No. 30, An American Earl) (Last Number) Two parts—Drama).

SIGNAL FILM CORPORATION.

Dec. 13—The Girl and the Game (No. 1) (Two parts—Drama).
Dec. 20—The Girl and the Game (No. 2—Two parts—Drama).

Associated Film Sales Corp.

Releases for week of Nov. 29:
- The Yellow Streak (Santa Barbara—Two parts—Drama).
- The Comeback (Ramona—Two parts—Drama).
- The Bitter Dregs (Alhambra—Two parts—Drama).
- The Rescue (Empire—Two parts—Drama).
- Ike With the German Army (Alta—Comedy).
- Elsie's Ambition (Federal—Comedy).
- Aunt Tillie's Elopement (Banner—Comedy).
- Rube's Delirium (Deer—Comedy).

Releases for week of Dec. 6:
- A Slave of Mammon (Santa Barbara—Two parts—Drama).
- Cleansing Waters (Ramona—Two parts—Drama).
- When a Man is Married (Alhambra—Two parts—Drama).
- The Rider of the Plains (Empire—Two parts—Drama).
- The Mishap (Atlas—Comedy).
- Ike Captures a Fort (Federal—Comedy).
- His Middle Name was Trouble (Banner—Comedy).
- A Silk Stocking Romance (Deer—Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Pathe Phunphilms Photocolor Globe.
Wednesday—Pathe News Pathecolor.
Thursday—Panama Pathecolor
Friday—Gold Rooster Plays.
Saturday—Pathe News Starlight.

BALBOA.

Nov. 24—A Gentleman's Agreement (Three parts—Drama).
Dec. 9—A Rose Among the Briars (Colored—Three parts—Drama).
Dec. 15—The Red Circle (No. 1—Two parts—Drama).
Dec. 22—The Red Circle (No. 2—Two parts—Drama).

GLOBE.

Dec. 6—Sugar Cane Growing (Mascarent Islands—Industry).
Dec. 13—Climbing Mont Blanc (Scenic).
Dec. 20—A Tea Plantation (Java—Industry).

GOLD ROOSTER PLAYS.

Dec. 3—**The House of Fear (Five parts—Dr.).**
Dec. 10—The Greater Will (Five parts—Drama).
Dec. 17—Beloved Vagabond (Six parts—Drama) (Colored).

PANAMA FILMS.

Nov. 18—Neal of the Navy, No. 12, "Backed by the U. S. N." (Two parts—Drama).
Nov. 25—Neal of the Navy, No. 13, "White Gods" (Two parts—Drama).
Dec. 2—Neal of the Navy, No. 14, "The Great Goal" (Last Number) (Two parts—Drama).

PATHE.

Nov. 22—An Intimate Study of Birds, No. 11 (Educational).
Nov. 29—New Adventures of Wallingford, No. 9, "Detective Blackie" (Two parts—Comedy).
Dec. 6—New Adventures of Wallingford (No. 10—Two parts—Comedy).
Dec. 13—New Adventures of Wallingford, No. 11 (Two parts—Comedy).
Dec. 20—New Adventures of Wallingford, No. 12 (Two parts—Comedy).

PATHE NEWS.

Nov. 27—Number 95, 1915 (Topical).
Dec. 1—Number 96, 1915 (Topical).
Dec. 4—Number 97, 1915 (Topical).
Dec. 8—Number 98, 1915 (Topical)
Dec. 11—Number 99, 1915 (Topical).

PHOTOCOLOR.

Nov. 15—Bamboo and Its Uses (Industrial—Colored).
Dec. 6—Picturesque Hanoi (French Ind-China—Colored—Scenic).
Dec. 26—Animal Movements Analyzed (Educational) (Colored).

PHUNPHILMS.

Nov. 24—Great While it Lasted (Comedy).
Dec. 1—Ragtime Snap Shots (Comedy).
Dec. 8—A Foozle at a Tee Party (Comedy).
Dec. 15—Ruses, Rhymes, Roughnecks (Com.).
Dec. 22—Peculiar Patients' Pranks (Comedy).

PUNCH.

Dec. 8—Max Hits the High Spots (Two parts—Comedy).

STARLIGHT.

Nov. 27—A Squabble for a Squab (Comedy).
Dec. 4—Hot Heads and Cold Feet (Comedy).
Dec. 11—Deep Dyed Dubs (Comedy).
Dec. 18—More Deadly than the Male (Com.).
Dec. 25—The Board-Bill Dodgers (Comedy).

VICTORY.

Dec. 22—The War Gods' Decree (Three parts—Drama).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).

CORT FILM CORPORATION.

Dec.—Whirl of Life (Drama).

DORMET FILM COMPANY.

Dec.—Joseph and His Brethren (Six parts—Drama).

EQUITABLE FILM CORPORATION.

Nov. 29—Not Guilty (Triumph—Five parts—Drama).
Dec. 6—The Warning (Triumph—Drama).
Dec. 13—Labyrinth (Drama).
Dec. 20—The Dragon (Drama).

FOX FILM CORPORATION.

Nov. 8—The Blindness of Devotion (Five parts—Drama).
Nov. 15—A Woman's Past (Five parts—Dr.).
Nov. 22—The Broken Law (Five parts—Dr.).

IDEAL FILM SERVICE.

Nov.—Florence Nightingale (Four parts—Dr.).

INDIAN FILM CO.

Nov.—Russian Battlefields (Four parts—Topical).

IVAN FILM PRODUCTIONS, INC.

Dec.—Concealed Truth (Drama).

METRO PICTURES CORPORATION.

Nov. 29—Barbara Frietchie (Popular Plays & Players—Five parts—Drama).
Dec. 6—A Yellow Stream (Columbia—Five parts—Drama).
Dec. 13—The House of Tears (Rolfe—Five parts—Drama).

OCEAN FILM CORPORATION.

Nov.—Life Without Soul (Five parts—Dr.).

PARAMOUNT PICTURES CORPORATION.

Dec. 2—Mr. Grex of Monte Carlo (Lasky—Five parts—Drama).
Dec. 6—"Jane" (Morosco—Five parts—Com.).
Dec. 9—The Unknown (Lasky—Five parts—Drama).
Dec. 13—The Cheat (Lasky—Five parts—Drama).
Dec. 16—The Reform Candidate (Pallas—Five parts—Drama).
Dec. 20—The Foundling (Famous Players—Five parts—Drama).
Dec. 23—The Old Homestead (Famous Players Five parts—Drama).
Dec. 27—The Immigrant (Lasky—Five parts—Drama).

PREMO FEATURE FILM CORPORATION.

November—**The Antique Dealer (Five parts—Drama).**

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

RELIABLE FEATURE FILM COMPANY.

Dec. 15—The World of Today (Six parts—Dr.).

THE ADRIATIC FILM CO.

Nov.—**Fatherland of Italy (Four parts—Dr.).**

TRIANGLE FILM CORPORATION.

Releases for week Dec. 12:
- Aloha Oe (Kay-Bee—Drama).
- The Lily and the Rose (Fine Arts—Dr.).
- The Village Scandal (Keystone—Comedy).
- The Great Vacuum Robbery (Keystone—Comedy).

Releases for week Dec. 19:
- The Winged Idol (Kay-Bee—Drama).
- A Submarine Pirate (Keystone—Comedy).
- Jordan is a Hard Road (Fine Arts—Dr.).
- Crooked to the End (Keystone—Comedy).

WORLD FILM CORPORATION.

Dec. 6—The Gray Mask (Shubert—Drama).
Dec. 13—The Siren's Song (Shubert—Drama).
Dec. 20—Camille (Shubert—Drama).
Dec. 27—Over Night (Brady—Drama).

V-L-S-E, INC.

Nov. 22—The Nation's Peril (Lubin—Five parts—Drama).
Nov. 29—The Caveman (Vitagraph—Five parts—Drama).
Dec. 6—The Alster Case (Essanay—Five parts—Drama).
Dec. 6—The Man's Making (Lubin—Five parts—Drama).
Dec. 13—I'm Glad My Boy Grew Up to be a Soldier (Selig—Five parts—Dr.).
Dec. 13—The Price for Folly (Vitagraph—Five parts—Drama).
Dec. 20—The Great Divide (Lubin—Five parts—Drama).
Dec. 20—A Daughter of the City (Essanay—Five parts—Drama).
Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Nov. 17—The Politicians (Kleine—Five parts—Comedy).
Dec. 1—The Danger Signal (Kleine—Five parts—Drama).
Dec. 8—The Destroying Angel (Edison—Five parts—Drama).
Dec. 15—Bondwomen (Kleine—Five parts—Drama).

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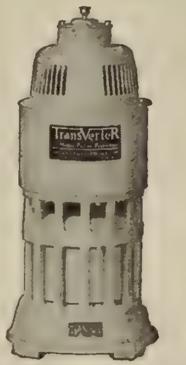

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2054, 2056.)

General Film Company

RELEASE DAYS.

Monday—Essanay, Kalem, Lubiin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vim, Vitagraph.

Saturday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov. 24—The Reproach of Annesley (Special—Three parts—Drama).
Nov. 25—The Man from Town (Drama).
Nov. 26—Two Daughters of Eve (Drama) (Biograph Rissue No. 25).
Nov. 30—Count Twenty (Special—Two parts—Drama).
Dec. 1—The Hungarian Nabob (Special—Four parts—Drama).
Dec. 2—His Emergency Wife (Comedy—Dr.).
Dec. 3—My Hero (Drama) (Biograph Reissue No 26).
Dec. 7—A Woman Without Soul (Special—Two parts—Drama).
Dec. 8—A Poor Relation (Special—Three parts—Drama).
Dec. 9—The Masterful Hireling (Drama).
Dec. 10—The Painted Lady (Drama) (Biograph Reissue No. 27).
Dec. 14—Her Stepchildren (Special—Two parts Drama).
Dec. 15—Divorcons (Special—Four parts—Comedy-Drama).
Dec. 16—Cupid Entangled (Comedy-Drama).
Dec. 17—Fate (Drama) (Biograph—Reissue No. 28).

EDISON.

Dec. 4—Microscopic Pond Life (Educational).
—The Sufferin' Baby (Comedy).
Dec. 8—Mary (Drama).
Dec. 10—Faith and Fortune (Special—Three parts—Drama).
Dec. 11—The Lone Game (Drama).
Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).

ESSANAY.

Nov. 24—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
Nov. 25—It Happened in Snakeville (Western—Comedy).
Nov. 26—Broncho Billy's Love Affair (W-Dr.).
Nov. 27—The Edge of Things (Special—Two parts—Drama).
Nov. 29—The Night of Souls (Special—Three parts—Drama).
Nov. 30—The Losing Game (Special—Three parts—Drama).
Dec. 1—The Fable of "The Low Down Expert on the Subject of Babies" (Com.).
Dec. 2—Jack Spratt and the Scales of Love (Comedy).
Dec. 3—The Burglar's Godfather (Comedy-Drama).
Dec. 4—On the Private Wire (Special—Two parts—Drama)
Dec. 7—The Power of Publicity (Special—Two parts—Drama).
Dec. 8—Dreamy Dud in Love (Cartoon—Comedy).
—A Scenic Subject on same reel.
Dec. 9—The Merry Models (Comedy).
Dec. 10—The Escape of Broncho Billy (Western—Drama).
Dec. 11—Blind Justice (Special—Three parts—Drama).
Dec. 14—Reckoning Day (Special—Three parts—Drama).
Dec. 15—The Fable of Sister Mae, Who Did As Well As Could Be Expected (Com.).
Dec. 16—Snakeville's Champion (Comedy).
Dec. 17—Broncho Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).

KALEM.

Nov. 27—The Dynamite Train (Episode No. 55 of the "Hazards of Helen" Railroad Series) (Drama).
Nov. 29—The Luring Lights (Special—Four parts—Drama).
Nov. 30—Only a Country Girl (Comedy).
Dec. 1—A Voice in the Wilderness (No. 2 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 3—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series—Drama).
Dec. 4—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad series—Drama).
Dec. 6—The Money Gulf (Special—Three parts—Modern—Drama).
Dec. 7—Minnie the Tiger (Burlesque—Comedy).
Dec. 8—The Black Hole of Glenranald No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 10—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series—Dr.).
Dec. 11—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 13—The Glory of Youth (Special—Four parts—Drama).
Dec. 14—Almost a King (Burlesque—Comedy).
Dec. 15—To the Vile Dust (No. 4 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 17—The Secret Message (No. 8 of "The Ventures of Marguerite" Series—Drama).
Dec. 18—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 21—The Bandits of Macaroni Mountains (Burlesque—Comedy).
Dec. 22—A Bushranger at Bay (No. 5 of the "Stingaree" Series (Special—two parts—Drama).
Dec. 24—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series) (Drama).
Dec. 25—A Boy at the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Nov. 20—Meg o' the Cliffs (Drama).
Nov. 27—Blaming the Duck or Ducking the Blame (Comedy).
Nov. 29—The Legend of the Poisoned Pool (Drama).
Nov. 30—Which is Which? (Comedy).
Dec. 1—The Taint (Special—Three parts—Drama).
Dec. 2—The Silent Man (Special—Two parts—Drama).
Dec. 3—With Stolen Money (Drama).
Dec. 4—And the Parrot Said—? (Comedy).
Dec. 6—The Other Sister (Drama).
Dec. 7—Playing the Same Game (Comedy).
Dec. 8—The Web of Hate (Special—Two parts—Drama).
Dec. 9—The Ogre and the Girl (Special—Three parts—Drama).
Dec. 10—The Stool Pigeon (Drama).
Dec. 11—Bashful Billie (Comedy).
Dec. 13—The Moment Before Death (Drama).
Dec. 14—The Great Detective (Comedy).
Dec. 15—The Inner Chamber (Special—Three parts—Drama).
Dec. 16—A Thief in the Night (Special—Two parts—Drama).
Dec. 17—Sweeter than Revenge (Drama).
Dec. 18—An Unwilling Burglar (Comedy).

MINA.

Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).
Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).

SELIG.

Dec. 6—Chronicles of Bloom Center, No. 5, "The Run on Percy" (Special—Two parts—Comedy).
Dec. 6—Hearst-Selig News Pictorial No. 97 1915 (Topical).
Dec. 7—Orders (Drama).
Dec. 9—Hearst-Selig News Pictorial No. 98, 1915 (Topical).
Dec. 11—The Baby and the Leopard (Jungle-Zoo Animal—Drama).
Dec. 13—The Coquette's Awakening (Special—Two parts—Drama).
Dec. 13—Hearst-Selig News Pictorial No. 99, 1915 (Topical).
Dec. 14—On the Eagle Trail (Drama).
Dec. 16—The Golden Spurs (Special—Three parts—Drama).
Dec. 16—Hearst-Selig News Pictorial No. 100, 1915 (Topical).
Dec. 18—Jungle Justice (Jungle Zoo—Animal—Drama).
Dec. 20—Chronicles of Bloom Center No. 6, "Perkin's Pep Producer" (Special—Two parts—Comedy).
Dec. 20—Hearst-Selig News Pictorial No. 101, 1915 (Topical).
Dec. 20—Hartney Merwin's Adventure (Com.).
Dec. 23—Hearst-Selig News Pictorial No. 102, 1915 (Topical).
Dec. 25—The Sacred Tiger of Agra (Jungle—Zoo Animal—Drama).

VIM.

Dec. 3—Love, Pepper and Sweets (Comedy).
Dec. 10—Strangled Harmony (Comedy).
Dec. 17—Speed Kings (Comedy).
Dec. 24—Mixed and Fixed (Comedy).

VITAGRAPH.

Dec. 6—Her Last Flirtation (Comedy).
Dec. 7—Wasted Lives (Broadway Star Feature—Special—Three parts—Drama).
Dec. 8—Sonny Jim's First Love Affair (Comedy-Drama).
Dec. 9—Sam's Sweetheart (Drama).
Dec. 10—Rooney's Sad Case (Comedy).
Dec. 11—Hughey of the Circus (Special—Two parts—Comedy).
Dec. 13—Benjamin Bunter, Book Agent (Comedy—Drama).
Dec. 14—A Question of Right or Wrong (Special—Two parts—Drama).
Dec. 15—The Faith of Sonny Jim (Comedy—Drama).
Dec. 16—The Flower of the Hills (Drama).
Dec. 17—The Deceivers (Comedy).
Dec. 18—A Man's Sacrifice (Broadway Star Feature—Special—Three parts—Dr.).
Dec. 20—Levy's Seven Daughters (Comedy).
Dec. 20—On Her Wedding Night (Personally Picked Program — Special — Four parts—Drama).
Dec. 20—The Patent Food Conveyor (Personally Picked Program).
Dec. 24—Is Christmas a Bore? (Comedy—Dr.).
Dec. 25—The Thirteenth Girl (Broadway Star Feature — Special — Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Nov. 23—Saints and Sinners (Special—Three parts—Drama).
Dec. 4—Cal Marvin's Wife (Special—Three parts—Drama).
Dec. 7—Wasted Lives (Special—Three parts—Drama).
Dec. 18—A Man's Sacrifice (Special—Three parts—Drama).
Dec. 25—The Thirteenth Girl (Special—Three parts—Drama).

PERSONALLY PICKED PROGRAM.

Dec. 20—On Her Wedding Night (Four parts—Drama).
Dec. 20—The Patent Food Conveyor (Comedy).

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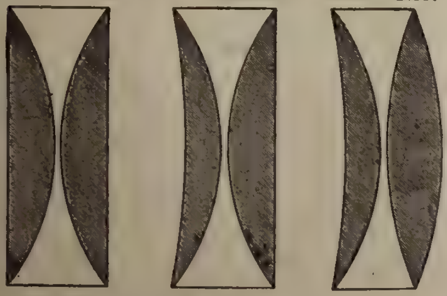

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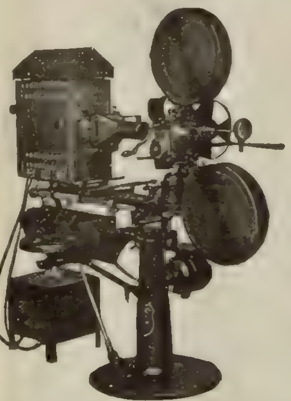

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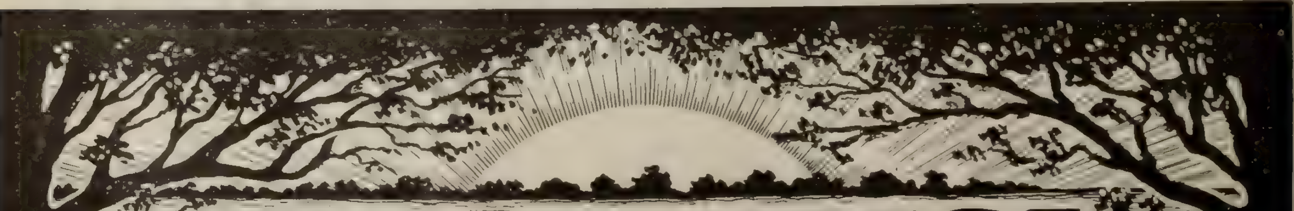

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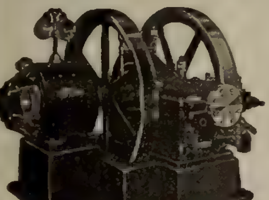
SCREENS "BUILT BY BRAINS"

THE FOOS

ELECTRIC LIGHT PLANTS



3 to 400 H.P.
Make current for 2 cents per K.W.

Special Electric Engines 3 to 75 H. P., make current as cheap as a 5000 H.P. steam plant. Your central station bills will pay for an outfit in your theatre in 3 or 4 years.

Send for Catalog 96

THE FOOS GAS ENGINE CO. SPRINGFIELD, OHIO

HANDY EQUIPMENT

Make'em Yourself Slides

These slides are written with pen and ink or on the typewriter, and they are neat and look well. Used for advertising slides, to announce future and feature programs, vaudeville and musical acts, etc. In fact, they may be used for anything you wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips of gelatin of four different colors—enough for from 300 to 400 slides. Address all orders and remittances

UTILITY TRANSPARENCY CO.
1733 West 9th Street, Brooklyn, N. Y.

FOR SALE

MOVING PICTURE MAILING LISTS

Only complete one to be had, numbering 22,000; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

1173 Film Exchanges	$4.00
149 Manufacturers and Studios	1.00
210 Moving Picture Machine and Supply Dealers.	1.50

Write for particulars

Trade Circular Addressing Co.
168 West Adams Street, Chicago
Franklin 1183 Estab. 1880

Speedco
Arc Controller

will feed your projection arc—save money—and maintain better illumination than you have ever known

Let us send you booklet "A"

SPEED CONTROLLER COMPANY, Inc.
257-259 William Street New York

PRINTING AND DEVELOPING

American Film Laboratories, Inc.

"The Tiffany of the Film Trade"

THE FINEST FILM LABORATORIES AND STUDIO IN THE WORLD

AMERICA FIRST
among nations
AMERICAN FILM
LABORATORIES
FIRST
in the film industry.

LOUIS B. JENNINGS, Pres. & Gen. Mgr.
EDWIN S. PORTER, Vice-President

69-71 West 90th St., New York City
Telephone Riverside 1410

Your Theatre
Will Make You More Money if Properly Ventilated

Nobody likes to sit in a close, stuffy theatre—people stay away from such houses. You can increase your patronage by installing—

"GLOBE" VENTILATORS

Cost little to install—absolutely silent—can't get out of order—no moving parts—storm-proof and always efficient because constructed on absolutely scientific principles from the best material by high grade workmen. The Standard for over 30 years.

FILL OUT AND MAIL THIS COUPON—M.
to the

GLOBE VENTILATOR CO.
Dep't M.
TROY, N. Y.

Globe Ventilator Co.
Troy, N. Y.
Please tell me the cost of securing perfect ventilation for a M. P. Theater seating ...and containing about ... cubic feet of space.

Name........................
Street and No...............
City and State..................

ELECTRA

PINK LABEL

CARBONS

are a guarantee of perfect projection

A Limited Stock of

⅝ x 12 Cored Double Pointed and ⅝ x 6 Cored Still on Hand

To be had of all first-class dealers

SOLE IMPORTER

HUGO REISINGER
11 Broadway New York

For Artistic Lobby Display

and Stage Decorations

Install our Line of Artificial

FLOWERS
TREES
VINES
LEAVES
GARLANDS
WREATHS
PALMS

Estimates made and theatres decorated under contract by our expert.

Our Thirty-two Page Catalogue No. 10, illustrating in colors the latest Artificial Flowers for Theatre Decoration, FREE.

FRANK NETSCHERT CO., Inc.
61 Barclay Street New York City

Make! Quality! Utility! Durability! Efficiency! Then, Price!

YOUR DETERMINING FACTORS IN THE PURCHASE OF YOUR SCREEN.
THESE ARE OUR FIRST AND ONLY CONSIDERATIONS IN THE MAKING OF

MIRROROID

AS THE ORIGINATORS! THE INVENTORS! THE PIONEERS!

We laid the foundation of screen leadership, attested, too, by over 9000 Mirroroid installations the world over, obtained through the fact that our product is governed only by the limits of human ability gained by over seven years of screen making experience.

FROM THE VERY BEGINNING

I recognized the fact that imitators would come and imitators would go, but a product that could be sold under a bona-fide **Five Year Guarantee, backed up** by a **Thoroughly Reliable Company** as to Quality, Utility, Durability and Efficiency, at a price that would give your pocketbook a chance to get its money's worth, would create an enormous and steady demand.

THESE ARE MY REASONS

for not issuing a single share of stock to any person but my family, wife and son. That is why we are able to maintain a standard of quality universally known—The World's Best.

CONVINCING EVIDENCE

is had in the fact that we own and control the Largest Screen Factory in the World, a factory equipped with an automatic machine of my own invention that will metalize and finish over one hundred yards or 2700 square feet of cloth daily. Six coatings applied.

NOW AS TO THE PRICE AND SHIPMENTS

Mirroroid is sold by our agencies in all principal cities at 36 1/9 cents a square foot—from one-half to one-third less than the imitations. At the same time consider the cloth is 3000 drill canvas—guaranteed not window shading; metalizing perfectly uniform; machine applied—guaranteed not by a paint or air brush—as this is not a scenery studio. That is why we can ship same day order is received. Realize the manufacturing cost governs the price—the price made to the goods.

A SHIPPING RECORD THAT WE ALONE CAN BEAT

On Dec. 1st and Dec. 2nd, 1915, 160 Mirroroid Screens, average size 7 ft. x 8 ft., shipped to the Pathescope Co. of America and Canada. In addition, 20 screens, sizes 10 x 13 ft. to 18 x 24 ft., to exhibitors. Total shipments for week of 29th of Nov. to Dec. 4th, 180 Mirroroid Screens.

Now, why not let us send you our large Free Samples of our latest—our best—the 1916 Mirroroid—the screen with the black back. Seeing is believing. Test any way you desire, against any screen on earth. Try tearing, folding, crease; in fact, abuse same to your heart's content. See if it will crack or peel. This is the proof that you are not buying window shading. The proof of quality.

ABOVE ALL

Mirroroid is the only rough or matte metalized surface screen in the world, consequently the only perfect projection surface. Perfect because it eliminates fadeaway, hazy, out-of-focus effect and eyestrain at a close up or angle view, insuring true color tone and true perspective.

Now, remember our Five-Year Guarantee.—Mirroroid won't crack, peel, tarnish or oxidize. It's washable with soap and water.

WE MAKE SCREENS, NOT FRAMES

So therefore, charge you for screen and not from $20.00 to $35.00 in addition to extra express. Our illustration and directions how to make frame and stretch screen are so simple a child can do it. Isn't $10.00 to $20.00 worth saving?

MIRROROID SCREENS ARE BOUGHT FOR ONE REASON ONLY—
BECAUSE THEY ARE THE BEST, MOST EFFICIENT—
THEY STOOD THE TEST OF TIME

THE J. H. GENTER CO., Inc. - Newburgh, N. Y.

The Oldest and Largest Manufacturers of Screens in the World. Manu factured under Patents of June 9th, 1908, and Feb. 15, 1915.

Perfect Developing and Printing

Your negative developed, printed, titled and shipped within TWELVE HOURS.

5c. per foot complete

Special price on quantity orders.

TITLES in any language.

6c. per foot

Cards Free—Tinting Free

Satisfaction guaranteed by our fifteen years' experience.

GUNBY BROS., Inc.
145 West 45th Street New York City

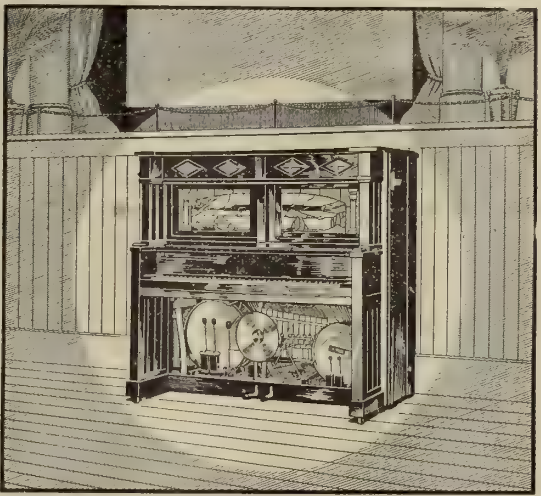
Erker's

For
"EVERYTHING"
IN THE
MOTION PICTURE
LINE

Write for Catalog
608 OLIVE ST., ST. LOUIS, Mo

Lyon & Healy New Empress 88-Note Electric Player

Plays by *hand* as well as *automatically. All orchestral effects under control of operator*



Superior Tone

Mandolin Attachment and Orchestra Bells played from Keyboard. Extra Foot Pedals for operating Drums, Cymbal, Indian Block and Triangle.

Many Other Styles

Dependable

Note all effects assembled in standard size piano case, which makes it the

inexpensive Player.

Various Musical Combinations.

Appropriate Music for Picture Shows—What is More Convincing?

Testimonials:

Athens, Tex., Aug. 4, 1915.

Lyon & Healy,
Chicago, Ill.

Gentlemen:—This is to certify that the Empress Electric Piano gives perfect satisfaction in every detail—perfect in harmony—perfect in tone and perfect in electrical work.

J. J. Powers Drug Co.

Girard, Kan., March 2, 1915.

Lyon & Healy, Chicago, Ill.

Gentlemen:—The Empress Electric Piano I bought of you last June has given the best of satisfaction and I can recommend it highly to anyone wanting an electric piano. I have three electrics, and if I had to part with all but one, I would keep the Empress Electric. J. W. Hayter, Luric Theatre.

Get Our Complete Catalog of Automatic Instruments

Lyon & Healy

World's Largest Music House
21-26 E. Adams St.
CHICAGO

Easy Terms,
Submit Your Proposition

To The Trade

Bernard Loenthal announces that the Commercial Motion Picture Company's Laboratory at Grantwood, N. J., has resumed operations.

All work will be under the personal supervision of Edward M. Roskam. Quality and prompt delivery guaranteed.

Commercial Motion Picture Co.

Laboratory, Grantwood, N. J. N. Y. Office, 220 West 42nd Street

Where printing is an art and quality reigns supreme

Quality means **EVANS** means **Perfection**

We do PARTICULAR Work for PARTICULAR People
Developing and Printing ONLY

EVANS FILM MANUFACTURING COMPANY

Telephone 6881 Audubon **416-418-420-422 West 216th Street, New York City**

AT LIBERTY

ASSISTANT DIRECTOR

Concientious, reliable, experienced, efficient. In technique, sub-titles, cutting room, locations and acting. One who will take the **burden** of directing from your shoulders, will carry out your ideas and instructions to the letter.

SCENARIO WRITER

Proficiency proven by past performances. A 100% efficiency man in idea, adaptation, treatment.

Does that star need a special story?
Is your next story satisfactory?

Address Assistant Director, c/o M. P. WORLD.

Features Wanted

Film exchange in first class Eastern city wants good features on sharing terms. Have large office building. Now doing good business. Features must be in good condition with good paper. Reference and bond furnished.

Address "Features," c/o Moving Picture World.

Motion Picture Machines
FROM
The Largest Supply House in the East

We are Distributors for

Minusa Gold Fibre Screens
The Acme of Screen Perfection.

Power, Simplex and Baird Machines and all supplies

Catalogs for the asking

LEWIS M. SWAAB
1327 Vine Street, PHILADELPHIA

Merry Christmas
A Trick Picture
50 feet long—15c. per foot

Santa Claus driving 3 Reindeer above snow-covered scenes until he comes to a chimney and drops down an armful of toys, which arrange themselves, after many hardships, in the words, "Merry Christmas."

ORDER IT AT ONCE

If not satisfactory, money refunded **before Christmas week.**

ERNEST STERN
THE TITLEMAN
136 West 42nd Street, New York
"HAPPY NEW YEAR" IN PREPARATION

ITS USE—
THE IDEAL
INSTRUMENT
FOR
"PLAYING
THE
PICTURES"

HARMO
PIPE
ORGAN

NEW YORK OFFICES
126 W. 46th St.
Tel. Bryant 5911
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1423 McCormick Bldg.
Tel. Harrison 8168
Write, Telephone or Call

ITS USE—
THE IDEAL
METHOD
FOR
INCREASING
BOX OFFICE
RECEIPTS

Non-Breakable and Sanitary STEEL and CAST IRON
HIGH Quality
LOW Price

Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

OPERA CHAIRS
1000 Styles
For every purpose
Established 1865
Write for Cat. No. 31

Branches in leading cities
1472 Broadway, New York
728 Mission St., San Francisco
512½ First Ave. So., Seattle
Broadway & Yamhill St., Portland

THE A. H. ANDREWS CO., 115-117 SO. WABASH AVE.
CHICAGO, ILL.

THE PEABODY SCHOOL FURNITURE CO.
North Manchester, Ind.
Opera Chairs
Folding Chairs
Complete Line
Prompt Shipments
Write for Catalogue
With Direct Factory Prices

When you want Opera Chairs remember we have
50,000 CHAIRS ALWAYS IN STOCK
in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and
IMMEDIATE SERVICE
Other designs of unupholstered and Upholstered Chairs in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered; kindly state in which you are interested.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY
General Offices: 1010 Lytton Bldg., Chicago
Sales offices in all principal cities.

Will you give one family a MERRY XMAS DINNER?

We are but your agents—you are the host.

300,000 poor people cheered last Xmas in the U. S. by The Salvation Army.

Help us in this way to get close to these people. Give them at least one happy day in the year.

$2.00 Feeds a Family of Five
Send Donations to Commander Miss Booth
118 West Fourteenth Street, New York City
Western Dept., Commissioner Estill, 108 N. Dearborn St., Chicago

Anti-Censorship Slides

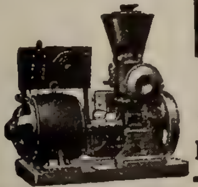
Four Slides		50c.
Six Slides		75c.
Twelve Slides	All Different	$1.50

Address
MOVING PICTURE WORLD
17 Madison Avenue, N. Y. City

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at It Brings Success"
Send your slide orders and remittances at once to
Moving Picture World, 17 Madison Ave., N. Y.

TYPE W FLAME ARC
Powerful LAMPS Economical
For brilliantly illuminating the outside of your theatre
General Electric Company
4087 General Office, Schenectady, N. Y.



Good Light Means Big Crowds
The Sandow Moving Picture Electric Light Plant gives perfect light any time you want it, at 1-10 the cost of public service. Light enough to ship as baggage. Carry your own electric lights. Catalog 201 tells you how and how much. Want it?
Detroit Motor Car Supply Company, Detroit, Michigan.

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

ONE YEAR........................$3.00
SIX MONTHS $1.50
See title page for rates Canada and Foreign
MOVING PICTURE WORLD
17 Madison Avenue, New York

....
....
....
Cut out and mail today. Theatre..

Exploiting the Shoestring

There was a freshet in a lumbering section and the village schemer watched the stray logs go past, with no one to claim them.

"Say, boys," he cried to the bunch who were helping him watch, "here's where I let you in on a good thing. You hustle out and grab that loose lumber and sell it, and I'll give each fellow half of what he sells his pile for."

It is an old yarn and you've wondered, lots of times, what kind of fellows they were, to do all the work, take all the risk and then divide up with the schemer.

If you are still curious, you can find out by watching the advertising game, for this same old scheme is being played every day of the 365 that it takes to make up the ordinary kind of year.

Sometimes a concern has an idea and not much cash.

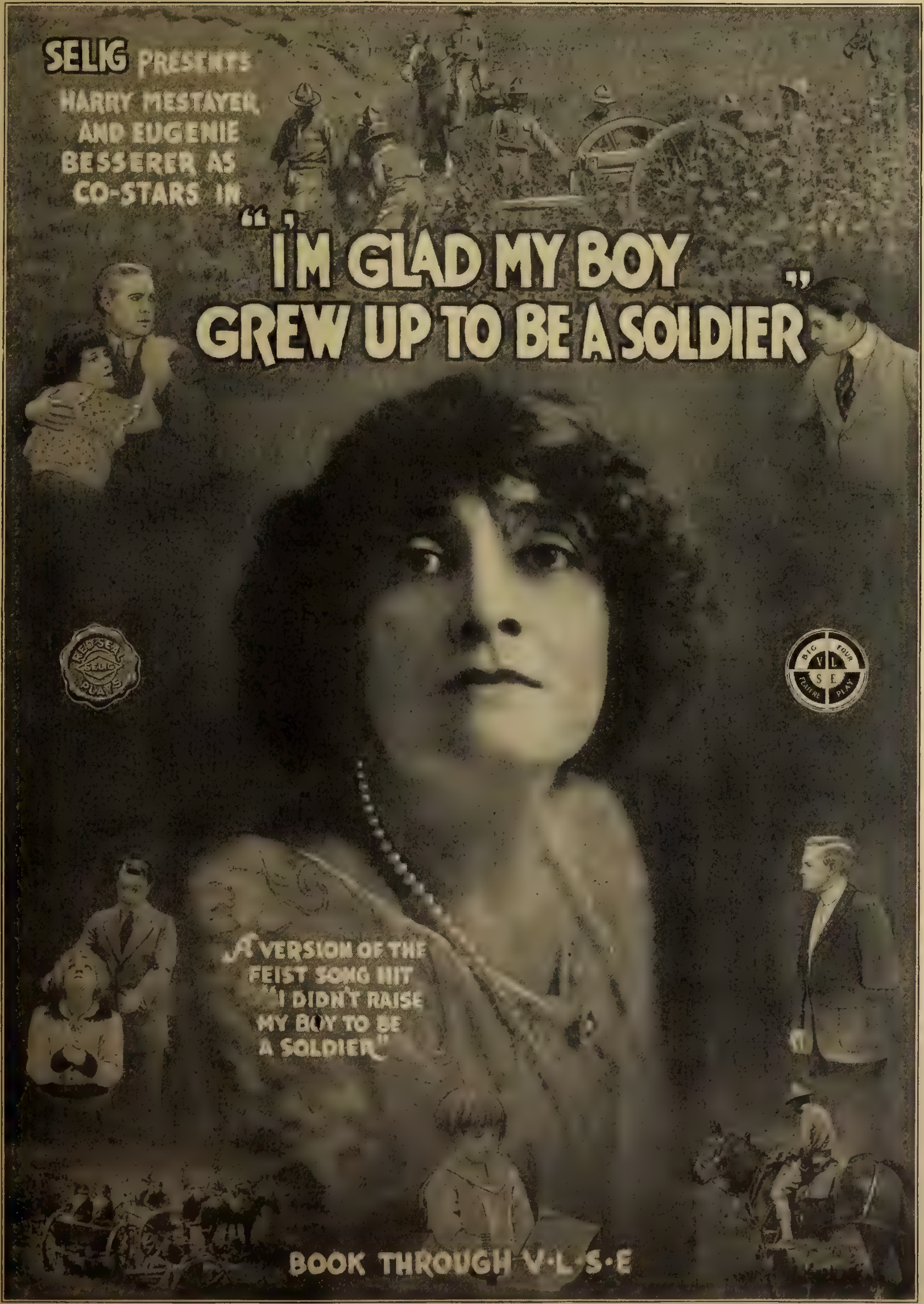
If they can induce a publisher to give them a long credit and the idea makes good, they figure that they can afford to pay the advertising bill—if not, well they might as well bust for a few more dollars—it won't cost THEM anything either way.

And the publisher who figures that he might as well take chances on getting his money, some time, as pay the printer to fill up the space with news, is like the log rollers who gave up half their earnings.

Just what happens to him in the long run is his funeral, not yours, so we won't dwell upon it.

But what **DOES** concern you, as an advertiser, is that the fellow who uses a publisher as his banker is usually pretty liberal with the use of his advertising space and, until the publisher gets tired and crosses him off the complimentary list, makes his cash-paying competitor look like a piker or a second rate concern when the innocent reader compares the generous dimensions of the indefinite credit announcement with that of the advertiser who has negotiated for space with the intention of taking his cash discounts.

Right here it seems is a good place to mention that The MOVING PICTURE WORLD does not carry anyone on long time credit speculation or for any reasons except that *the advertising is paying the advertiser and that the advertiser is paying us.*



SELIG PRESENTS
HARRY MESTAYER
AND EUGENIE
BESSERER AS
CO-STARS IN

"I'M GLAD MY BOY GREW UP TO BE A SOLDIER"

RED SEAL SELIG PLAYS

BIG FOUR V L S E FEATURE PLAYS

A VERSION OF THE
FEIST SONG HIT
"I DIDN'T RAISE
MY BOY TO BE
A SOLDIER"

BOOK THROUGH V·L·S·E

N.P.Co

FACTS!

The Scenario Author Racks His Brain!
The Director Labors to Depict!
The Players Strive to Visualize!
The Camera Man Responds!
The Laboratory Co-operates!

Genius, Talent, Dramatic Ability, Mechanical Skill and Money Await Their Judgment

"The Play Is the Thing," but the Projection?

The desired goal in this entire field has been appreciated, studied, understood, accomplished and provided for in the perfection of

Power's Cameragraph No. 6B

The Perfect Motion Picture Projecting Machine

Write for Catalog G

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY

ol. 26, No. 13 December 18, 1915 Price 10 Cents

H. F. HOFFMAN

CALIFORNIA STATE

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Jane" (Morosco).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PROGRAM

EDWIN THANHOUSER

Presents

GLADYS HULETTE

IN

AMBITION

Supported by an excellent cast which includes

HOWARD M. MITCHELL

Released in Three Reels, on Tuesday, December 21st

FALSTAFF COMEDIES

WHEN
WILLIAM'S
WHISKERS
WORKED

Released in One Reel

Monday, Dec. 20

Riley Chamberlin heads the cast.

TOODLES
TOM and
TROUBLE

Released in One Reel

Thursday, Dec. 23

In which Colin Campbell is at his funniest.

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

HENRY B. WALTHALL

AND

EDNA MAYO

are presented in

"The Misleading Lady"

A Photoplay in Five Acts, Adapted by H. S. Sheldon from the

GREAT STAGE SUCCESS

of

Charles W. Goddard and Paul Dickey

Directed by A. Berthelet

Trademark Reg.
U. S. Pat. 1907

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago
George K. Spoor, President

BIG FOUR
V L S E
FEATURE PLAY

UNIVERSAL PICT

AMERICA'S Favori

LULU G

IN

To put your house on a par with the best

Book

BROADWAY UNIVERSAL FEATURES

URES PRESENT

Broadway Star

LASER

"Love's Pilgrimage"

TO AMERICA

A big picture that will make a big and generous profit for you because it is released on the Universal Program at a REASONABLE RENTAL. It is the type and class of feature production for which the average feature producer would DEMAND so much money that, although the picture would pack your house at every performance, YOU COULDN'T MAKE A CENT OF PROFIT.

Lulu Glaser has charmed millions with her fascinating personality, in such great Broadway successes as "Dolly Varden," "Mlle. Mischief," "The Prima Donna," "Madcap Princess," "One of the Boys," "The Girl and the Kaiser," "Miss Dolly Dollars," and a host of others. Lulu Glaser is even more charming and lovable in this fascinating play, "Love's Pilgrimage to America," than she appeared on the speaking stage. She will delight your patrons and make them talk of the picture and of your theatre. If you are in business for profit write or wire your Exchange today for booking and release date NOW, within the hour.

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

Read This Carefully

Maybe you've read in trade paper ads of how certain news weeklies had PUT OVER scoops. List, gentle sir, to the truth in the matter. The Universal Animated Weekly had the World's Baseball Series—first. The big Auto Races at the new Astor Track at Sheepshead Bay; the Harvard-Princeton and Yale-Harvard football games—The Universal Animated Weekly secured the FIRST animated pictures of the FORD PEACE SHIP, "OSCAR II," leaving the Docks and the ONLY MOVING PICTURES taken of the FORD PEACE PARTY OUT AT SEA. The Universal Animated Weekly was the only news Weekly that showed the American Troops attacking the Native troops in Hayti, and was FIRST to show THE NEW YORK SUBWAY DISASTER PICTURES.

The HUGE WORLD WIDE STAFF of News Picture Reporters on the Universal Animated Weekly are always FIRST with the NEWS OF THE WORLD IN ANIMATED PICTURES. And the BIG POINT IS THIS: THE UNIVERSAL ANIMATED WEEKLY PREFERS to show results ON THE SCREEN (which means bigger box office receipts to Exhibitors) than to shoot a lot of hot air and Broadway press bunk in the Trade Papers.

BIG TYPE—EXPLOSIVE PHRASES—BIG CLAIMS—and Broadway press agents' bull HAVE NO PLACE in the production and distribution of the Universal Animated Weekly. To protect our own interests and to reveal the TRUTH to Exhibitors is the reason for this advertisement. IT IS A KNOWN FACT among Manufacturers of News Weeklies that THE ONLY WEEKLY that they fear is the UNIVERSAL ANIMATED WEEKLY, which is sold ABSOLUTELY AND ENTIRELY ON ITS MERITS. Draw your own conclusions, and remember, that the UNIVERSAL ANIMATED WEEKLY is shown first at the STRAND, New York's foremost Moving Picture Theatre on Broadway. The UNIVERSAL ANIMATED WEEKLY is the BIG PUNCH every week in thousands of live Theatres. Book it for the BEST news of the world's doings and the FIRST EDITIONS OF IT. CONSULT your nearest Universal Exchange. Note our new address.

UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York

"A DAUGHTER OF THE CITY"

In 5 acts. By H. S. Sheldon.

The story of a lonely girl, innocent of the evils of the great city. A prey to the vultures of society, she totters to the brink of disaster, but is saved through love.

FEATURING

MARGUERITE CLAYTON
AND
E. H. CALVERT

Directed by E. H. CALVERT

"THE ALSTER CASE"

(In 5 acts)

By Rufus Gillmore. Directed by J. Charles Haydon.

Featuring BRYANT WASHBURN, JOHN COSSAR, RUTH STONEHOUSE, ANNE LEIGH.

"THE CRIMSON WING"

(In 6 acts)

By H. C. Chatfield-Taylor. Directed by E. H. Calvert.

Featuring E. H. CALVERT and RUTH STONEHOUSE.

"THE RAVEN" (In 6 acts)

Founded on George C. Hazelton's romance of the life of Edgar Allan Poe. Directed by Charles J. Brabin.

Featuring HENRY B. WALTHALL and WARDA HOWARD.

"IN THE PALACE OF THE KING"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH and THOMAS COMMERFORD.

"THE MAN TRAIL" (In 6 acts)

By Henry Oyen. Directed by E. H. Calvert.

Featuring RICHARD C. TRAVERS and JUNE KEITH.

"A BUNCH OF KEYS" (In 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker.

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS.

"THE BLINDNESS of VIRTUE"

(In 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten.

Featuring EDNA MAYO and BRYANT WASHBURN.

"THE WHITE SISTER"

(In 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright.

Featuring VIOLA ALLEN and RICHARD C. TRAVERS.

"THE SLIM PRINCESS"

(In 4 acts)

By George Ade. Directed by E. H. Calvert.

Featuring RUTH STONEHOUSE.

"GRAUSTARK" (In 6 acts)

By George Barr McCutcheon.
Directed by Fred E. Wright.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO
GEORGE K. SPOOR, President

Trademark Reg.
U. S. Pat. 1907

BIG FOUR
V L S E
FEATURE PLAY

IF YOU LOOK AT THEM YOU WILL BOOK THEM

ESSANAY plays possess individuality and rare charm.
They are distinctive.
They carry a logical and fascinating plot.
The interpretation is given by the best actors and actresses.
The settings are artistic; the photography is perfected to the highest degree.
More than this; they have that subtle evasive quality called "human interest", which always strikes straight to the heart of the spectator.
You feel it when you see them.

★★★

Book the next great

ESSANAY-CHAPLIN

2 reel fun maker

"Charlie Chaplin's Burlesque on Carmen"

★★★

Watch for

G. M. ANDERSON

In the great western dramas
They are thrilling millions

"THE DANGER OF BEING LONESOME"

Presenting Bryant Washburn and Nell Craig

2 act drama *Dec. 21.*

"CANIMATED NOOZ PICTORIAL"

By WALLACE CARLSON

Cartoon laughs on the most vital topics of the day

Dec. 22

"THE WOMAN WITH A ROSE"

Presenting Lillian Drew and Ernest Maupain

3 act drama - - Dec. 25.

Essanay

1333 ARGYLE ST., CHICAGO
GEO. K. SPOOR, President

The Strange Case of
MARY PAGE

With
HENRY B. WALTHALL
and
EDNA MAYO

History's Most Notable Motion Picture Achievement.
A Drama of Throbs and Thrills. In Fifteen Distinct Episodes.
A Faultless Production. A Wallop In Every Reel.
Backed by a Monster Advertising Campaign.

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President

SHUBERT FILM CORPORATION PRESENTS

CHARLES TROWBRIDGE AND MLLE DIANE

IN

GEO. W. LEDERER'S STARTLINGLY SENSATIONAL SCREEN DRAMA

THE SIREN'S SONG

EVERYBODY WILL FLOCK TO SEE THESE THRILLING "PUNCHES"

The death-defying chance taken by a man hurled overboard seventy-five feet in mid-ocean.

The fist fight on board the liner, which is the most realistic that has ever appeared in films.

John Grey discovered by Blake in Helen Granger's apartments in the hotel and the terrific scene that follows.

The realistic run on the bank and the wrecking of the inside of the massive building by the frenzied depositors.

WORLD FILM CORPORATION

LEWIS J. SELZNICK VICE-PRES. & GENL MGR.

130 WEST 46th ST. NEW YORK CITY *BRANCHES EVERYWHERE* CANADIAN DISTRIBUTERS WORLD FEATURES LIMITED

Announcing
a new
De Luxe Edition
of
Mutual Masterpictures
-three-a-week-
each an elaborate
five reel feature
picturization
setting a new high
standard * * * *

Details on
following pages

—*new!*

MUTUAL MAS

DE LUXE

AND now we announce greater expansion in Mutual film activities. Beginning the week of January 17th, 1916, the Mutual Film Corporation will present a new and startling schedule of feature productions to be known as "Mutual Masterpictures, De Luxe Edition." THREE of these productions will be released EVERY WEEK—*each in five reels.* They will feature many famous Broadway stage stars and screen favorites. They will be features of an extraordinary character—picturizations of famous books, plays, and powerful, original scenarios by noted authors. These three-a-week "Mutual Masterpictures, De Luxe Edition," will be released *in addition* to the regular $8,000,000 Mutual Program. The Mutual Program will also be expanded by the release of *three three-reel features every week,* instead of two, and the addition of VOGUE COMEDIES featuring England's greatest knockabout comedian. With the vast assortment of scenic, topical and comic specialties in the Mutual Program, exhibitors will find in "Mutual Service" a wonderful opportunity for a well-balanced program of strong box-office attractions. A few of the forthcoming five-reel "Mutual Masterpictures, De Luxe Edition," are:

-distinctive!

ERPICTURES

EDITION

"SILAS MARNER," from George Eliot's famous book—featuring Frederic Warde, Broadway's distinguished Shakespearian actor. (Thanhouser)
"THE OTHER SIDE OF THE DOOR," from the popular novel by Lucia Chamberlain—featuring Harold Lockwood. (American)
"THE IDOL OF THE STAGE"—featuring the Broadway favorite, Malcolm Williams. (Gaumont)
"VENGEANCE IS MINE!"—featuring Crane Wilbur. (Horsley)
"AS A WOMAN SOWS"—featuring Gertrude Robinson. (Gaumont)
"THE BAIT"—featuring William Clifford. (Horsley).
"THE FIVE FAULTS OF FLO"—featuring Florence LaBadie. (Thanhouser)
"LORD LOVELAND DISCOVERS AMERICA"—featuring the Broadway stars, Arthur Maude and Constance Crawley. (American)

EXHIBITORS: WIRE! We are now contracting with leading theatres throughout America for this new Mutual service. The three-a-week "Mutual Masterpictures, De Luxe Edition," may be booked individually or collectively. If you are seeking an *exceptional* five-reel feature service, as well as a program of remarkable specialties, wire us immediately for full details of this new policy or write for the latest copy of "Reel Life," containing complete information.

Mutual Film Corporation

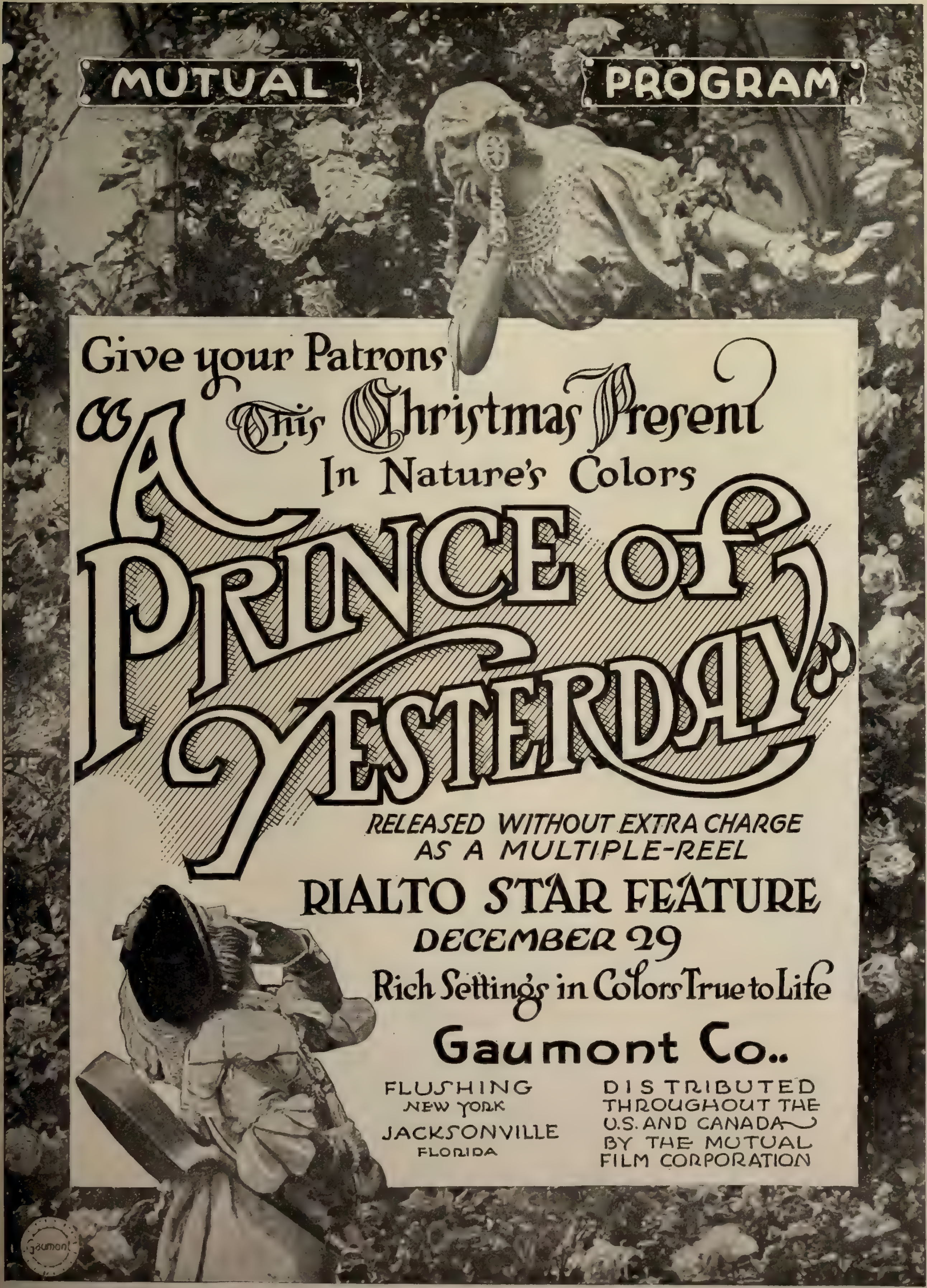
John R. Freuler, President

71 W. 23d Street—New York City
Exchanges in 68 Cities

MUTUAL PROGRAM

EXHIBITORS: A new three reel feature will be added to the regular Eight Million Dollar Mutual Program early in January making the Mutual Program bigger and stronger than ever. The best comedies, the most stupendous dramatic features, and the greatest topical, scenic and animated cartoon productions are furnished in the regular Mutual Program. If you are not now using Mutual Service write or wire us for full details of the newer, bigger Mutual Service.

MUTUAL FILM CORPORATION
JOHN R. FREULER, President
Executive Offices: 71 West 23d Street
NEW YORK CITY



MUTUAL PROGRAM

Give your Patrons
as This Christmas Present
In Nature's Colors

"A PRINCE OF YESTERDAY"

RELEASED WITHOUT EXTRA CHARGE
AS A MULTIPLE-REEL

RIALTO STAR FEATURE

DECEMBER 29

Rich Settings in Colors True to Life

Gaumont Co.

FLUSHING
NEW YORK
JACKSONVILLE
FLORIDA

DISTRIBUTED
THROUGHOUT THE
U.S. AND CANADA
BY THE MUTUAL
FILM CORPORATION

Announcement

Animal pictures such as ***David Horsley*** is producing with the wonderful Bostock animals have never before been seen upon the screen.

During the last three months these Centaur Features have established a new standard in animal subjects. They have placed animal pictures on an exalted plane and astonished the trade by the exhibition of feats and effects that no one has ever before deemed possible.

The old style animal picture with its constant repetition of "stunts" is rapidly losing its vogue. The public is growing wise to the difference.

On the other hand, the demand has become so great for the "advanced" animal dramas and comedy-dramas of the Centaur class that, commencing in January, a ***five-reel feature will be released every third week.*** These remarkable pictures, with their undeniable appeal to all ages and all classes of people, will be known as Mutual Masterpictures, De Luxe Edition. They will offer a startling array of talent.

Roy L. McCardell, the premier scenario writer of America, author of "The Diamond from the Sky" and a thousand other successes, has been engaged to furnish new and original stories.

Margaret Gibson, youthful, beautiful and talented, and Irving Cummings, a film star of international popularity, will be two of several featured players.

The Bostock Animals, famous in every part of the world—educated to a point almost beyond belief—will continue to amaze, thrill and instruct.

Captain Jack Bonavita, foremost animal trainer-director, and the original European Bostock trainers are in direct charge of the quadruped actors.

Wm. J. Bowman and **U. S. Davis** are the noted directors in charge of productions.

CRANE WILBUR

the eminent screen star, will be seen in a five reel Mutual Masterpicture, De Luxe edition, every four weeks, commencing with "Vengeance is Mine" on January 26. Mr. Wilbur is assisted by selected actors who have won recognition through ***motion picture acting.*** The plays in which Mr. Wilbur appears are strong dramatic and romantic vehicles ***written especially for him*** by authors of note.

GEORGE OVEY

the funniest man in America, will appear as usual in the weekly one reel Cub Comedies—the best comedy buy on the market.

David Horsley Productions

MUTUAL
PROGRAM

As
being
pictures
that attract
business and
hold it by sheer
merit the following

DAVID HORSLEY BRANDS

are offered to all exhibitors:

**CUB COMEDIES featuring
GEORGE OVEY
CENTAUR FEATURES presenting
MARGARET GIBSON, WILLIAM
CLIFFORD, CAPT. JACK BONAVITA,
BOSTOCK ANIMALS
CENTAUR STAR FEATURES featuring
CRANE WILBUR**

Released respectively in one, two and three reels

Forthcoming releases:

Dec. 24: Cub Comedy, "Hearts and Clubs."
Dec. 23: Centaur Feature, "The Winning of Jess."
Dec. 22: Centaur Star Feature, "The Mystery of Carter Breene."

For bookings apply to your Mutual exchange

DAVID HORSLEY PRODUCTIONS

MUTUAL PROGRAM

The WRAITH of HADDON TOWERS

A three-part "Clipper" star feature with the eminent stage celebrities

Constance Crawley and Arthur Maude

A fanciful story of Mediaeval life revealed through psychic phenomena. It's a strong box-office attraction.

Directed by Arthur Maude

Released January, 1st, 1916

The Newest "Mustang" Drama

The Cactus Blossom

A prim and pretty picture set amid the rugged wholesomeness of the early days out west. Featuring

Anna Little and Frank Borzage

Directed by Tom Chatterton

Released December 31st

All "Clipper" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

SAMUEL S. HUTCHINSON
President
CHICAGO
ILLINOIS

MUTUAL PROGRAM

The Tragic Circle

A strong two-part "Flying A" society drama, with

Harold Lockwood

and

May Allison

**Released
December 27th**

The Mender

A single reel "Flying A" drama, with

**Helene Rosson
E. Forrest Taylor**

Directed by William Bertram

Released Dec. 31st

Kiddus, Kids and Kiddo

A screaming "Beauty" comedy, with

**Carol Holloway
John Sheehan**

Directed by Jack Dillon

Released Dec. 28th

Settled Out of Court

A "Beauty" comedy-drama with

**Lucille Ward
Frank Borzage**

Directed by Archer McMackin

Released Jan. 1st, 1916

"Flying A" and "Beauty" productions are distributed throughout the United States and Canada exclusively by MUTUAL FILM CORPORATION

American Film Company, Inc.
Samuel S. Hutchinson, President
Chicago, Illinois

MUTUAL SPECIAL FEATURE

HELEN HOLMES

The Fearless Film Star

RIDE into the realm o *crowded houses and bi profits* with Helen Holmes i this new, stupendous feature It's a railroad film novel!

Tremendous Publicity Campaign!

More than half a million dollar are being spent to make "The Girl an the Game" the greatest triumph of th age. Advertisements now are appearin in leading papers everywhere. The pub lic is on edge, awaiting this mighty pro duction. Among the great newspaper to publish the story week by week, are

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
Buffalo Courier
Indianapolis Star
Chicago Evening Post
Detroit Journal
Baltimore American
Boston Globe
San Francisco Chronicle
St. Louis Globe-Democrat
Cleveland Leader
Philadelphia North American
Memphis Commercial Appeal
Milwaukee Sentinel
New Orleans Times-Picayune
Los Angeles Tribune
Dallas Journal
Seattle Post-Intelligencer

And A Thousand Others

IN THE GIRL AND THE GAME

First Release Dec. 27th!

15 Two-Act Chapters!

Seize This Opportunity!

Here's your greatest opportunity! Seize it! Mutual exchanges—68 of them—will release Chapter I of "The Girl and the Game" December 27th. A new, two-act chapter each week thereafter. Bookings are coming in like wildfire. Act now or you may be too late. Don't let your competitor beat you. Act! Tear off the coupon. Rush it in. Get the jump on your rivals. Send in the coupon. It's not an application—doesn't obligate you at all. Send it in at once. The slighest delay may deprive you of this stupendous feature, so take no chances. ACT NOW!

Signal Film Corporation
SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 South State Street
CHICAGO, ILLINOIS

NOW! Send this Coupon

The Girl and the Game Dept., MUTUAL FILM CORPORATION,
71 West 23rd Street, New York City.

Gentlemen: Please reserve "The Girl and the Game" for me. Send prices and complete booking information. This incurs no obligation on my part.

Name..

Theatre..

City..

State..

Capacity of House..

Service Used..

EQUITABLE

Offers *For the first time in motion pictures*

MR.

WILLIAM COURTENAY

Supported by

MR. ARTHUR ASHLEY
MISS MARY CHARLESON
MISS ADELE REY
MISS MARIE E. WELLS

in a visualization of the superb dramatic problem

"SEALED LIPS"

The perfection of acting casts.

A supreme blending of stage and screen stars portraying the types of roles that have established them as favorites. ***"SEALED LIPS"*** *is a novel heart compelling, suspense sustaining vehicle produced by the master craftsman* ***JOHN INCE***

in 5 acts and a hundred thrills

Released December 20th.

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

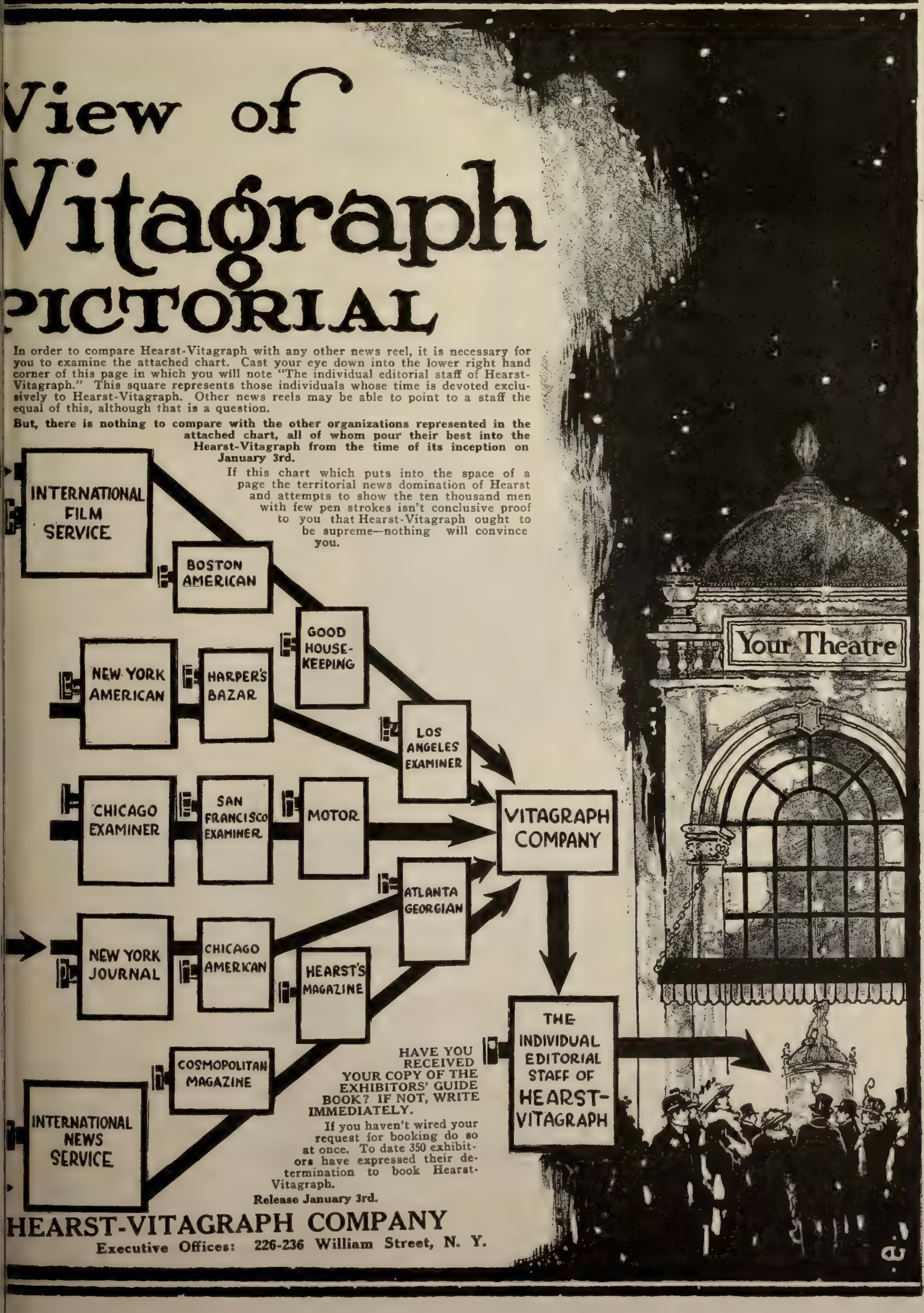
WORLD FILM CORPORATION

View of Vitagraph PICTORIAL

In order to compare Hearst-Vitagraph with any other news reel, it is necessary for you to examine the attached chart. Cast your eye down into the lower right hand corner of this page in which you will note "The individual editorial staff of Hearst-Vitagraph." This square represents those individuals whose time is devoted exclusively to Hearst-Vitagraph. Other news reels may be able to point to a staff the equal of this, although that is a question.

But, there is nothing to compare with the other organizations represented in the attached chart, all of whom pour their best into the Hearst-Vitagraph from the time of its inception on January 3rd.

If this chart which puts into the space of a page the territorial news domination of Hearst and attempts to show the ten thousand men with few pen strokes isn't conclusive proof to you that Hearst-Vitagraph ought to be supreme—nothing will convince you.



HAVE YOU RECEIVED YOUR COPY OF THE EXHIBITORS' GUIDE BOOK? IF NOT, WRITE IMMEDIATELY.

If you haven't wired your request for booking do so at once. To date 350 exhibitors have expressed their determination to book Hearst-Vitagraph.

Release January 3rd.

HEARST-VITAGRAPH COMPANY

Executive Offices: 226-236 William Street, N. Y.

"VIM"

COMEDY FILMS

Chickens

That's the name of the Vim release of December 31st.

If "Chickens" doesn't make your audience roar with laughter, you had better stop booking comedies because an audience that doesn't laugh at "Chickens" won't laugh at any comedy.

Pokes and Ethel in "Chickens"

Vim Releases are the Cream of Comedy Output

The proof of this lies in the fact that, although not yet two months old, Vim has risen to the very top of popularity and has been receiving the highest of compliments from exhibitors in all parts of the country. They realize that Vim productions mean: Comedies by comedy specialists; slapsticks with plot, clean and refreshing; the best of talent; the guiding hand of experienced producers.

Vim Comedies are now on Open Booking

Released Every Friday

Book them from the nearest exchange of the

General Film Company

"VIM"
COMEDY FILMS

Now on Open Booking.

After December 20th, you, Mr. Exhibitor, can go to your General Film Exchange and demand that they book you Vim Comedies. You can pick your own program and will not be forced to run any film the booker arbitrarily gives you.

Vim Comedies are now yours for the asking. Under the new Open Booking plan, all you have to do is to ask for "Vim" at the nearest General Film Exchange and it will be booked to you.

If, by any chance, your exchange has such a demand for Vim Comedies that they find it difficult to supply you with these releases, we would appreciate being informed of the fact so that we may make arrangements to furnish your exchange with additional prints.

Important Announcement

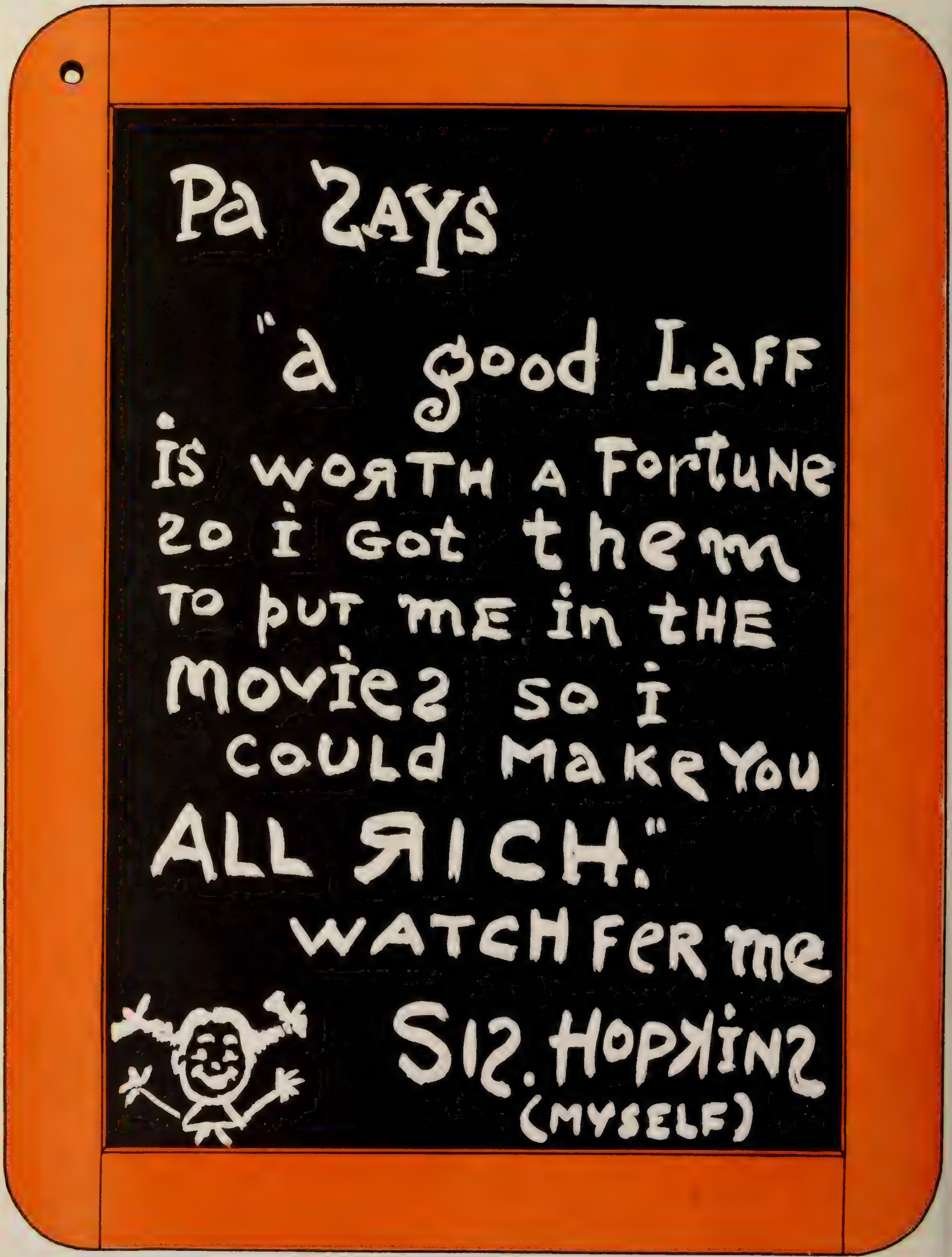
The new policy of the General Film Company provides for an Open Booking Plan which goes into effect December 20, 1915.

M-in-A Comedies take this occasion to announce that on and after that date, exhibitors may obtain these releases from their nearest G. F. Exchange upon requesting same. In other words, M-in-A Comedies are now on the open market and you can book as many of them as you choose whenever you choose.

If, at any time, your exchange, for any reason, cannot furnish you with our release, we would deem it a favor to be informed of the fact.

M·IN·A
COMEDIES

Look out
Charlie!
i'm in the Movies
SIS. HOPKINS.



Pa Zays

"a good Laff
is worth a Fortune
zo i Got them
to put me in the
moviez so i
could make You
ALL RICH."
watch fer me
Siz. Hopkinz
(MYSELF)

Coming:

THE BLACK CROOK

A General Film Company Release Monday, January 10

A Magnificently Spectacular Picturization in Five Parts of the Famous Stage Extravaganza

Sure-Fire Advertising

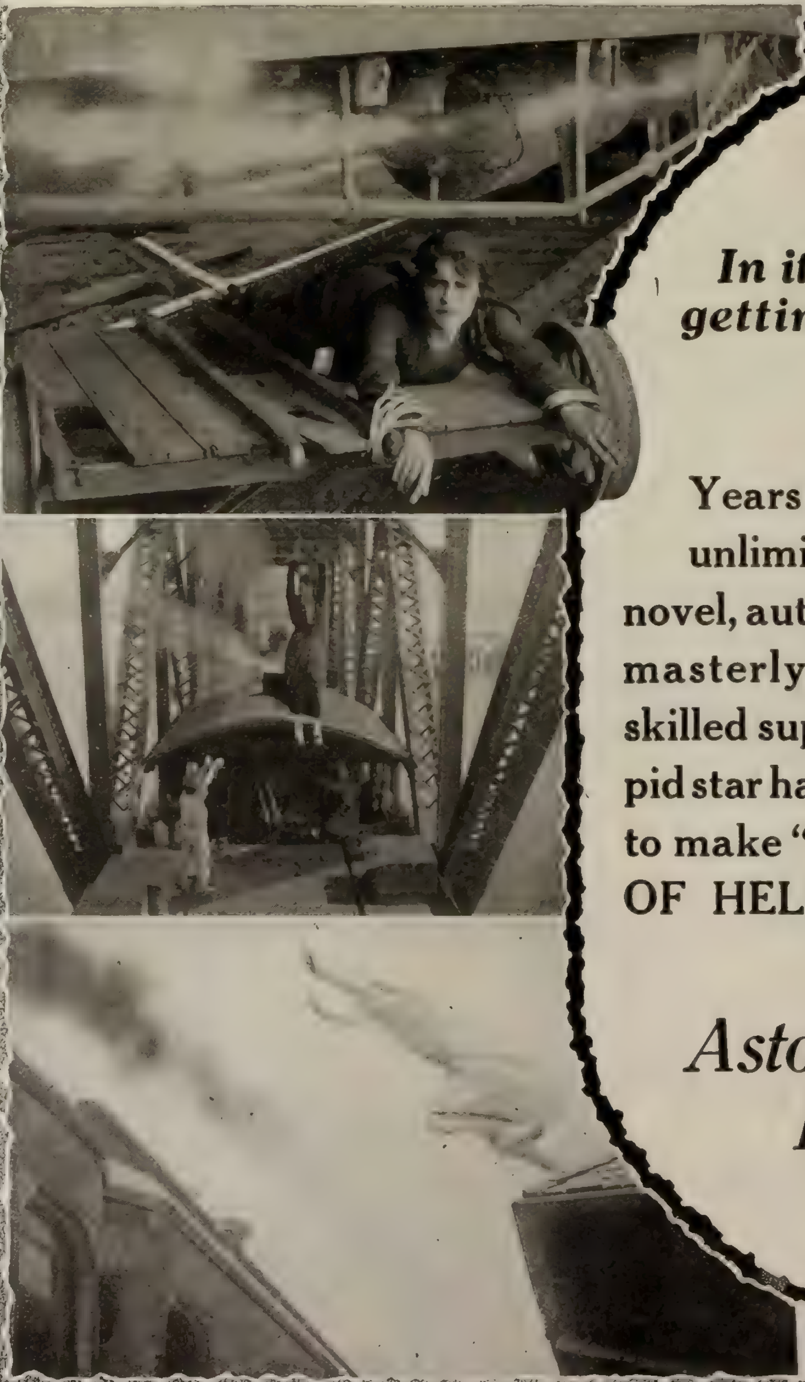
Four color lithographs in two styles of one-sheets, two styles of threes, a six-sheet, and a dazzling twenty-four sheet. Also attractive heralds, newspaper cuts, etc.

KALEM COMPANY

235-239 West 23rd Street, New York City

THE ORIGINAL

The HAZARDS



Featuring
The Most Darin

In its SECOND YEA
getting records, whil

Years of specialization, unlimited expenditures, novel, authoritative stories, masterly direction and skilled support of the intrepid star have enabled Kalem to make "THE HAZARDS OF HELEN" famous for

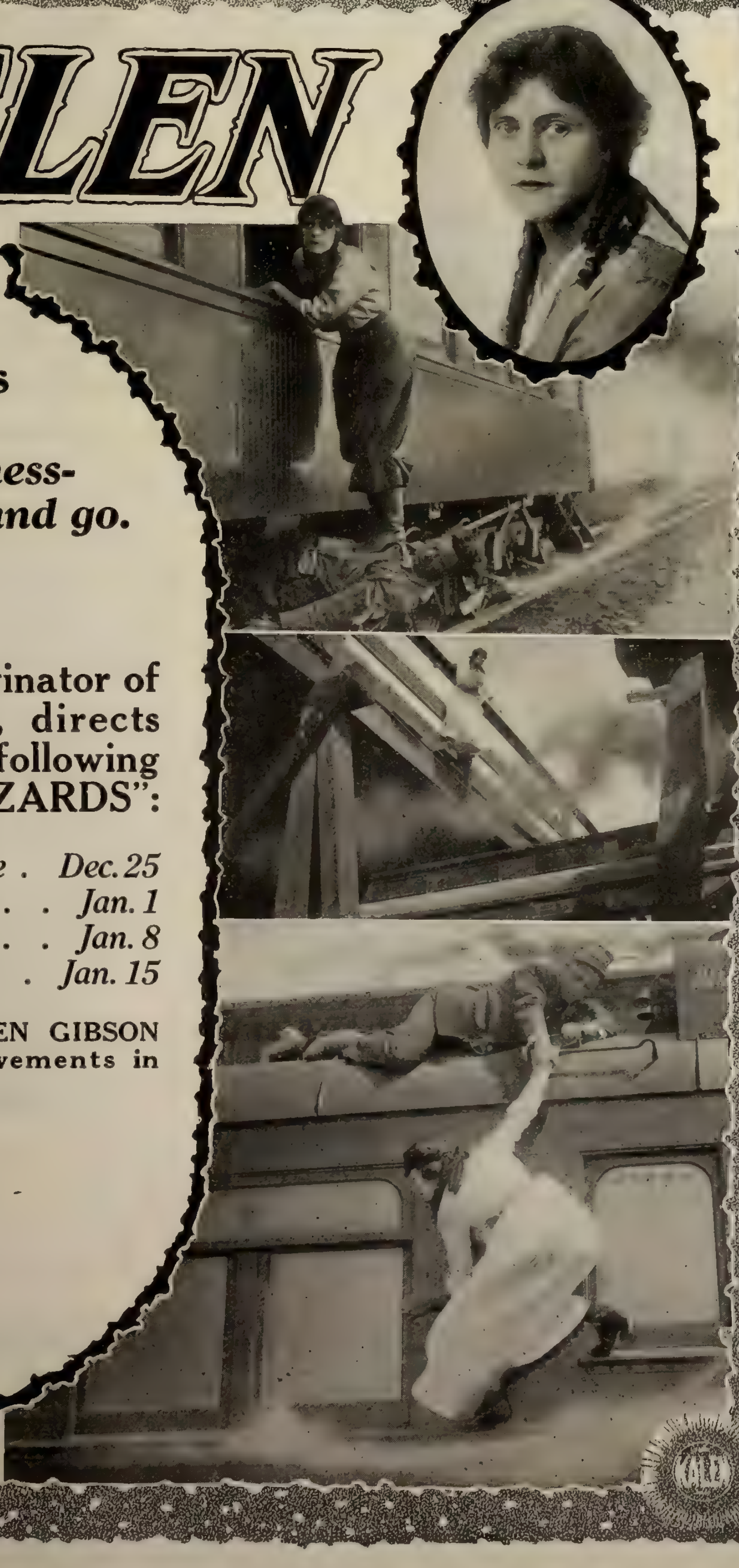
Astounding
Ingenious
Exploits

KALEM

235-239 W. 23rd Str

RAILROAD SERIES

F HELEN



Helen Gibson
Actress in Pictures

and breaking business-
other series come and go.

KALEM, the originator of railroad pictures, directs attention to the following forthcoming "HAZARDS":

A Boy at the Throttle	*Dec. 25*
At the Risk of Her Life	*Jan. 1*
When Seconds Count	*Jan. 8*
The Haunted Station	*Jan. 15*

in which plucky HELEN GIBSON eclipses all past achievements in

Thrills and
Audacious
Daring

COMPANY
New York N.Y.

DR. HAISELDEN in hundreds of newspaper

PATHÉ will tell in thousands of theatre

The story

The RED

PATHÉ'S highly original serial of romance
and heredity will be released

DECEMBER EIGHTEENTH

You who have made money with Pathé's match
less serials (and your numbers are legion), tak
our word for it that "THE RED CIRCLE" will brin
the crowds your way and keep them coming.

Featuring the popular favorite

RUTH ROLAND

Supported by Frank Mayo; scenarios by Wi
M. Ritchey; produced by Balboa; newspape
story written by Albert Payson Terhune.

Compelling newspaper publicity

14 EPISODES OF 2 PARTS EACH

The PATHÉ
EXECUTIVE
25 WEST 45th ST

s telling why he let a baby die.
of a defective child who lived and won her fight
s told in

CIRCLE

Ruth Roland

Frank Mayo

EXCHANGE inc.

FFICES
EW YORK

Important

Pathé Presents

IN PATHÉ COLOR

Edward José's beautiful 6 part
GOLD ROOSTER PLAY

The BELOVED VAGABOND

featuring the celebrated actor

Edwin Arden

Supported by BLISS MILFORD
and KATHRYN BROWNE-DECKER

This picture marks a real achievement in photo-play art. Edwin Arden's characterization of Wm. J. Locke's lovable "PARAGOT" will live long in the memories of the fortunate ones who see it.

RELEASED DECEMBER 17th

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Announcement

Edwin Arden

s Milford

Kathryn Browne-Decker

EXCHANGE inc.

OFFICES
NEW YORK

VITAGRAPH RELEASES

"Levy's Seven Daughters"

Comedy.......................................MONDAY, DEC. 20th

Strauss has seven fine sons, so Levy invents seven beautiful daughters. Strauss calls his bluff and Levy introduces the daughters to the sons, with laughable results. Presenting an all-star cast.

"Is Christmas a Bore"

Comedy.......................................FRIDAY, DEC. 24th

Paul is disgusted with holidays in general and Christmas in particular, but his dream and that dear little lady, his mother, transform him into a rollicking Santa Claus. Featuring MR. and MRS. SIDNEY DREW and MARY MAURICE.

"The 13th Girl"

Three-Part Drama. Broadway Star Feature...SATURDAY, DEC. 25th

It's an unlucky number for the little fashion model, but despite the great odds, her sterling character and innate goodness save her from the "easiest road." Presenting ARLINE PRETTY, JULIA SWAYNE GORDON, LILLIAN BURNS, ROBERT WHITWORTH, ARTHUR COZINE and FRANK CURRIER.

**You don't buy jewelry
wrapped up in a box.**

Why buy film in a can?

**The manufacturers who preach
Buying film without
screen inspection
Are like the jewelry man
Who refuses to show
you the watch
You are going to buy.**

**A reputable firm
Is not afraid
To come out in the open
And show its goods—**

**In fact,
Vitagraph invites
screen inspection.**

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

KLEINE-EDISON FEATURES

Maude Fealy

in

George Kleine's

Bondwomen

Release December 15th

A vivid, forceful and altogether extraordinary picturization of that universal problem of domesticity—the wife's independence of her husband in the management of family bills—

In the role of the wife MAUDE FEALY does some of the most beautiful work of her wonderful career—You will revel in her charm and poise and the tense, breathless moments of a brilliant feature—

George Kleine

805 East 175th Street, New York

NEW YORK
228 W. 42nd St.
PITTSBURGH
123 Fourth Ave.
DENVER
405 Railroad Bldg.

ATLANTA
71 Walton St.
MINNEAPOLIS
708 First Ave., N.
BOSTON
14 Piedmont St.

MONTREAL
204 St. Catherine St., W.

SEATTLE
204 Orpheum Theatre Bldg.
CINCINNATI
138 W. 7th St.
DALLAS
1812½ Commerce St.

SAN FRANCISCO
234 Eddy Street
KANSAS CITY
209 Ozark Bldg.
CHICAGO
166 N. State St.

TORONTO
96 Bay Street

PHILADELPHIA
1309 Vine St.
LOS ANGELES
514 W. 8th St.
NEW ORLEANS
103 Nola Bldg.

SALLY CRUTE

The irresistible and irrepressible

Supported by

Carlton King and
Margaret Prussing

"THE MATCHMAKERS"

In a genuine feast of fun, in three acts of comedy drama

'Tis that theme always rich for good laughs when done well—two who would be married by designing money seekers, but two who would, instead, love their own way.

Sally Crute is given a real chance to "let out" all of her characteristic fun making ability, not to speak of her seizure, in her own speaking way, of the dramatic in this cleverly plotted drama, by William Addison Lathrop. Then, for the fun of it, too, there are the comedians, William Wadsworth and Carlton King, doing their best. Others cast are Margaret Prussing, Paul Bliss, Robert Brower, Mrs. Erskine, and Leonora von Ottinger.

Director George Ridgwell makes this comedy-drama funnier still. "The Matchmakers" is the kind of a feature that will be heartily welcomed by a play-going public already wearied of too many serious and heavy dramas. Friday, December 31st. 3000 feet.

Thomas A. Edison

INC. ORANGE, N. J.

GENERAL FILM CO.'S

Regular Service

LUBIN

Monday December 20th 1915
Beginning
The
LUBIN-UNIT PROGRAM

THIS
FIVE
REEL
UNIT

The
Dainty Lubin Star

JUNE DAYE

in
Daniel Carson Goodman's
original photo-drama of the
shadows and sunshines of life

HEARTACHES

in four acts
Produced by Joseph Kaufman

and

THE D. L. DON COMEDY
OTTO'S CABARET

in one act
Produced by Edwin McKim

FULL FEATURE QUALITY IN
REGULAR SERVICE---BOOK THROUGH
GENERAL FILM EXCHANGES

GENERAL FILM
LUBIN
RELEASES

Sigmund Lubin

Ask the Man Who Is Showing

STINGAREE

The Series of Twelve Two-Act Episodes from the Novel

By E. W. Hornung

Creator of "Raffles"

He'll tell you:

Cameraphone Theater, Pittsburgh, Pa.

Kalem Company: Allow me to congratulate you on the first episode of "Stingaree." I played it Friday, the 26th, in our theater to about seven thousand people, and can truthfully say that seventy per cent of my audience went away praising it.

I am quite sure you will meet with great success in this series, as the acting, the staging and the scenery are superb. I might add that our house is known for Kalem productions.

Yours very truly, IRA ARONSON, General Manager.

"The Honor of the Road," one of the strongest of the Hornung stories, is the next release of the series. Released Wednesday, January 5. One, three and six-sheet four-color lithographs with each episode.

CROSSED CLUES

An Episode of "The Ventures of Marguerite"

Stirring scenes on speed motor boats and fast sloops are mingled with this strong story of international intrigue. Surcharged with action.

Released Friday, January 7th. Attractive 1, 3 and 6-sheet 4-color lithographs.

WHEN SECONDS COUNT

An Episode in the "Hazards of Helen"

Dauntless Helen, bound to a handcar, rides under a speeding train tearing by on another track. A feat that can't be described—you must see it.

Released Saturday, January 8th. There's action on the 1 and 3 sheet, 4-color lithographs.

THE MISSING MUMMY

Bud and his pal get a job guarding a priceless Egyptian mummy. When the mummy is stolen under their eyes it is decided that Bud must impersonate the mummy to save their jobs. The rip-roaring fun reaches a climax when the professor, to prove that the mummy is real starts driving spikes into Bud.

Released Tuesday, January 4th. Posters of the Katchy Kalem Kind in 1 and 3-sheet, 4-color lithographs

These pictures obtainable at all General Film Company branch offices and the Greater New York Film Rental Company

Book "From the Manger to the Cross" for Your Holiday Attraction. Direct from Kalem, or, West of Denver, from Progressive Motion Picture Corporation, Pacific Building, San Francisco, Cal.

KALEM COMPANY

235-239 West 23rd Street
New York City, N. Y.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr. .... President
J. F. Chalmers .... Vice-President
E. J. Chalmers .... Secretary and Treasurer
John Wylie .... General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .... $3.00 per year
Canada .... 3.50 per year
Foreign Countries (Postpaid) .... 4.00 per year

All changes of address should give both old and new addresses in full and clearly written, and require two weeks.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 2268)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, December 18, 1915

Facts and Comments

THE MOVING PICTURE WORLD is about to issue its Spanish edition called "CINE-MUNDIAL." In another part of the paper the reader will find a summary of the plans and purposes of this new publication. The printing of this Spanish edition is an extension into wider fields of our policy of service to the industry. Closer relations between the two great races that inhabit the New World will result in mutual benefit we hope. It will bring the two papers nearer to each other and create a feeling of mutual tolerance and sympathy. This is one of the highest missions of the motion picture, and its benefits to humanity at large can hardly be exaggerated. The spirit of Pan-Americanism is the spirit of the modern world, the spirit of Democracy and Self-Reliance. The screen will do much to promote the spirit of Pan-Americanism. "CINE-MUNDIAL" will try to do its share.

* * *

WILL our esteemed contemporaries conducting a motion picture department please discontinue the word "pose" in connection with the work of the men and women who act before the camera? Some day we will get the proper terms, and throwing "pose" into the discard is a good beginning. By the way, all these moving picture sections have improved in the last twelve months, but the educational campaign must be kept up.

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THIS week's issue of THE MOVING PICTURE WORLD makes its own comment. Some publishers might be tempted to refer to such a number as a "special" and then go into raptures of self-admiration. THE MOVING PICTURE WORLD puts its very best efforts into every issue and therefore knows no distinction between the ordinary and the special edition. We are never satisfied with ourselves unless we feel that every one of our issues is a special number. Publishing a complete motion picture journal covering every inch of the field and rendering special service besides requires the best and the most expensive staff and keeps us going at full speed from the first of January to the thirty-first of December.

* * *

IN FRANCE the tax collector stands in the box office of the motion picture theater and takes the toll of the law before the exhibitor gets a centime. In some towns in the South it seems the local authorities are anxious to imitate the French example. Special licenses were ordered for motion picture exhibitors who raised their price of admission to more than ten cents.

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HOW many exhibitors look at their program before they see it displayed on the screen? How many exhibitors see their own program completely? There are exhibitors who are as jealous of their screen as a conscientious and ambitious publisher is of his newspaper, but there are others who seem to take a sort of foolish pride in saying: "Why I hardly ever look at my pictures." We think that no exhibitor fully discharges his responsibility to the audience unless he knows what his program really looks like.

* * *

THERE is talk of standardizing posters. Many things in the industry need standardization more or less urgently, but posters are entitled to first place on the calendar. There are signs that the poster evil has abated somewhat. Indeed, if there had not been some change for the better the harm done by the lurid poster might have wrought incalculable injury to the whole industry. In some neighborhoods we are told "the flash" is necessary. Perhaps this is so, but we doubt it very seriously. The gravest objection to the poster is its portrayal of crime and its frequent appeal to the basest instincts in man. There is another objection, however, which ought to weigh with even those exhibitors who are quite indifferent to all ethical considerations. We are speaking of "the flash" as an aid to the booking agent. We still hear booking agents and exhibitors say they care more for "the paper" than for the pictures. Such a statement no friend of the screen can hear without indignation and resentment. Nothing encourages mediocre and unscrupulous producers more than such an attitude on the part of the exhibitor. Such a sentiment is born in ignorance and is a menace to the industry.

Be Modern*

By Louis Reeves Harrison.

NIETZSCHE acknowledges with pain that artists of all ages have often exalted and divinely transfigured those ideas which we now recognize as false. "The world's greatest follies," says Dr. George M. Beard, "have always found defense from justly honored authority." "It is very difficult," says Carpenter, "for man to free himself from beliefs and habits of thought taught him during the dawn of intelligence." Are we justified in utilizing this New Art to resurrect the ideals of other days and glorify them irrespective of the truth they contain?

Moliere ridiculed what was false in his generation; Ibsen thundered indictments against social decadence of his time and place; Hauptmann, who revolutionized the German Drama, was a battle cry against the wrong and injustice of his hour; and the tremendous success of Tolstoy, Hugo, Dumas, and even Shaw, our greatest living dramatist, points the strength of Ibsen's statement to the Norwegian government, "The experience of all countries has sufficiently established the fact that dramatic art, in every age in which it has been cultivated, has, in a higher degree than any other, shown itself an important factor in the education of the people."

Farce is usually excluded from the idea of giving some significance to the acted story, but the brightest screen farces of today seem to have a touch of Moliere in them, an underlying meaning which has an effect, though not a powerful one, yet the farce may be made a sharp weapon because of its accessibility to the comprehension of the whole people. It may easily participate in the modern tendencies of artistic representation on stage and screen.

Go REGULARLY to any popular theater where a good selection of features is being shown, and go with an open mind. Watch the audience as well as the screen. Observe the spontaneous applause given, whether the subject is either entertaining or educational, when it is VITAL. Among the ancient dogmas still preached by the unprogressive is that the performance must only make an effort to please. The trouble with the application of that old rule to the modern representation is that the effort becomes too obvious. Then very few of us are butterflies. Many of us are trying to live for some purpose, and, if that is life, the purposeless drama is not of life.

What a difference between a shopkeeper who becomes tiresome in his efforts to please a customer and one who gives something worth while for the expenditure! A story may be delightful, fascinating, absorbing, and have a highly magnified value in its two-fold appeal. "Fine art," says Bernard Shaw, "is the subtlest, the MOST SEDUCTIVE, the most effective means of moral propagandism in the world."

In the midst of the present European upheaval, the most significant our little planet has ever known, thinking men of all intelligent nations are wondering if our social fabric and our political organizations are not dawdling along, merely vegetating, instead of making headway toward superior enlightenment. At no time should this beautiful New Art be a guilty associate in national decadence, and never will its opportunities be bigger and brighter for inspiration and edification. It has opened the doors of a splendid domain to the finest efforts we can make for the diffusion of truth as it is now revealed to us, not for the reiteration of ideas and ideals we know to be false.

Is it good business policy for a producer to disclaim any responsibility in a society of which he is a part? If there is wrong being done to the common people, and they are the largest frequenters of the picture shows, should that wrong be fostered by gilding our social defects? Is it fair to those whose dimes and nickels keep the whole business going that they should be fed with false conceptions How can any producer who works injury to millions upon millions of minds groping for the truth justify his act by saying that he is giving the people what they want?

Our greatest weakness at this moment is a lack of craftsmen who are up to date. "There is requisite," says Brunetiere cnncerning a sister medium of expression, "simply more talent and greater art. Whoever has the very high ambition of treating social questions in the theater or in the novel need only bring to it, with entire control of the materials of his craft, a personal experience, a CAREFULLY REASONED experience, of life." Are such men to be encouraged in the New Art, or shall we choke up its portals with a lot of discards from older arts and the provincial views of a lot of men who have nothing new to offer?

All the sweet old stories have been done to the verge of nausea on the screen. We have had them over and over again. Do we deserve this monotony, or does our cordial support of the New Art deserve something new, vigorous and refreshing on the program, if only to give it variety? Timid critics may be classic in predilection —they try to keep on safe grounds—but the people are not. They welcome with delight whatever supports and gratifies their sympathies for the progressive.

DOES IT PAY? Do returns justify a producer in devoting his publicity and distributive resources to the play of modern theme? It is obviously impossible to publish here any supporting facts, but they have been secured from one of the largest and best established concerns in America, and they can be supplied if necessary. Not only have the modern plays, given an even chance with those of other days, proved to be the most profitable, but the leader of them all, probably one of the most profitable screen representations ever marketed, is so thoroughly modern that its purpose is openly educational.

There is a story in this best seller, but it is designedly made subordinate to the instruction afforded and to the prophecy attempted. It has won from the outset because it is a magnificent equation of truth. It does not violate the fundamental principles of life as we begin to realize them; it expresses the spiritual meaning of this epoch; it stirs to new action what has gradually been gathering in the minds of our people. After running the gantlet of some indiscriminate criticism, it soon began to prove its own case on merit alone.

Look back to the dark centuries when man did little more than nourish himself, propagate and rot and trace his slow growth. What has lighted his wandering path but knowledge gained by a few bright minds? That knowledge is increasing, and it is being more widely diffused. Nothing can prevent that growth, but it can be hampered by those who refuse to give the people what they need, what increases their value to themselves and to the world.

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New Metro Offices

Company Will Move to Commodious Suite in Longacre Building.

IN ORDER to meet the demand for greater office facilities, and provide room for an increase in the executive and clerical force, the Metro Pictures Corporation will move from its present location in the Heidelberg building at Forty-second street and Broadway, to the Longacre building diagonally across the street, at 1476 Broadway. The rapid growth of Metro within the remarkably short space of time since its inception is indicative of the possibilities of the motion picture business and the growth of the industry. The proposed change from their present offices will be made on or about December 20.

In its present home, Metro has been obliged to use two floors, the executive offices being on one floor and the publicity, magazine and mailing department on the floor above. In the new quarters, the Metro Company will occupy a large suite on the eleventh floor of the Longacre building, which is erected on one of the most costly pieces of property in the world. In all there will be 8,200 square feet of floor space, and each department will have its own offices opening on a general reception and waiting room.

One of the practical and most valuable additions in the new Metro location will be a large projecting room that will permit of a forty-five foot throw. This room will be done in old blue and white and furnished with every possible convenience and comfort. The chairs, which are now being specially constructed, are craft wicker. There will be special tables for the use of those wishing to make notes, censors, newspaper and magazine critics, musical directors who arrange special program for Metro pictures, and Metro employes desiring to make notes on corrections and suggestions on the pictures shown.

The new offices will be sumptuously and luxuriously appointed in every particular, and represent the last word in equipment and furnishing, in line with Metro's general plan in everything. Richard A. Rowland, president of the Metro Corporation, will have his private suite of offices, and other private offices will include one for Joseph W. Engel, treasurer; W. E. Atkinson, general manager; and Charles W. Stern, auditor. Arthur James, director of publicity, will have his offices on the Broadway side of the building. Merritt Crawford, managing editor of the Metro Pictures Magazine, will also have his offices on this side, as will Henry James, business manager of the magazine.

The poster department, mailing rooms and kindred departments will adjoin the magazine and publicity suite. In this suite will also be located the scenario department, which is conducted under the supervision of Arthur James.

Decorators, painters and carpenters are now at work remodeling the new offices to meet the needs of Metro. This work is being done under the personal direction of Treasurer Engel. The lease for the new offices is for a term of years.

Paramount Program for January

Geraldine Farrar and Other Stars in Paramount Constellation to Open New Year.

GERALDINE FARRAR'S second photoplay appearance as a Paramount picture star will be the second release of the Paramount program for the month of January, according to a statement issued this week from the New York office of the big company. It is entitled "Temptation," and, like "Carmen," was produced by the Lasky Feature Play Company under the direction of Cecil B. De Mille. The original scenario is from the facile pen of Hector Turnbull, formerly dramatic critic of the New York Tribune, and now a member of the Lasky literary staff at Hollywood, California, where many persons are employed making drama and comedy by the foot.

Following her immense success in the title role of the Famous Players-Paramount picture, "Bella Donna," produced from Robert Hichens' celebrated novel and play, Pauline Frederick will be seen in "Lydia Gilmore" on January 3, ushering in the new year, and, as an advance guard, heralding the approach of photoplays which in their aggregate have only been equaled by former announcements of the Paramount Corporation.

The Famous Players Film Company contributes, besides Miss Frederick in "Lydia Gilmore," Miss Clark in "Mice and Men" on January 10, Miss Pickford in "Miss Jinny" on January 20, and Miss Dawn in "My Lady Incog" on January 24.

The Lasky Feature Play Company adds to its list of previous successes, "Temptation" on January 6, Blanche Sweet in "The Ragamuffin" on the 17th, and Miss Ridgley and Mr. Reid in "The Golden Chance" on the 27th.

Oliver Morosco is represented on the 13th by Constance Collier's first appearance on any screen in "Tongues of Men," and Pallas contributes Dustin Farnum in "The Call of the Cumberlands," its second production for the Paramount program.

Anita Navarro

ONE need not be a seer to prophesy a brilliant future for this charming little screen artiste, for her past successes portend a splendid career. Although but thirteen years old, she has already appeared in a number of successful productions.

Miss Navarro played her first engagement when she was a baby. At that time she was cast in the early Pathe productions, in which she appeared with her mother, Mary Navarro, who was, and still is, well known to the followers of the screened drama. She later appeared with Florence Lawrence and was also associated with the Biograph, Eclair and Vitagraph companies.

This season Anita was seen as the page in "The Three Musketeers" and as a Chinese girl in "The Marked Woman," a World Film feature. Her next appearance was as a Spanish girl in "M'Liss," and then as a circus rider in "The Butterfly," these both being Peerless features. The Plurograph Company then cast her in the classical production, "Diana," in which is featured the celebrated dancer, Paul Swan.

Anita Navarro.

Miss Anita possesses the happy faculty of reflecting her pleasing personality from the screen. Coupled with this is the fact that she is a "born" actress, her histrionic ability having been inherited from her mother, who, as before stated, is well known to devotees of the photoplay.

She has been under the tutelage of Oscar F. Lund, the well-known photoplayer and director, who speaks enthusiastically of the future of his protege. And by the way, Anita is a musician of no mean ability.

Miss Navarro is at present engaged with the Plurograph Company.

BUSHMAN AND BAYNE HAVE NEW DIRECTOR.

Francis X. Bushman and Beverly Bayne, the popular Metro stars, and counted the foremost stellar combination in motion pictures, have begun work in a novel five-part production, "The Man Without a Conscience," at the Rolfe Photoplays, Inc., studio, 3 West Sixty-first street. These stars are under contract with the Quality Pictures Corporation, one of Metro's producing companies, and since coming to New York from the Quality-Metro studio in Hollywood, Cal., have been using the Rolfe studios until suitable arrangements could be made for their accommodation elsewhere. During the absence in the south of the Rolfe and Columbia companies, headed respectively by Marguerite Snow and Mary Miles Minter, however, the Bushman-Bayne company will make the Rolfe studio its own.

Immediately upon the completion of "The Man Without a Conscience," these two stars will begin work on their next big Metro feature, "The Red Mouse." This five-part feature was written by William Hamilton Osborne, the author of "Neal of the Navy," and other motion picture features.

John W. Noble, one of the oldest Metro directors, in point of service, and who has made an enviable record in that capacity, will direct "The Man Without a Conscience," and other Bushman-Bayne feature productions.

Edna May in Elaborate Picture

"The Belle of New York" Star Spends All of Her Days in Vitagraph Studio—Is Playing a Salvation Army Girl.

DRAWING her conclusions from four weeks of experience at the Vitagraph studio, where she is making her initial, likewise her final, appearance in pictures, Edna May confessed to a World reporter that a photoplay actress' hardest work is waiting to work. "This sitting around hour after hour is a bit trying to one's nerves," she said; "and the lights are fearfully hard on the eyes. Pictures are a fascinating study, to be sure, but if I were to return to public life and were looking for something moderately easy I should prefer acting on the stage to acting in a studio."

Then Miss May, or rather Mrs. Oscar Lewisohn, hastened to add that there is not the remotest change of her reviving the career that she enjoyed before marriage. She has other interests now, not the least among them the string of racehorses owned by her husband, and when her work for Vitagraph has been completed she expects to go to Kentucky to see them perform.

But meanwhile the Syracuse girl, who won fame in "The Belle of New York" and topped off a successful stage career by marrying an English millionaire, is giving her undivided attention to the preparation of a drama being directed by Wilfred North under the supervision of A. E. Smith. Naturally, she plays a Salvation Army lass, for the public always will associate her with a trim blue uniform and a poke bonnet, but the story is not modeled after the renowned comic opera.

When met in the Vitgraph studio, the Salvation Army worker impersonated by Miss May evidently had been adopted by fashionable society, for, attired in an evening gown which must have cost the equivalent of several hundred Salvation Army dinners, she was the center of attraction at a reception in a drawing room that would not look out of place on Fifth avenue. Handsome tapestries adorned the walls; in the deep-set framing of the full length mirrors flowers and greens were artistically arranged. The gilt furniture, the heavy rugs and draperies were all in faithful imitation of Louis XV. fashions. A more richly decorated or substantial looking room could not well be pictured.

Seated on a lounge, awaiting the summons of Director North, Miss May expressed surprise at the attention paid to each detail in the staging of a scene. "It is all new to me," she continued, "for I never visited a studio in England; in fact, before this year I had been to motion picture houses only four times, once in Paris and three times in England. The attitude toward photoplays is so different over here, and I have come to realize that the better ones make first-rate entertainment. Since I arranged with Mr. Smith to appear in this production I have spent a large part of my spare time in going to picture houses and studying the work of other players."

Miss May mentioned as an odd coincidence the presence of Billy Cameron and Harry Davenport in the Vitagraph studio, both member of the original "Belle of New York" company. Now Mr. Cameron is playing a role in Miss May's first picture, and Mr. Davenport, as is generally known, is a director. The company selected for the support of the famous comic opera star is a strong one, including Harry Morey, L. Rogers Lytton, Donald Hall, Dorothy Kelly and Bobby Connolly.

TRIANGLE BRANCH OFFICES.

The Triangle Film Corporation has established branch offices in the following cities, street addresses and managers given:

Los Angeles—643 South Olive street, G. C. Parsons.
San Francisco—111 Golden Gate avenue, C. M. Simmons.
Denver—1435 Champa street, W. S. Rand.
Atlanta—39 Fairlie street, A. C. Bromberg.
Chicago—5 South Wabash avenue, R. C. Seery.
Boston—18 Tremont street, W. H. Bradley.
Minneapolis—447 Loeb Arcade, R. E. Bradford.
Kansas City—19th and Main streets, J. M. Cummings.
St. Louis—3320 Lindell Boulevard, Floyd Lewis.
Buffalo—86 Exchange street, C. A. Hickey.
New York—71 West 23d street, S. Eckman, Jr.
Cincinnati—215 East Fifth street, C. C. Hite.
Cleveland—704 Sincere Building, H. A. Bandy.
Philadelphia—1227 Vine street, J. H. Butner.
Pittsburgh—414 Penn avenue, W. F. Rogers.
Dallas—1814 Commerce street, L. B. Remy.
Seattle—1206 Fourth avenue, H. G. Rosebaum.

Frank Lloyd Scores

Young Producer Displays Master Direction in Staging "The Gentleman From Indiana," a Pallas-Paramount Subject.

DUE to his wonderful work in connection with the production of the first Pallas Pictures release, "The Gentleman From Indiana," the Booth Tarkington subject starring Dustin Farnum, Frank Lloyd, the young director of the new Paramount organization, has sprung into prominence as a producer of big photoplays practically over night.

Frank Lloyd.

Realizing the possibilities in Lloyd, Pallas Pictures engaged him to produce its initial effort in the motion picture field, and that the confidence of the officers of this concern has not been misplaced is most effectively evident in "The Gentleman From Indiana." The remarkable atmosphere and realism injected into this Hoosier play by Director Lloyd, the striking way in which he has handled immense mobs, together with the various novel effects which he so successfully introduced in this film, attracts the immediate attention of all who see it.

Critics of both the trade and lay press have dwelt upon the splendid direction of this subject and all have proclaimed Director Lloyd an expert of originality and unusual thoroughness. In speaking of the direction of this photoplay the general tone of the criticisms is reflected in the review which appeared in the New York Evening Mail. This notice, which stated that for genuine atmosphere and human feeling it is no exaggeration to say that "The Gentleman From Indiana" is a second "Birth of a Nation," ended by saying: "We take our hats off to the director."

Director Lloyd owes his stage career to no less a person than the celebrated English actor, Wilson Barrett. When in his teens he left his Glasgow home in Scotland young Lloyd came to London, where, after many months of fruitless search for work, his stage aspirations were finally realized on being engaged by Barrett for a minor role in a Shakesperean production. After an invaluable apprenticeship under Barrett Lloyd was able to come to this country and be accepted as a star. His great natural ability as an organizer and producer finally secured outlet as a motion picture director, and that he will soon be established among the greatest directors of the world is freely prognosticated.

"BOB" EDESON'S HOME TROUBLES.

"Bob" Edeson is facing a perplexing problem—the question before the house being, shall he shatter his own bank account or his leading lady's faith in Santa Claus? Small Peggy Edeson, who makes her first curtsey to the public with her actor-father in the feature film, "How Molly Made Good," is the "leading lady" in consideration. It was all very charming to have the small five-year-older with him in the picture, but it is a bit embarrassing for Father Edeson in consequence.

Peggy thinks acting is quite the nicest game she ever played, and writes daily letters now with the constant plea to good Kris Kringle "to please send a moving picture plant to Peggy." Small Peggy evidently thinks that moving picture studios grow in flower pots. But Actor Edeson knows they grow in pots of gold, and that's what makes the situation awkward. He might possibly install a miniature screen for showing pictures, but Peggy is insistent on a studio with all the necessary mechanisms for taking moving pictures. She wants to act again with "Daddy," and nothing else will do.

It's really "Bob" Edeson's own fault that he is in the present predicament. Of course, he never should have started Peggy in her acting aspirations, in the first place. But, after all, "How Molly Made Good" was staged right on the Edeson place down at Sag Harbor, and it couldn't really be "Bob" Edeson's home in screen or actuality without having Peggy very much in evidence.

Mutual Enlarges Program

Beginning January 17 It Will Release Three Five-Part and Three Three-Part Subjects.

THREE Mutual masterpictures, de luxe edition, every week, each in five reels; an additional three-reel feature for the Mutual's program—a total of three three-reel features a week—these are the high lights in an announcement of a new and important increase in the output of the Mutual Film Corporation, just issued from the New York offices by President John R. Freuler. This extraordinary development gives the Mutual a total of six multiple reel feature releases a week—the greatest feature output of any releasing organization in the world.

"Masterpictures, de luxe edition," is a recast of the established title name of "Masterpicture." The change has been made to give the new name a meaning to cover and convey the exceptionally high standard of quality which will characterize these coming features of 1916. These will be released beginning the week of January 17. They will be unusual in character—picturizations of famous plays, world-famed books and works of fiction, and original scenarios by the most noted authors.

Big increases in productive capacity have been made by the large group of manufacturers represented in the Mutual group. A large number of players has been put under contract for work in the array of additional companies which have been organized by the Mutual manufacturers. Studios have been built and new facilities for the printing, handling and shipment of film have been added. Work of preparation for the announcement just made has been quietly under way for months.

The most elaborate pains have been taken to assure the fullest preparation for the big increase in activity and production. "I am speaking with a properly conservative estimate of values when I declare that this is the biggest development that has come in the history of the motion picture industry," President Freuler observed. "Our basic idea is to give the exhibitor the highest efficiency in picture service. That is what this move represents. It is just incidentally true that to do this it has been necessary for us to increase our releases to the point which gives us the biggest weekly feature schedule. Quality and efficiency, rather than mere magnitude, are our aims. It is a commercial coincidence that efficiency brings us to this vast volume."

Among the new Mutual Masterpictures, de luxe edition, in the release schedule now immediately ahead are: "Silas Marner," George Eliot's famous book, featuring Frederic Warde; "The Other Side of the Door," Lucia Chamberlain's famous novel, featuring Harold Lockwood; "Vengeance Is Mine!" featuring Crane Wilbur; "The Bait," featuring William Clifford and Betty Harte; "The Idol of the Stage," featuring Malcolm Williams; "The Five Faults of Flo," featuring Florence La Badie; "Lord Loveland Discovers America," featuring Arthur Maude and Constance Crawley; "As a Woman Sows," featuring Gertrude Robinson.

Two well-known stars have been added to the forces of the Gaumont Company at its studio at Jacksonville, Fla., to play the leading roles in the first Gaumont releases of the de luxe edition. Malcolm Miller has been engaged for the production of "The Idol of the Stage," which will be the first of this new brand of Mutual output to be released upon the market and will appear January 17. Gertrude Robinson went to Florida to play the leading role in "As a Woman Sows."

The recent enlargement of the American Film Corporation's plant at Santa Barbara, the erection of the great glass-covered studio and increase in technical equipment, which meant the building of a three-story property and transformer building, a scenery dock and painting, finishing and upholstering rooms, was made so that the American's offerings to the Mutual tri-weekly Masterpicture de luxe releases could be readily produced.

It was partly to permit outdoor work and partly to allow for the enlarging of the Gaumont Company's Flushing studio so that it, too, would be able to meet the new de luxe edition requirements that the two Gaumont companies were sent to Jacksonville, Fla. Only last week was announced the proposed acquisition of a third Gaumont Company of stock players, which will combine with the present company in the support of the stars featured in Gaumont releases.

David Horsley has added several new members to his force at Los Angeles. In addition he has tripled the efficiency of his studio by adding a new indoor studio and indoor workshops, which will give his directors 20,000 additional feet of floor space. Betty Harte, Gypsy Abbott, Brooklyn Keller, all newcomers to the Horsley company, are well-known picture players. William Bowman and Ulysses Davis have recently been added to the directing force. Frank Stammer and Frank Crompton have been put in charge of the technical department.

Two of the Thanhouser stock companies have already gone south to Florida, and a third company will leave shortly for Hudson Bay, while work will continue at the New Rochelle studios as usual. Mr. Thanhouser promises a great variety of Masterpicture material from his widely scattered forces.

Among the new three-real features to come are "Lillo of the Sulu Seas," "Across the Sunlit Sea," "The Extra Man and the Milk-Fed Lion" and "Water Stuff." The high standard of the three-reel productions will be maintained, giving these program features the strong box office drawing power and advertising value so essential to the exhibitor's success.

The single reel productions on the Mutual program are coming in for important attention. They are being made one-reel specialties of unusual merit, comedies swift and snappy, and the topicals, the Mutual Weekly, and the "See America First" on the split reel with "Keeping Up with the Joneses." The Mutual Weekly is being made particularly attractive with its remarkable scope of news service and Paris fashions presented in colors. An army of stars, unlimited studio facilities, new and unusual stories, plays and scenarios, a new high standard of production—these are what are summed up in the new de luxe edition of Mutual Masterpictures.

Striking Example of Film Advertising

Nat G. Rothstein, of Universal Publicity Staff, Compiles an Artistic Book for Exploiting the Serial "Graft."

PERHAPS the most striking piece of advertising to be issued by a film manufacturing company is the twenty-eight page book compiled by Nat G. Rothstein, advertising manager of the Universal Film Manufacturing Company. The publication is 14 by 10½ inches in size and printed in many colors. The title is "Graft," and its purpose is to exploit the new serial of that name which the Universal Company is making. Mr. Rothstein is receiving the compliments and congratulations of his friends on his achievement.

The first cover page carries the massed photographs of the faces of the eighteen authors who are writing the stories on which the episodes are based. The inside of the front cover contains an effective portrayal of the towering structures in lower New York. Two pages are devoted to photographs of the authors and sketches of their careers. Two pages following give the synopsis of the running story. Another pair contains the group pictures of the cast and the fifteen "grafters" who will figure in the story. These also carry full-length photographs of the players who will delineate the leading characters—Hobart Henley and Jane Novak.

Nat G. Rothstein.

Two pages of interest contain a panoramic photograph of the great crowd present at the opening of Universal City last March 15 and also scenes in and around the San Fernando plant, with a description of the building and grounds. There are pages showing the newspapers that will print the stories, and there are samples of the advertising that has been prepared to exploit the serial. Some of the more striking of these are of the posters and examples of newspaper publicity. There are also many newspaper articles for the benefit of those exhibitors who furnish their local press with text matter. A page is devoted to slides and also to lobby display frames.

The book is a notable example of the progression of motion picture publicity and will interest deeply all who are in any way connected with film exploitation.

Four Directors for Premier Program

Richmond, Castle, Le Soir, Reticker to Direct Productions for New Combination.

MUCH interest has been aroused by the announcement that five high-grade producing companies are already engaged in the labor of making pictures for the Premier program. Up to the present, however, no actual announcement has been made of the men who will be responsible for the quality of production. The names of James W. Castle, George L. Le Soir, Joseph A. Richmond and Hugh Reticker, however, are a guarantee of much that is best, most progressive, artistic and meritorious in the motion picture industry.

J. A. Richmond.

J. W. Castle.

Hugh Reticker.

This quartette of directors has been selected only after the most careful consideration of the capacity of the various men in the industry. Scarcely any of the motion picture companies that have risen to prominence since the start of the industry are not represented on the list of companies with whom these four men have at one time or another been connected, while their combined dramatic experience includes minor parts, juveniles, leads, directing in every part of the country and even in Europe.

Joseph A. Richmond, who was for many years with Edison, first as assistant director and then as director, is a man who is well known in many cities, for his connections with stock companies, and in motion pictures his experience dates back to 1908 with the old Selig Company from Chicago.

James W. Castle is well known in the dramatic world as the man who produced "The Goose Girl" and "Graustark" and who for the last two years has devoted his directorial ability to the benefit of both Edison and Vitagraph. He joins the Premier program staff after the very widest dramatic and pictorial experience.

Hugh Reticker is particularly notable as having just produced the first successful baseball picture, and as a director his memories date back to the old days of the Motion Picture Sales Company at which time he directed the Yankee brand, later being connected with Imp, Powers and Edison. He finds the best expression of his ability in the modern features and brings to the Premier program ripe experience and youthful enthusiasm.

George L. Le Soir, who has just returned from Russia, whither he had traveled from London as director for the Art Film Company, left that country in the throes of the present European struggle. His return to America brought him to the Premier program, which will surely benefit by his valuable fund of knowledge gained in directing pictures at various times for the Imp, Thanhouser, Pathe, and Kalem companies. For the last-named company he managed the New Orleans studio, directing such famous stars as Tom Moore, Lottie Pickford and Stewart Holmes. His dramatic experience includes many prominent parts with such notable actors as John Drew, James K. Hackett and Bertha Galland.

All of these directors are already actually at work, each one thoroughly resolved to produce a picture superior to that of his co-workers.

Gaumont to Enlarge Flushing Plant

Land Adjoining Present Studios Purchased and New Studio Will Be Erected—Other Changes Contemplated.

FOR some time the Gaumont Company has been acquiring the land adjacent to its present plant on Congress, Linden and Myrtle streets, Flushing, N. Y., to enable it to make much-needed enlargements in its facilities for making pictures. Plans have been drawn and the contracts let for the proposed work and construction will be commenced shortly.

Among other things, it is proposed to raze the present administration building, studio and the structures housing the staff of the general director and properties so that the new building may be properly laid out.

It is proposed to build a large enclosed studio equipped for year-around work with all the latest facilities for the convenience of the several companies of players. The plans also call for an open air stage large enough for several directors to work at one time. The company contemplates spending from $150,000 to $200,000 on these improvements and expects to have the buildings ready for occupancy by the time its players, now in Florida, return in the spring.

PAGE PETERS WITH MOROSCO COMPANY.

Page Peters is one of the younger leading men in pictures, who, starting at the bottom without previous experience on the stage to aid him, has rapidly climbed to a place of prominence in the film world. He is now permanently engaged at the studio of the Oliver Morosco Photoplay Company in Los Angeles, where powerful photodramas, complete general facilities and the instruction of highly capable directors afford him an outlet for his talents. Mr. Peters is a Kentuckian, having been born in Louisville, April 21, 1889. He has been engaged for three years in picture work.

PRINCIPALS IN "LET KATY DO IT."

Jane Grey, one of the co-stars of "Let Katy Do It," has returned to New York and was present at the first night showing of this Fine Arts film at the Knickerbocker theater the week of December 5. Tully Marshall, the other star in the play, is staying on in Los Angeles to fulfill his year's contract with the Fine Arts. He is now working on his third screen production, "Martha's Vindication," with Norma Talmadge and Seena Owen featured in the same cast. Besides Miss Grey and Mr. Marshall, "Let Katy Do It" has also the able services of Ralph Lewis, Walter Long, Charles West, George Pearce, Luray Huntley and the seven Fine Arts Kiddies.

Scene from "Let Katy Do It" (Fine Arts).

Realism in "Camille"

Clara Kimball Young Made Study of Tuberculosis of World Subject.

FOR the forthcoming production of "Camille" in photoplay form Clara Kimball Young, who is starred in the photodrama, which is from the studios of the World Film Corporation, made an unusually careful, though at first glance not very alluring, study of the inception and progress of consumption. It will be recalled, of course, that the Lady of the Camelias meets an untimely end from this disease and, up to date, in stage presentation her dramatic portrayers have contented themselves with a few hectic coughs, giving rise to the merry quip, "Camille is coughing much better this morning." Miss Young, however, decided that upon the screen a far more minute and graphic study of the dread disease should be made, and to this end she spent several weeks at Saranac Lake and even braved the wards of hospitals devoted to the treatment of the great white plague in pursuit of her investigations. The result of this minute care is a realistic study of the progress of Camille's affliction which, without being in the least repulsive, is infinitely pathetic in its graphic depiction of the ravages of tuberculosis. It is, in fact, to quote Miss Young:

Scene from "Camille" (World Film).

"A composite page torn from many suffering bedsides and from the lips of many brave souls enduring faithfully and without complaint until the end, which they know cannot in the nature of things be far off. I shall never regret my careful study of consumption, undertaken at first merely in the interest of a true characterization of the disease, but latterly in an earnest spirit of horror at the extent to which it has fastened upon the masses of this country. I shall do all that lies in my humble power to aid in stamping it out."

Miss Young did not add that, as a starter, she has forwarded to the largest tuberculosis institution in the United States her check for a large amount to aid in the battle that is being waged against consumption.

A. C. F. GETS NOTED CARTOONIST.

The American Correspondent Film Company announces that it has secured the rights to the exclusive marketing of the comedies of Hal Olver, a clever creator of animated cartoons. He was for five years on the staff of the Boston Traveler, and did noteworthy work for a newspaper syndicate in South America before he came north. Mr. Olver is now preparing a serial entitled "The Strange Adventures of Professor Pipp," which will be released shortly.

SMILEY AN EDUCATIONAL FACTOR.

Joseph W. Smiley, chief director for the new Ocean Film, associated Dr. Charles Chandler and Dr. Swithen Chandler, both of Philadelphia, with whom he became acquainted when he was with Lubin, is still working for the perfection of surgical demonstration films, whereby the various important operations may be shown graphically to students in the medical colleges without the use of living subjects at each clinic. Eminent authorities in surgery have high hopes of the results. There is a wide field for the efforts of motion picture producers in this particular line and any serious attempt will be welcomed by medical educators.

Nearly Five Hundred Theaters

Triangle Service Increasing Throughout the Country by Leaps and Bounds.

GROWTH of the Triangle Film Corporation service for the last two or three weeks is one of the sensations of the screen world. According to official reports, nearly 500 theaters in the United States alone are now using the service, and foreign agents are busily making contracts in South America, Europe and the Far East.

Among the most gilt edged of these rentals are 364 one-year contracts for supplying films to theaters in various parts of the country. Vice-President Adam Kessel issued a statement last week in which he said: "When it is considered that the company was not organized until the middle of July and made no attempt to secure contracts until the middle of September, we think we have reason to be satisfied with the progress that has been made."

Reports from all over the country indicate that in 90 per cent. of the houses the Triangle program is playing to capacity business. In most of the houses the program of two five-part features and two two-reel comedies is split into two parts. The Griffith supervised feature with one Keystone is used the first half of the week and the Ince feature and the other Keystone the second half. The shows run from an hour and a half to two hours, according as to whether additional vaudeville features or travel or news features are added or not. The prices willingly paid by the public are in almost every instance in excess of those charged at the theater before the Triangle service was started.

Devore Parmer

DEVORE PARMER, who recently joined the Triangle Films as heavy man in features now being produced by Director John Emerson, featuring Douglas Fairbanks, has supported such prominent stage stars as Robert Mantell, Viola Allen, Sothern and Marlowe, Charles B. Hanford, E. M. Holland and many others.

Devore Parmer.

His first picture engagement was with the Edison outdoor company, in which he played leading roles. Then he went with the old Nestor Company, where he played Western parts. He resigned the Nestor position to return to the footlights as head of his own repertoire company, playing "Richard III.," "Taming the Shrew," "Romeo and Juliet" and "David Garrick." After two years he rejoined the pictures with the Biograph. Since then he has been with Cosmos Features, Crystal, Harvard, Metro, Arrow and as heavy man opposite Tom Terriss.

Mr. Parmer has ability as an athlete. He has won medals for horsemanship, boxing, swimming, bag-punching and running. He is an expert swordsman and a hunter of wild game.

PATHE CLUB FORMED.

The department heads of the Pathe forces have got together and formed a club for social purposes. The organization is known as the Pathe Club, and is now being incorporated. That the Roosterites mean business is shown by the fact that the club starts out with a capital of $1,000 paid in, and has received the hearty support of Mr. Charles Pathe and General Manager Gasnier. Officers have been selected as follows:

Honorary President, Mr. Charles Pathe; President, Mr. Gasnier; Acting President, W. A. Sholto Douglas; Acting Vice-President, Ralph Navarro; Secretary, P. Allen Parsons; Treasurer, Gabriel Bardet. To the board of governors was elected: M. Ramirez Torres, George A. Smith, J. K. Burger, George B. Seitz, and F. H. Knocke, the officers of the club also acting as members of the board ex-officio.

A dance and dinner has been planned for the middle of January, and clubrooms are contemplated.

Famous Players for January

Next Month's Contributions to Paramount Program a Compromise Between Play Adaptations and Original Stories.

IN view of the controversy which is rife among producers concerning the relative merits of the adaptation of successful plays and novels, as compared with original stories, to the motion picture screen, the announcement of the Famous Players' releases on the Paramount program for the first month of the new year proves particularly interesting.

On January 3 Pauline Frederick appears in an adaptation of Henry Arthur Jones' great human drama, "Lydia Gilmore," the first Paramount release for 1916; on the 10th Marguerite Clark will be seen in an adaptation of "Mice and Men"; on the 20th Mary Pickford stars in "The Foundling," an original script, and on the 24th Hazel Dawn plays "My Lady Incog.," another original photoplay.

Thus the score stands even between adaptations and original photoplays—a fact which is symbolical of the attitude of the Famous Players on this question, which has been broadly agitated throughout the trade. As Mr. Zukor stated in a recent interview, the strictures which have been drawn on the adaptation of plays and stories by some manufacturers indicate that they have assumed the attitude that because a plot was used on the stage or has appeared in print it is necessarily bad material for motion picture use.

It has been the contention of Mr. Zukor that the source of a plot or a theme was of absolutely no moment in determining its value for motion pictures, which must be based solely on the intrinsic merits of the individual plot, considered purely from the photoplay standpoint. The releasing of an equal number of adaptations and original subjects, though purely accidental in its arrangement, is concretely significant of the fact that this company is not prejudiced either for or against the one means of obtaining material as contrasted with the other.

"Lydia Gilmore," in which Pauline Frederick makes her first appearance since her triumphant presentation in "Bella Donna," is one of the most successful of the powerful dramas from the pen of Henry Arthur Jones. In the supporting cast appear the noted stage favorite, Vincent Serrano, who was especially engaged to play Dr. Gilmore, in which role he makes his screen debut; Thomas Holding, Michael Rale, Robert Cain and Helen Luttrell.

"Mice and Men," in which Marguerite Clark is starred, is an adaptation of the famous play by Madeline Lucette Ryley, in the stage version of which Annie Russell and Gertrude Forbes-Robertson scored great personal successes in New York and London, respectively.

Mary Pickford's next starring vehicle is "The Foundling," which presents a story of beautiful sentiments and tender appeal to the finer senses. "The Foundling" epitomizes in a strongly dramatic manner the sufferings of a girl cast out into the world by the hatred of her father, because her birth has caused the death of the wife he had loved and worshipped.

In "My Lady Incog.," which was written especially for her, Hazel Dawn plays a character different from any she has previously interpreted on the screen. It is a big comedy with a big thrill, in which she plays a detective role, masquerading as a baroness in high society.

DRA-KO OF PREMIER PROGRAM.

The Dra-Ko Film Company will in the future release its productions on the Premier program. The Dra-Ko will in the future confine its attention to five-reel features, picturized from famous stories. This film company is already well known as producer of features, having recently produced "York State Folks," a picturization of the play of that name. The business management of the Dra-Ko Film Company will remain the same as heretofore, J. Snyder continuing as general manager and Joseph A. Richmond as director at the studio at Tappan, N. Y.

JOHN CLYMER NOW PATHE SCENARIO EDITOR.

Owing to his desire to devote his whole time to scenario writing rather than to editorial work, George B. Seitz has turned over to John Clymer the position of scenario editor for Pathe. Mr. Clymer has been a scenario writer for years, and was formerly publicity man for the Gaumont Company. He is also known as a short story writer and musical critic. Mr. Seitz will continue to devote his whole time to writing for Pathe.

At Leading Picture Theatres

Programs for the Week at New York's Best Motion Picture Houses.

FANNIE WARD, the popular American actress, is appearing at the Strand in a new photo-dramatic production entitled "The Cheat." The play was written by Hector Turnbull and gives Miss Ward unusual opportunities to display her histrionic art. She is supported by a cast headed by Sessue Hayakawa, a Japanese artist, who plays opposite Miss Ward.

The Topical Review contains the latest war pictures taken on the actual battlefield, and news pictures from this country and abroad. A new comedy and travel and scientific studies are also being shown, and the latest styles for women. These fashion pictures, which were taken in this country and Paris, are in beautiful colors. Martha de Lachmann, the popular soprano, is heard in classical selections. Autumn Hall is again playing her exquisite violin solos and Margaret Horton is also on the concert program.

Triangle Program at the Knickerbocker.

The principal feature of the Triangle star combination at the Knickerbocker theater is the return of "A Submarine Pirate," the Syd Chaplin comedy, which was so successful when produced several weeks ago. Henry Woodruff, in the Ince-supervised picture, "The Beckoning Flame," is also on the program. Tsuru Aoki, a talented Japanese player, is the leading woman. Rhea Mitchell, J. Frank Burke and J. Barney Sherry are in the cast. From the Griffith studios is "The Missing Links," featuring Norma Talmadge and Robert Harron. Thomas Jefferson, last seen at the Knickerbocker in "The Sable Lorcha" with Tully Marshall, heads a supporting cast which includes Elmer Clifton and Constance Talmadge.

"The Unknown" at the Broadway.

Lou Tellegen, the distinguished romantic actor, is appearing on the screen at the Broadway theater in the Jesse L. Lasky photodrama, "The Unknown," founded on I. A. R. Wylie's novel, "The Red Mirage." It is a gripping drama of the famous Foreign Legion in Algeria. In this photodrama Mr. Tellegen is seen in a character entirely different from anything he has played heretofore, either on the speaking stage or the screen.

Program at the Vitagraph.

"Thou Art the Man," a powerful five-part story of a modern David, Beth-Sheba and Uriah, written by George Cameron, author of "A Million Bid," and produced by S. Rankin Drew, is the feature picture of the program at the Vitagraph theater. S. Rankin Drew, Virginia Pearson, Joseph Kilgore, George Cooper and Billie Billings are in the cast. Three one-reel comedies, "The Deceivers," "Levy's Seven Daughters" and "He Got Himself a Wife," complete the bill.

ANNA PAVLOWA VISITS UNIVERSAL OFFICE.

Anna Pavlowa, the Russian dancer, who is appearing with her Russian ballet at the Boston Opera House, made a trip to New York City on Friday of last week just because she was dissatisfied with the artistic appearance of the poster to be used by the Universal Film Manufacturing Company in advertising her debut in motion pictures, when she will appear in "The Dumb Girl of Portici."

She brought along with her her own sculptor, for whom she posed especially for these posters so as to enable him to get the proper proportion of her arms and legs, so that when the posters would be enlarged or reduced in size they would be properly proportioned and technically correct in design. Having a half interest in the production of this photoplay she is naturally very particular to see that the minutest detail is carried out to the letter. The Universal expects to have "The Dumb Girl of Portici" ready for release shortly after the new year.

GEORGIA CAINE LURED TO MOTION PICTURES.

Pursuing its policy of contract with stage celebrities to appear in its forthcoming five-part feature releases, the Ocean Film Corporation has contracted with Miss Georgia Caine to appear in an early release of that company. The feature in which Miss Caine will appear has not been chosen, but several popular dramatic productions are under advisement. Miss Caine is by nature intensely dramatic, and it has been her aspiration to star in a dramatic production; her peculiar type of beauty, fortified by more than an ordinary intelligence, should place her in the front ranks of photoplay stars.

Essanay Year-End Offerings

Will Release a Number of Unusually Strong Subjects Through V-L-S-E and General Film.

ESSANAY closes the year with a list of unusually strong releases for the month of December. Its two big features for this month on the V-L-S-E program are "The Alster Case," taken from the novel of Rufus Gillmore, and "A Daughter of the City," adapted from the play by H. S. Sheldon.

"The Alster Case" is a five-reel mystery drama, with the problem involved unsolved until the denouement. It carries out the element of surprise so well that all guesses are upset. Bryant Washburn, John Cossar, Ruth Stonehouse, and Anne Leigh lead in a strong cast.

"A Daughter of the City" is a love romance and touches on the problem of the life of girls who have small means and living in a large city. Marguerite Clayton plays the part of the girl whose life is so nearly wrecked by a vampire of society, which part is taken by E. H. Calvert.

In the general film program are several strong releases. Henry B. Walthall appears in a strong emotional drama of three reels, "Blind Justice." "Reckoning Day," is another strong three-reel release, featuring E. H. Calvert and Elizabeth Burbridge.

Among the two-reel dramas are "On the Private Wire," featuring Joseph Byron Totten; "The Power of Publicity," a newspaper story produced in conjunction with the Baltimore News prize scenario and beauty contest, featuring John Lorenz and Miss Marie Bussey, winner of the beauty contest; "The Danger of Being Lonesome," and a Christmas photoplay featuring G. M. Anderson, "A Christmas Revenge."

There also are three George Ade Fables, a "Dreamy Dud" cartoon and a "Canimated Nooz Pictorial" by Wallace A. Carlson, with burlesques on the news of the day, besides the regular Western dramas and comedies and other excellent plays.

Charles Chaplin has nearly completed another Essanay-Chaplin comedy and it will be released shortly. The title is "Charlie Chaplin's Burlesque on 'Carmen,'" in two acts. Again Chaplin is found in an entirely new role. There is less of the slap-stick variety of fun and more of the subtle points of genuine humor.

Mr. Chaplin apparently is able to put over something new in almost every production. You look for him as he appeared last and you find that his make-up has disappeared and a new one donned. But it is the same Chaplin underneath, you find the same personality that has made him beloved all over the world.

It is largely this element of surprise that make his fun of the top notch variety. You expect to see one thing and you are confronted with an entirely new phase of the mysterious Chaplin. But the surprise is always pleasing as the fun is always there.

Helping the Thief Catcher

Utilizing the Screen in the Aid of the Forces of Law and Order in Municipalities.

By G. H. Fishbach in Policeman's Monthly.

EARLY this summer patrons of moving picture houses saw flashed across the screen pictures of crooks wanted by the police, and also children lost, strayed or stolen, together with descriptions of the individuals concerned and a statement of any reward offered. This was an innovation of the New York Police Department and a link in the system of police efficiency suggested by one of the veteran detectives of the force. Acting Captain William J. Deevy hit upon it when the alarm went out early last summer for the arrest of Edward C. Kindred, wanted for the theft of $22,000. This man slipped through the police lines of the city before they were closed, and Captain Deevy sent out 125 slides containing an exact copy of the special alarm circular, giving his picture, his description, crime, and reward offered for his apprehension. These and others since then have been sent to Police Departments throughout the United States, with the request that the department heads ask the film houses in their districts to show the same on their screens.

In New York City the inspectors were asked to request the same thing of the film houses in their districts. It was the first use made of modern photography along these lines by any police department in the world and shows that the New York Police Department in keeping pace with the times does not hesitate to make use of every practical facility outside of its's own well equipped organization.

The Department believes that there is no better medium than the scren to acquaint the public with police endeavor, or to familiarize the public with the faces of dangerous men. Most valuable of all is the moral effect this wide publicity has on the criminal himself. Once the criminal class realizes that the forces of law and order are utilizing to the fullest extent every invention of modern times to hunt him down, its members will not be as apt to violate the law with such abandon and frequency as in the past.

The Department knows motion pictures are invaluable aids in finding missing persons. It has been demonstrated. The management of motion picture houses have been generous to a degree in complying with the wishes of the authorities in giving these pictures all possible prominence on the screens, and in the assistance they render they perform one of the first duties of good citizenship.

The New York Police Department believes that the screen is an invaluable asset to the forces of law and order and that its possibilities in this direction have only just begun to be developed.

ROGERS WITH NOLA ON ASSOCIATED PROGRAM.

Andrew Rogers, one of the oldest dramatic men in the game today, has been converted with the rest of the reformers to the silent drama. His former connections for the last two seasons have been as leading man in "Old Kentucky." He has also played with the most eminent actors, such as Frederick Warde in repertoire. He played Mark Antony to Mr. Frederick Warde's Brutus in Shakespeare's "Julius Caesar." He also appeared for a short time with the Solax Company. His next appearance on the screen will be opposite Miss Beatrice Joy Zeidler in a Big A release, "The Turning Point," on the Associated Program.

DE GRASSE COMPANY IN FRISCO.

Joseph De Grasse and his company of feature players this week left the Universal City studios for a trip of several days to San Francisco, where they are to make exterior scenes in the production of a five-reel feature entitled, "Love Thine Enemy." The story comes from the pen of Ida May Park and in its production Louise Carbasse, Grace Thompson, J. Belasco, Hayward Mack, Colin Chase, Harry Hamm, Lon Chaney, Walter Belasco, Marcia Moore and Dixie Carr play the principal roles.

William C. Dowlan has begun the production of a three-reel Universal drama by Leonora Ainsworth entitled, "Troubled Waters." Gloria Fonda and Dowlan play the leading roles.

EDWIN CAREWE TO DIRECT JUNE MATHIS.

When he has finished the production of "The Outcast," by Thomas Barry, featuring George LeGuerre, for Rolfe Photoplays, Inc., on which he is now working, Edwin Carewe, the director, will take up "The Sheriff of God's Land," now being written for the screen by Miss June Mathis.

Miss Mathis has been an actress since childhood, having played under the management of the Shuberts, and lead for two years in "Brewster's Millions," four years with Julian Eltinge in "The Fascinating Widow," and under the management of James K. Hackett.

RAVER ENGAGES OTTALA NESMITH.

Harry R. Raver, president of the Raver Film Corporation, announces the engagement of Ottala Nesmith to supplement the cast of "The Other Girl." This talented celebrity will interpret an important role of the story. She comes direct from the Famous Players Film Company. Last season she was leading woman for David Belasco in his production of "The Vanishing Bride," and starred in "Just Outside the Door." In the Raver-Thomas production she will support James J. Corbett and Paul Gilmore. Her dramatic reputation gives convincing proof of the superior excellence of the Raver cast.

WILLIAM MORGAN HANNON, SCENARIO EDITOR.

William Morgan Hannon, who stepped from literary fields and law practice into the photo-dramatic game, recently won national prominence by writing a book on the artistic side of the photodrama that has been hailed by the press and moving picture people as a pioneer work of its kind. "The Photodrama—Its Place Among the Fine Arts," has been well received by universities, art schools, and public libraries all over the United States. He will edit scenarios for the Associated Program.

Stage and Screen Acting

Technical Difference in the Two Methods Discussed by Edwin Arden.

"'HOW easy to act for motion pictures!' This expression has been uttered so many times in my presence by laymen who have never been initiated into acting or who have never been connected with the dramatic profession in any way," said Edwin Arden, "that were I inclined to believe what I hear I would be forced to consider acting for the screen the most easily attained accomplishment, to be mastered by any novice.

"'All it requires is naturalness,' they add. 'Anybody can be natural. In fact, inexperienced people might prove better picture players than experienced artists, because they would meet the exigencies naturally, while actors are inclined to overact. The stage requires the trained voice, the trained body. The screen requires neither.'

Edwin Arden.

"Without realizing it, perhaps, the uninitiated who have uttered the above remarks have hit upon what proves to be the greatest art of motion picture acting, or of any sort of dramatic interpretation.

"That is, the naturalness which changes 'acting the role' into 'being the role.'

"It is because this very naturalness, in a greater degree, is required of the screen than the stage that makes motion picture acting difficult.

"The public has come to think of the pictures as more at one with life, perhaps, because the pictures use the world as their background. Instead of the confines of a narrow stage and the artificialities of stagecraft, there is the real blue sky canopied overhead, the real wind rustling through the corn tops or whipping the waves of the ocean into foam.

"The very cheapness and informality with which they may attend a motion picture theater has tended to make the pictures one with everyday life, while the stage has come to be looked upon as more or less of a luxury, an 'occasion' which could be indulged in less frequently, and must then be greatly prepared for by dressing the part.

"When they go to the theater, the majority of people want to feel that they have 'been some place.'

"They slip in and out of the motion picture theaters as if they were calling upon a neighbor.

"They want the motion picture actor to be natural. If he is not natural, if he is over-violent, and over-active, if his facial and muscular expression is overdrawn, the screen makes of him a grotesque caricature, because the camera eye catches not the modifying effects of color, or make-up, or of voice which, blended, would modify the same if perpetrated on the speaking stage before the human eye.

"We come, therefore, to the greatest difference between acting for the speaking stage and the silent stage—the only difference, perhaps. It is that of tempo and degree. The camera, that grim cyclops which knows no favoritism, nor palliates offences, requires a finer acting than the speaking stage. Thought, emotion, impulse—the fleeting whims and fancies of the mind must be expressed by motion and subtlety of action. The public demands a subtler acting—an ever-increasing subtlety of acting. Violence of movement which results in jerky, dispointed reproduction on the screen is not always inartistic. It is offensive.

"Therefore, the screen actor has always to keep in mind the fact that he must act more slowly and less vigorously than if he were on the stage with his voice; the diffusion of lights, the sound of music, the ensemble work aid each other in lessoning or enhancing the effects of his bodily and facial movements.

"If he refuses the obedience which the camera demands of her followers, he must suffer. In all the succeeding years that the finished picture is shown his mistake will be ruthlessly flaunted to the eyes of those who come to see. It reminds one of the line from Marc Anthony's speech, 'The evil men do live after them,' for live their mistakes shall as long as the film lasts.

"That very fact makes the motion picture one of the most effective training schools for actors. As they watch themselves in the lights and shadows of the screen, they see themselves as others see them, and as they have never seen themselves before; if they are intelligent, they profit by it. The mistake of an actor on the speaking stage may occur one night, and be remedied the next and ever afterwards. But no critic, however truthful, can represent his failing to him in as true a light as the camera can."

Ethel M. Corcoran

ETHEL MARGARET CORCORAN, one of the younger members of the Vitagraph Stock Company, longed to become an actress from her earliest recollection. When she approached her parents for permission to go on the stage they objected most strenuously and as a compromise decided to let her become a moving picture actress, and now, because of the compromise, she is in a fair way to become one of the stars in the ranks of motion picture artists.

Miss Corcoran was born in New York City on October 28th, 1895, and received her education at All Saints' Academy and Mt. St. Vincent High School.

When Miss Corcoran received permission to seek fame through posing in front of the camera, it was but natural she should make application to the Vitagraph Company, as their Flatbush studios were situated near her home, and to those who knew Miss Corcoran personally it was no surprise the ease with which she made the Vitagraph Stock. Her tryout was a triumph for the aspirant for motion picture honors, and Wilfrid North, who directed the first picture in which she posed, "Disciplining Daisy," was enthusiastic in praise of her work. Miss Corcoran's advancement has been steady rather than rapid, as she insists on becoming familiar with every detail of her work before taking the next step upward. The pictures in which she has already played prominent parts, include: "The Locked House," "Hearts and Diamonds," "C. O. D.," "War," "The Old Maid's Baby," "Father's Flirtation," and others. Miss Corcoran's record so far is one to be proud of, as she had absolutely no actual stage experience before joining the Vitagraph Company.

Ethel M. Corcoran.

KALEM GETS A WAR ORDER.

"Send twenty score Maxim's" read a cablegram received by the Kalem Company from B. Nichols, its English representative, last week, after a British war censor had experienced palpitation of the heart before allowing it to pass, and the local Customs officials had sensed another ammunition purchase. But it was much ado about nothing, for the cable was just an order for twenty copies of the musical score for "Maxim's at Midnight." Though released some months ago, the four-reel feature is still going strong, and additional orders for the specially arranged score continue to come in both from this country and England.

AYRES PRODUCING "JOHN O' THE MOUNTAINS."

Sydney Ayres and his company of Universalities are still in the Bear Lake regions, where they have been for the past two weeks making exterior scenes in the production of F. McGrew Willis' three reel drama of the Canadian Northwest, "John o' the Mountains." Sydney Ayres plays the title role with Louella Maxam, T. V. Henderson and Dixie Carr supporting. Doris Pawn enters the picture during the second period, playing opposite Mr. Ayres.

WESTERN PLAZA THEATER, CINCINNATI, OHIO.

A Handsome and Up-to-Date Suburban Photoplay House—Advertises Its Weekly Program on Billboards—Structure Represents an Expenditure of $50,000.

ON JULY 31 the Western Hills Amusement Company of Cincinnati, Ohio, threw open for business the doors of a new moving picture theater which is very nearly the handsomest in Cincinnati; and this is the more significant in view of the fact that the house is one of the numerous and rapidly increasing class located at a considerable distance from the heart of the city, in a residence suburb. Price Hill, whose location suggested the name of the company and of the theater, is the suburb in question, and the new house, which is known as the Western Plaza, is easily the most luxurious and complete house in that part of the city.

Western Plaza Theater, Cincinnati, Ohio.

The company was organized by business men in that part of the city, with Dennis F. Cash as president and John Weinig as secretary, and formed plans for the construction of a house which could show first-class feature productions at popular prices, with a seating capacity to justify the investment, and with sufficient inducements in the way of comfort and beauty to make sure of continued patronage when coupled with the kind of attractions referred to. The several smaller houses then doing business in Price Hill, while maintaining relatively high standards, could not in the nature of things meet this need, and this meant a real opportunity, in the opinion of those who formed the new company.

The company was exceptionally fortunate in being able to obtain an extremely favorable and roomy location, as the size of the house, 85 by 110 feet, clearly indicates. This made it possible to secure the desired large seating capacity, the exact figure being 740, and still to leave room for an adequate lobby this part of the house measuring 24 feet wide, with a depth of 20 feet. The extreme width of the front was taken advantage of by constructing a small storeroom on each side of the entrance, and rentals from these of course help considerably in making a profit on the investment of $50,000. Architects Zettel & Rapp, a leading firm in Cincinnati, designed the house, and as they had virtually carte blanche in the matter of making it all that could be desired from the standpoints of comfort and convenience, within reasonable limits of cost, they produced a first-class theater in every respect. The decoration is especially attractive, the general color scheme of the interior being gray and ivory, worked out in ornamental terra cotta, with a series of panels painted with festoons of flowers in natural colors.

The house is absolutely fireproof. It is built throughout of non-combustible materials, and, furthermore, is so arranged as to make it practically impossible for a fire to get started, or, getting started, to make any progress. The floor is of concrete, sloping from the rear toward the stage in order to afford a good view of the screen from every part of the house, and the framework is also of that material. The walls are of brick, the front being of a handsome white enameled brick with white tile and terra cotta decorations. Wireglass windows are used throughout, while all of the doors and windows are metal-framed. In short, as stated, there is no place for a fire to start. A modern ventilating system, which furnishes an ample supply of fresh air and removes the stale air, guarantees complete comfort in this respect the year round; while a low-pressure steam-heating system will make the house popular during the cold months.

The operating room is entirely of metal, with a ventilating fan in the roof. A pair of Power's 6A projection machines are used, with a Wagner generator to convert the alternating current furnished to direct for the use of the machines. At present the machines are operated by hand, but it is probable that motors will be installed later, as the construction of the house is such that no objection from the underwriters or the fire department would be possible. The stage is 32 feet wide and 17 feet high, framing a screen 14 by 16 feet, which sits back six feet from the front of the stage. With the ample space given to the orchestra pit and in front of the first row of seats, there is a distance from these seats to the screen of about thirty feet, which makes them much better and more usable than front seats are in many houses. An attractive touch is given to the stage by the use of handsome red velour draperies instead of the conventional curtain and scenery, with its paper-doll effect, which so often spoils the realism which is the most valuable asset of moving pictures as contrasted with the stage.

Good lighting within and without is the rule, the management realizing fully the value of bright lights in connection with an amusement enterprise. Three handsome iron standards furnish the exterior lighting, one at the corner and two immediately in front of the theater. The interior lighting is of the indirect type, six chandeliers, each furnished with four 100-watt nitrogen lamps, being suspended from the ceiling, while six brackets at the sides, each equipped with a single lamp of the same size as the others, give additional light. When all are on between pictures the interior has a soft light which is quite equal to daylight and is entirely without the disagreeable glare which characterizes direct lighting. Following the feature-a-night policy, which is a necessity with this as with other suburban houses, drawing upon a comparatively limited clientele, the Western Plaza has used successfully the better productions of practically all of the leading companies, including the V-L-S-E, the World, the Metro, the Fox, and others. Evening performances only are given, except on Sunday, when a matinee is staged. The admission charge is maintained uniformly at ten cents. Music is furnished by an orchestrion-organ which was manufactured by the Symphony Player Company.

Interior of the Western Plaza Theater, Cincinnati, Ohio.

A neatly uniformed staff of doormen and ushers takes care of patrons and completes the air of "class" and dignity which has been attained in every detail. The Western Plaza is altogether a distinctly creditable addition to the large number of first-class houses in Cincinnati, and its continued success seems well assured. A means of advertising the attractions of the theater which has proved very efficient is the use of large billboards on each of the car lines which serve that part of the city. Each is large enough to hold seven three-sheet posters, and the entire week's program is thus spread before residents of the suburb as they pass by on the cars to and from the city.

UFFORD WILL SOON OPEN THEATER.

Ray R. Ufford's moving picture theater now being built in Wa-Keeney, Kan., will be opened on December 10 next. The dimensions of the structure are 25 by 100 feet, and it will accommodate 300 persons. The "New Garden" will be the name of the new photoplay house.

NEW THEATER FOR ANNAPOLIS.

Philip Miller, Annapolis, Ind., opened in that city on November 8 his new photoplay house. The structure has a seating capacity of 600. The screen is 16 by 18 feet in size and is placed 105 feet from the operating room. Two Power's 6A machines are used. The house is artistically finished, and is furnished with all up-to-date equipment.

Motion Picture Educator

Conducted by **REV. W. H. JACKSON**

CATALOGUE OF EDUCATIONAL MOVING PICTURES

Released Between July 1 and September 30.

Compiled by Margaret I. MacDonald.

THIS list does not include the news periodicals issued from week to week, such as the Hearst-Selig News Pictorial, the Animated Weekly, the Mutual Weekly, the Pathe News and Tribune Animated Weekly.

AGRICULTURE.

Banana and Pineapple Growing—Paramount Travel Series—July, 1915.

ANIMATED CARTOONS.

In the Swim (Wallace A. Carlson's "Dreamy Dud" Cartoons)—Essanay—June 16, 1915.

Dreamy Dud in King Koo Koo's Kingdom—Essanay—July 7, 1915.

Dreamy Dud, He Goes Bear Hunting—Essanay—July 28, 1915.

Dreamy Dud Sees Charlie Chaplin—Essanay—Aug. 18, 1915.

Dreamy Dud, Cowboy—Essanay—Sept. 15, 1915.

Dreamy Dud, He Visits His Uncle's Farm—Essanay—Aug. 4, 1915.

Police Dog Gets Piffles in Bad (Bray Cartoon)—Pathe Exchange, Inc.—July 19, 1915.

Colonel Heeza Liar, Dog Fancier (Bray Cartoons)—Pathe Exchange, Inc.—July, 1915.

Colonel Heeza Liar Fools the Enemy (Bray Cartoons)—Pathe Exchange, Inc.—Aug., 1915.

Colonel Heeza Liar, War Dog (Bray Cartoons)—Pathe Exchange, Inc.—Aug. 16, 1915.

Colonel Heeza Liar at the Bat (Bray Cartoons)—Pathe Exchange, Inc.—Aug. 30, 1915.

Clever Animated Cartoons—Paramount-Pictures Corp—July, 1915.

Studies in Clay (Vincent Whitman Cartoons)—Lubin—July 13, 1915.

An African Hunt—Lubin—July 27, 1915.

To Frisco Via the Cartoon Route (Hy Mayer Cartoons)—Imp—Aug. 10, 1915.

Cartoons in a Laundry (Raoul Barre Cartoons)—Edison—July 14, 1915.

Cartoons in a Seminary—Edison—Sept. 22, 1915.

Cartoons on the Beach—Edison—Sept. 8, 1915.

Cartoons on Tour—Edison—Aug. 18, 1915.

Keeping Up With the Joneses, No. 1 (Harry Palmer Cartoons)—Gaumont—Sept. 18, 1915.

Keeping Up With the Joneses, No. 2 (Harry Palmer Cartoons)—Gaumont—Sept. 18, 1915.

BIOGRAPHICAL.

Sarah Bernhardt at Home—Photoplay Releasing Co.—July, 1915.

ENGINEERING AND MINING.

Panama Canal of Today, The—Paramount Travel Series—July, 1915.

Life in a South African Gold Mine—Kleine—Sept. 14, 1915.

Marble Industry at Carrara, Italy, The—Kleine—Sept. 14, 1915.

GYMNASTICS AND DANCING.

"Jap Phenoms," in Acrobatic Feat, The—Powers—July 29, 1915.

Dances of the Malays—Pathe Exchange, Inc.—June 28, 1915.

HISTORY.

Birth of a Nation, The (omitted from previous list)—Epic Film Producing Co.—Mar. 1915 (12,000 Ft.)

Pro Patria—(from Sardou's "Patrie")—Pathe Exchange, Inc.—Aug., 1915 (6 parts).

Dawn of Freedom, The—(Swiss-Austrian)—Pathe Exchange, Inc.—Aug., 1915 (4 parts).

INDUSTRIES AND MANUFACTURES.

Native Venders, Calcutta, India—Pathe Exchange, Inc.—Aug. 9, 1915.

Navajo Indian Life in New Mexico—Essanay—Aug. 4, 1915.

Marble Industry at Carrara, Italy—Pathe Exchange, Inc.—Sept. 14, 1915.

Strange Occupations, French Soudan—Pathe Exchange, Inc.—Sept. 25, 1915.

LITERATURE.

LITERATURE—JULY 1st TO SEPT. 30th, 1915.

ADE (George).

Just Out of College—(with Eugene O'Brian)—Frohman Amusement Co.—Aug., 1915 (5 parts).

Marse Covington—(with Edward Connelly & Louise Huff)—Metro-Rolfe—July 12, 1915 (5 parts).

ARMSTRONG (PAUL).

Via Wireless—(with Bruce McRae & Gail Kane)—Pathe Exchange, Inc.—(Gold Rooster Play)—Sept. 17, 1915 (5 parts).

BALZAC (Honore De).

Country Parson, The—(with Louise Vale & Franklin Ritchie)—Biograph—Sept. 29, 1915 (3 parts).

BERNARD (Sam).

Poor Schmaltz—(with Sam Bernard)—Paramount-Famous Players—Aug. 23, 1915 (4 parts).

BOUCICAULT (Dion).

After Dark—(with Alec B. Francis)—World Film-Brady—July 12, 1915 (5 parts).

BRADDON (Mary Elizabeth).

East Lynne—(with Louise Vale and Franklin Ritchie)—Biograph—Aug. 18, 1915 (3 parts).

BRONTE (Charlotte).

Jane Eyre—(with Louise Vale & Franklin Ritchie)—Biograph—Aug. 4, 1915 (3 parts).

BUCHANAN (Thomas).

The Cub—(with Douglas Fairbanks)—World Film-Brady—July 19, 1915.

BULWER-LYTTON.

Eugene Aram—(with Marc MacDermott)—Edison—July 9, 1915 (4 parts).

BURNHAM (Clara Louise).

Jewel—(with Ella Hall)—Broadway Universal Feature—Aug. 30, 1915 (5 parts).

BURNETT (Mrs. Frances Hodgson).

Esmeralda—(with Mary Pickford)—Paramount-Famous Players—Sept. 6, 1915 (4 parts).

CHAMBERS (C. Haddon).

Fatal Card, The—(with John Mason & Hazel Dawn)—Paramount-Famous Players—Sept. 30, 1915 (5 parts).

CORELLI (Marie).

Wormwood—(with Ethel Kauffman, John Sainpolis & Chas. Arthur)—Fox Film—July, 1915 (5 parts).

DAVIS (Owen).

Woman Next Door, The—(with Irene Fenwick)—Kleine-Edison—Sept. 1, 1915 (5 parts).

DAVIS (Charles Belmont).

Octopus, The—(with Thomas Santschi, Lillian Haywood & Leo Pierson)—Selig—July 15. 1915 (3 parts).

DAVIS (Richard Harding).

Galloper, The—(with Clifton Crawford)—Pathe Exchange, Inc.—(Gold Rooster Play)—Sept. 10, 1915 (5 parts).

Playing Dead—(with Sidney Drew)—Vitagraph—(V-L-S-E)—Sept. 20, 1915 (5 parts).

Ranson's Folly—(with Edward Earle, Mabel Trunelle & Marc MacDermott)—Edison-Gen. Film—Sept. 17, 1915 (4 parts).

DE CROSSET (F.)

Marriage of Kitty, The—(with Fannie Ward)—(written in conjunction with Fred De Gresac)—Paramount-Lasky—Aug. 16, 1915 (5 parts).

DELANO (Edith Barnard).

Heart of Jennifer—(with Hazel Dawn)—Paramount-Famous Players—Aug. 23, 1915 (5 parts).

Rags—(with Mary Pickford)—Paramount-Famous Players—Aug. 2, 1915 (5 parts).

White Pearl—(with Marie Doro)—Paramount-Famous Players—Oct. 11, 1915 (5 parts).

DENISON (Webster).

Rev. Salamander, The—Essanay—July 12, 1915.

DU MAURIER.

Trilby—(with Wilton Lackaye & Clara Kimball Young)—Equitable M. P. Corp.—Sept. 20, 1915 (5 parts).

ERASTOV (George).

Sold—(with Pauline Frederick)—Paramount-Famous Players—Aug. 5, 1915 (5 parts).

FITCH (Clyde).

Climbers, The—(with Gladys Hanson, Geo. Soule Spencer & Walter Hitchcock)—Lubin—(V-L-S-E)—Aug. 2, 1915 (5 parts).

FLEMMING (Carroll).

Master Hand, The—(with Nat C. Goodwin)—World Film-Premo—Aug. 23, 1915 (5 parts).

FURNISS (Edith Ellis).

Seven Sisters—(with Marguerite Clark)—Paramount-Famous Players—July 26, 1915 (5 parts).

FUTRELLE (May).

Secretary of Frivolous Affairs, The—(with Harold Lockwood & May Allison)—Mutual Masterpicture—(American)—July 8, 1915, 4 parts).

GABORIAU (Emile).

Monsieur Lecoq—(with William Morris & Florence La Badie)—Mutual Masterpicture—(Thanhouser)—Aug. 26, 1915 (4 parts).

GOODHUE (W. M.)

Hello Bill!—("The Fixer")—(with Bickel & Watson)—Kleine-Edison—Sept. 15, 1915 (5 parts).

GOODMAN (Daniel Carson).

Silent Accuser, The—(with Richard Wangemann, Mary Charleson & Francis Joyner)—Lubin—Sept. 20, 1915.

HABBERTON (John).

Helen's Babies—(with Harry Benham & Loraine Huling)—Thanhouser—Sept. 14, 1915 (2 parts).

Blindness of Virtue, The—(with Edna Mayo & Bryant Washburn—Essanay—(V-L-S-E)—July 19, 1915 (6 parts).

HAY (John).

Blood Seedling, The—(with Thos. Santschi, Marion Warner, Leo Pierson, etc.)—Selig—Sept. 23, 1915 (3 parts).

HOPWOOD (Avery).

Judy Forgot—(with Marie Cahill)—Broadway Universal Feature—Sept. 9, 1915 (5 parts).

HORAN (Charles).

When a Woman Loves—(with Emmy Wehlen)—Metro-Rolfe—Aug. 25, 1915 (5 parts).

HOWARD (George Bronson).

An Enemy to Society—(with Hamilton Revelle, Lois Meridith & Henry Bergman)—Metro-Columbia—Sept. 25, 1915 (5 parts).

HOYT (Chas. A).

Bunch of Keys, A—(with Wm. Buress, Jno. Slavin & June Keith)—Essanay—(V-L-S-E)—Aug. 16, 1915 (5 parts).
Texas Steer, A—(with Tyrone Power)—Selig—July 26, 1915 (5 parts).

HUGHES (Rupert).

All for a Girl—(with Renee Kelly)—Mirograph Corp.—July, 1915 (5 parts).

HURLBUT (William L.).

Body and Soul—(with Florence Rockwell)—Frohman Amusement Co.—Sept., 1915 (5 parts).
Fighting Hope, The—(with Laura Hope Crews)—Paramount-Lasky-Belasco—July 19, 1915 (5 parts).

IBSEN (Henrick).

Peer Gynt—(with Cyril Maude)—Paramount-Morosco—Sept. 16, 1915 (5 parts).

KENYON (Charles).

Kindling—(with Charlotte Walker)—Paramount-Lasky—July -, 1915 (5 parts).

KINGSLEY (Charles).

Sands of Dee, The—Biograph-Reissue—July 2, 1915.
Ivory Snuff Box, The—(with Holbrook Blinn)—World Film-Brady—Sept. 13, 1915.

KYNE (Peter).

Renunciation—("Judge Not; or the Woman of Mona Diggins")—(with Julia Dean)—Broadway Universal Feature—Sept. 27, 1915 (6 parts).

LARDNER (Ring W.).

Letters from Bugs to Gus—World Film (series commenced)—July 12, 1915.

LESSING (Bruno).

Hunchback's Romance, The—(with Rebecca Gernstein)—Imp—July 30, 1915 (2 parts).
When the Call Came—Imp—Sept. 24, 1915 (2 parts).

LOCKE (Edward).

Case of Becky, The—(with Blanche Sweet)—Paramount-Lasky—Sept. 13, 1915 (5 parts).

LOCKE (William J.).

Simon the Jester—(with Edwin Arden)—Pathe Exchange, Inc. (Gold Rooster Play)—Sept. 24, 1915 (5 parts).

MacGRATH (Harold).

Puppet Crown, The—(with Ina Claire & Carlyle Blackwell)—Paramount-Lasky—July 29, 1915 (5 parts).
Voice in the Fog, The—(with Donald Brian)—Paramount-Lasky—Sept. 27, 1915.

MAUGHAM (Wm. Somerset).

Explorer, The—(with Lou-Tellegen)—Paramount-Lasky—Sept. 20, 1915.

MICHAELS (Sophius).

Revolutionary Wedding, A—(with Betty Nansen)—("The Heart of Lady Alaine"—Great Northern—July, 1915 (4 parts).

MIRABEAU (Octave).

Business is business—(with Nat C. Goodwin)—Broadway Universal Feature—Sept. 13, 1915 (6 parts).

MOFFETT (Edmund).

Battle, The—(with Frank Sheridan)—("The Money Master")—Kleine-Edison—Sept. 8, 1915 (5 parts).

MURRAY (Douglas).

Impostor, The—(with Jose Collins)—World Film—Brady—Sept. 6, 1915 (5 parts).

NICHOLSON (Meridith).

Girl with the Red Feather, The—(with Bessie Eyton, E. J. Peil & E. Wallock)—Selig—Aug. 23, 1915 (3 parts).
House of a Thousand Candles, The—(with Harry Mestayer)—Selig—V-L-S-E—Aug. 23, 1915 (6 parts).

NORTON (Roy).

Mister Paganini—(with Jack Drumier)—Biograph—Aug. 24, 1915 (2 parts).

OHNET (George).

Soul of Pierre, The—(with Franklin Ritchie, Louise Vale & Chas. Mailes)—Biograph—Sept. 15, 1915 (3 parts).

OSBORNE (Lloyd).

Infatuation—Mutual Masterpicture—(Marguerite Fischer & Harry Pollard)—American—Sept. 2, 1915 (4 parts).

OSBORNE (Wm. Hamilton).

Neal of the Navy—(with Lillian Loraine & William Courtleigh, Jr.)—Pathe Exchange, Inc.—(serial commenced)—July, 1915.

OYEN (Henry).

Man Trail, The—Essanay—(with Richard C. Travers & June Keith)—V-L-S-E—Sept. 13, 1915 (6 parts).

OUIDA.

Two Little Wooden Shoes—("The Little Dutch Girl")—(with Vivian Martin)—World Film—Aug. 16, 1915 (5 parts).
Under Two Flags—(with Louise Vale & Franklin Ritchie)—Biograph—July 21, 1915 (3 parts).

PACKARD (Frank L.).

Greater Love Hath No Man—(with Emmet Corrigan)—Metro—Popular Plays & Players—July 5, 1915 (5 parts).

PARKER (Sir Gilbert).

Right of Way, The—(with William Faversham)—Metro-Rolfe—July 19, 1915.

PARKER (Lottie Blair).

Under Southern Skies—(with Mary Fuller)—Broadway Universal Feature—Sept. 20, 1915 (5 parts).

PATTERSON (Joseph Medill).

Little Brother of the Rich, A—(with Hobart Bosworth)—Broadway Universal Feature—Sept. 6, 1915 (5 parts).

PEZET (Washington).

Marrying Money—(written in conjunction with Bertram Marburgh)—(with Clara Kimball Young)—World Film—Schubert—July 26, 1915.

POE (Edgar Allan).

Conqueror Worm, The—("The Tides of Time")—with Mary Nash)—Knickerbocker Star Features—Aug. 4, 1915 (3 parts).

POLLOCK (Channing).

Secret Orchard, The—(Based on the novel of Agnes and Eggerton Castle)—(with Blanche Sweet)—Paramount-Lasky—Aug. 9, 1915 (5 parts).

RACEWARD (Thomas).

Sunday—World Film—(with Reine Davies)—Lederer—Aug. 2, 1915 (5 parts).

RANKIN (McKee).

Runaway Wife, The—(with Stewart Baird & Justina Wayne)—Kalem—Aug. 9, 1915 (4 parts).

READ (Opie).

Yankee from the West, A—(with Wallace Reid & Signe Auen)—Mutual Masterpicture—Majestic—Aug. 10, 1915 (4 parts).

RIDER (Mary).

Way Back, The—(with Mirian Nesbitt)—Edison—Sept. 3, 1915 (4 parts).

RINEHART (Mary Roberts).

Affinities—(with Richard C. Travers)—Essanay—Sept. 25, 1915 (2 parts).
Cave on Thunder Cloud, The—(with Camille D'Arcy, Edmund F. Cobb, etc.)—Essanay—Aug. 14, 1915 (2 parts).
Circular Staircase, The—(with Eugene Besserer)—Selig—V. L. S. E.—Sept. 20, 1915 (5 parts).
Mind over Motor—(One of the "Tish" stories)—(with Eugene Acker & June Keith)—Essanay—Sept. 11, 1915.

SARDOU.

Patrie—("Pro Patria")—(with Henri Kraus)—Pathe Exchange, Inc.—July 31, 1915 (6 parts).

SHAKESPEARE (William).

Hamlet—Knickerbocker Star Features—(with J. Forbes Robertson)—July 7, 1915 (3 parts).

SHEDD (Geo. C.).

Incorrigible Dukane, The—(with John Barrymore)—Paramount—Famous Players—Sept. 2, 1915 (5 parts).

SHELDON (H. S.).

Circular Path, The—(with Henry B. Walthall)—Essanay—Sept. 20, 1915 (3 parts).

SMITH (F. Hopkinson).

Colonel Carter of Cartersville—(with Burr McIntosh)—World Film—McIntosh—July 5, 1915 (5 parts).

SOUTAR (Andrew).

Bag of Gold, A—(with Sidney Ainsworth, Beverly Bayne & Jack Meredith)—Essanay—July 19, 1915.

STREET (Julian).

Victorine—Majestic—(with Dorothy Gish)—Aug. 2, 1915 (2 parts).

TAYLOR (H. C. Chatfield).

Woman Hater, The—(with Henry B. Walthall)—Essanay—Aug. 21, 1915 (3 parts).

TENNYSON (Alfred).

Dora—(with Isabel Rea)—(from Chas. Reade's dramatization)—Biograph—Sept. 1, 1915 (3 parts).

THACKERAY.

Vanity Fair—(with Mrs. Fiske)—Kleine-Edison—Sept. 8, 1915 (5 parts).

THOMAS (Augustus).

Earl of Pawtucket, The—(with Lawrence D'Orsay)—Broadway Universal Feature—July 26, 1915 (5 parts).

TRAIN (Arthur).

Mortmain—(with Robert Edeson)—Vitagraph—V. L. S. E.—Sept. 6, 1915 (5 parts).

TROWBRIDGE (J. T.).

Roger and I—("The Vagabonds")—(with Morris Foster)—Thanhouser—Aug. 29, 1915.

TURNBULL (Hector).

Out of Darkness—(with Charlotte Walker)—Paramount-Lasky—Sept. 9, 1915.

TURNBULL (Margaret).

Clue, The—(with Blanche Sweet)—Paramount-Lasky—July 8, 1915 (5 parts).

TURCZINSKI (Walter).

Dawn of Freedom, The—Pathe Exchange, Inc.—Victory—Aug. 14, 1915 (4 parts).

VANE (Sutton).

Cotton King, The—(with George Nash)—World Film—Brady—Aug. 30, 1915 (5 parts).

VAN VORST (Marie).

Girl from His Town, The—(Margarita Fischer)—Mutual Masterpicture—American—Aug. 5, 1915.

MILITARY.

Battle Cry of Peace—Vitagraph—Blue Ribbon Feature—Aug., 1915 (9 reels).
Staats Zeitung War Pictures—Staats Zeitung, New York—July, 1915.
Guarding Old Glory—F. O. Neilson—July, 1915.
Swedish Army, The—Vitagraph—Aug. 20, 1915.
German War Pictures—Eiko Film Co.—July, 1915.
Battle of Przemysl—American Correspondent Film Co.—July, 1915.
When the fleet sailed—Thanhouser—Aug. 3, 1915 (2 parts) (semi-ed).
With the Fighting Forces of Europe—N. C. M. P., Inc.—July, 1915.

PSYCHOLOGY.

Temper—(with Henry B. Walthal)—Essanay—July 13, 1915 (3 parts).

RELIGION.

Benares the Religious (Picturesque India) Pathe Exchange—July 12, 1915.

SCIENCE.

Eggs and Some Tests—Pathe Exchange, Inc.—July 26, 1915.

SCENIC.

Through the Sierra Nevadas—(picturesque Spain)—Pathe Exchange, Inc.—Aug. 23, 1915.
Perils of the Baltic—Vitagraph—Aug. 25, 1915.
Scenes in the Canadian Rockies—Essanay—Sept. 29, 1915.
Picturesque Java—Pathe—Globe—Sept. 6, 1915.
Dahomey, West Africa, Inc.—Pathe—Globe—Sept. 6, 1915.
Waterways of Bruges, Belgium, The—Pathe Exchange, Inc.—Sept. 13, 1915.
See America First No. 1—(Ausable Chasm, N. Y.)—Gaumont—Mutual—Sept. 7, 1915.
See America First No. 2—(Niagara and environments—and scenes around Asheville, N. C.)—Gaumont—Mutual—Sept. 14, 1915.
See America First—(H. T. Cowling's Pictures of the National Parks of the U. S. taken for the "See America First" campaign of the Department of the Interior—not being circulated generally).
Bois de Boulogne, The—Pathe Exchange, Inc.—Aug. 23, 1915.
Seeing the Funny Side of the World with Homer Croy—(scenes in Honolulu)—Joker—Aug. 21, 1915.
American Game Trails—(F. M. Buckland & J. F. Cleary)—Educational Films Corp. of America—Aug. 1915 (4 parts).
Native Venders, Calcutta, India—Pathe-Globe—Aug. 9, 1915.
Old "Isle de France," In—Pathe-Photocolor—Aug. 9, 1915.
Benares the Religious—(Picturesque India)—Pathe Exchange, Inc.—July 12, 1915.
Rural Andalusia—(Picturesque Spain)—Pathe Exchange, Inc.—July 12, 1915.
Seeing New York—Educational Film Company—1915.
Navajo Indian Life in New Mexico—Essanay—Aug. 4, 1915.
Grand Canyon, The—Essanay—July 7, 1915.
Arizona, Picturesque views in—Essanay—June 30, 1915.
Travel scenes in the Southwest—Essanay—1915.
French Guinea, West Africa—Pathe Exchange, Inc.—Sept., 1915.
Picturesque Java—Pathe Exchange, Inc.—Sept. 6, 1915.
Snow capped Andes, The—Paramount Travel series—July, 1915.
Capitol of S. A. at Washington—Paramount Travel Series—July 1, 1915.
Motoring, Cuba and Jamaica— " " " " " "
Roaring River Falls— " " " " " "
Trip to the Pyramids, A— " " " " " "
Paris and its Parks—Pathe Exchange, Inc.—July, 1915.
Moorish Granada—(Picturesque Spain)—Pathe-Globe—July 19, 1915.
Pekalongan, In—(Picturesque Java)—Pathe-Globe—Aug. 2, 1915
On the banks of the Creuse—Pathe-Photocolor—July 19, 1915.

SOCIOLOGY.

Battle of Ballots—Good Luck Film Co.—(prohibition film)—(M. A. Neff)—Sept., 1915 (6 parts).
On the Wrong Track—("Safety First" film)—Edison—Aug. 21, 1915. (Produced in co-operation with the Public Service Railway Co. of New Jersey.)
Straight and Narrow Path, The—(wage question)—Kalem—July 14, 1915.
Man With the Iron Heart, The—(labor question)—Selig—Sept. 2, 1915 (3 parts).
Not a Lamb shall Stray—(showing care of infants in Hebrew Infant Asylum of New York City)—Victor—Sept. 22, 1915.

SPORTS AND HUNTING.

Water Sports at the Equator—Paramount Travel Series—July, 1915.
Capturing the Lordly Tarpon— " " " " "
Diving Boys, West Indies— " " " " "
Fishing with Cormorants—Pathe-Globe—Sept. 13, 1915.
Rev. Salamander—(Baseball Story)—Essanay—July 12, 1915

TOPICAL.

Eastland Horror, The—(Chicago Boat Disaster)—Mutual—July, 1915.
Santiago's Famous Fire Department—Paramount Travel series—(about 350 feet)—July, 1915.
Aeroplane Flight, Florida—Paramount Travel Series—July, 1915.
Gambling Inside and Out—J. P. Quinn—1915.
Best People on Earth, The—(photoplay made for the Benevolent Protective order of Elks, showing features of parade in Los Angeles, Cal.)—Powers—Aug. 26, 1915.

WATERWAYS.

Panama Canal of Today, The—Paramount Travel Series—July, 1915.

ZOOLOGY.

Captain Kent's Seals—(Trained Seals in Vaudeville act)—Powers—July 15, 1915.
Strange Mammals at Home—(Ditmars)—Powers—July 29, 1915.
Elephant Circus, The—(Vaudeville act—trained elephants)—Powers—Aug. 12, 1915.
Little People in Furs—(Ditmars)—Powers—Aug. 12, 1915
Kangaroo, The—Pathe-Globe—Aug. 2, 1915.
Intimate study of Birds No. 2—Pathe Exchange, Inc.—June 26, 1915.
" " " No. 3— " " " —July 24, 1915.
" " " No. 4— " " " —Aug. 14, 1915.
" " " No. 5— " " " —Aug. 21, 1915.
" " " No. 6— " " " —Aug. 30, 1915.
" " " No. 7— " " " —Sept. 13, 1915.
" " " No. 8— " " " —Sept. 27, 1915.
Mongoose, The—Pathe Exchange, Inc.—July 19, 1915.
Tropical Birds and Animals—Paramount Travel Series—July, 1915.
1300 lb. Sea Cow, A—Paramount Travel Series—July, 1915.
Friends of the Animal Wizard—(Ditmars)—Powers—July 10, 1915.
Marvels of the Insect World—Powers—July 1, 1915.
Small Denizens of the Sea Shore—Pathe Exchange, Inc.—July 5, 1915.
Spider-Monkey, The—Pathe Exchange, Inc.—July 26, 1915.
Elephant Circus, The—Powers—Aug. 12, 1915.
Marcenay Fish Ponds, The—Pathe—Aug. 30, 1915.
American Game Trails—(Buckland—Cleary)—Educational Films Corporation of America—Aug., 1915 (4000 ft.).
Frog and Toad Celebrities—Powers—Sept. 9, 1915.
Life of the Frog, The—(Ditmars)—Powers—Sept. 23, 1915.

FILMS FOR CULTURE.

The most recent organization interested in educational pictures is that of the Universal Culture Lyceum with headquarters in New York.

This society, organized under charter of the State of New York, has for its purpose the most advanced kinematographic instruction possible.

It is intended to establish branches throughout the United States, to utilize theatres, halls and other available places where every class of educational pictures may be shown without profit resulting to it. They state that the films presented are to be of a high character, intended to secure the development of the highest moral and spiritual instincts of the public. The incorporators are well known men in New York and Cleveland. Organizations of this kind are not surprising, indeed they are only the natural outgrowth of the spreading uses of the picture, especially as in these days, culture and efficiency are the watchwords of progress.

SURGICAL INSTRUCTION.

Conventions of medical societies now are never without the illustrated lecture. While this fact has been previously noticed, its reappearance is emphasized from the fact that therefrom goes out the fact, that now, the moving picture is making even more rapid strides, in the education of medical and surgical students. At a recent Southern Medical Association an eminent physician (a specialist in children's diseases) used the moving picture to illustrate new methods of administering nitro-oxygen anaesthesia, with the patient in a sitting posture, a new and easier position than reclining for certain operations. A series of pictures showing the operation for the removal of tonsils was also shown, and, as a result of these exhibitions, more successful and beneficial results have been obtained.

In Kansas, the health authorities are going to use the moving picture to instruct people generally to fight off certain diseases peculiar to each season of the year. The secretary of the State board of health says that "pictures showing the source of typhoid fever, tuberculosis, smallpox, measles and diphtheria will be exhibited in every county."

Proper personal hygiene and preventive methods also will be portrayed. In many instances in the endeavor to hold attention to the pictures, they have been made with a story running through them.

TRAVELING WITH PICTURES.

Wherever a railroad car can go the moving picture may now go with it. The train scheduled for a long journey may have its picture theatre even as the ocean liner, relieving the traveler of hours of tedious weariness. The most remote country district also may now be visited by the "theatre-car" and the pictures made as nearly omnipresent as they are well nigh omnipotent in educative value.

A patent has recently been granted to a Russian inventor residing in Michigan, whereby the railway car becomes a picture theatre. In the design of the car by Anton Truchan, the floor is set at an angle so that those in the rear may see as well as those in the front. The windows of the car present an odd appearance from the outside as they are round like large port-holes, and are set at an angle, running parallel to the angle of the floor.

The operator's booth is a compartment placed just inside the door of the rear vestibule, and is set above the floor so that the projecting rays may clear the heads of the audience. While a future pleasure to the traveling public, the primary purpose of the car is an educational one, intended for urban districts where every kind of juvenile and adult educational subjects suitable to the locality may be given; the future usefulness of this car cannot be exaggerated.

NEW WAR PICTURES.

This month saw the beginning of the exhibition of the most genuine and thorough war pictures yet shown. In New York City two sets are promised, one by a war correspondent—a Mr. Powell who seems rightfully to claim to have an illustrated series of pictures taken under British authority and supervision in Flanders.

The second series "Fighting in France" is under the auspices of the New York World. The authority of General Joffre is given as permitting the pictures to be taken in the heart of the French sectors. Without doubt these will be tremendously attractive, full of vital interest, thrilling as depicting the story of the world's greatest conflict, and in a most varied degree educational.

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT**

Let the Rooster Crow.

WHOOPS! We have commented on the campaign of the Majestic theater, Grand Junction, Colorado, against the Sunday closing law, and have other exhibitors to follow their example in using their house organs to combat this and similar questions, whether the need is real or still in the future.

Now the Movie Fan comes out with an election extra in which the vote is announced as 1,102 as against 669, the majority favoring the retention of the Sunday photoplay. Not a single precinct was carried by the adherents of the closing movement.

The Movie Fan did not violently attack the bill. It spoke strongly against it, but it offered argument and testimony instead of abuse with a resultant vote of nearly two to one. It was not, of course, the Movie Fan alone that brought about this result. Credit, too, must be given the inherent intelligence of the voter, but unquestionably the house organ did a good work in educating the doubtful and those who were not blinded by fanaticism. More than once the local censorship question has been met and defeated in the same way, but the time to prepare is *now* and not when the fight begins. In most conflagrations there is a moment when a cup of water will extinguish a blaze that later an entire fire department may not be able to drown out. Slosh the cupful now.

Meanwhile our heartiest congratulations to the Majestic management.

Coinage.

Because of their general admission price, the People's Theater Co., Potlatch, Idaho, has invented a new coin, the fifteen cent piece. It is very simple and not in opposition to the Federal law. You take a dime and a nickel and a drop of glue. Roger R. Reynolds writes that he has purchased our book, Helpful Hints, and finds it the best thing of its kind he has ever read. He may mean Picture Theater Advertising. We have written no book titled Helpful Hints. From some of the stuff in the vest pocket he sends, we gather that he must mean P. T. A. He writes further:

> Some time ago I wrote you asking for a sample of a vest-pocket program and you replied that you had none so I got busy and have been three months getting the inclosed into shape. I want your criticism of it and would appreciate any advice you have to give as to how I can improve it. I have gotten a little away from the vest-pocket size, but this was necessary as I needed the space.

Will someone please send Mr. Reynolds one of those Vanity-Case-Vest-Pockets. His V. P. is 3¼ by 7 inches, and it takes a darned big man to get away with a vest to match that size. He might go further and make it a regular program or condense for a real vest pocket. As it stands it is a compromise. Since it works for a whole month, the better plan would be to make it a program and, if desired, supplement with a real V. P. He runs his subjects for two and three days and so the four pages will care for the month and some house chat as well. He uses small type, but a readable face, and when you get body type it really pays to use eight point instead of twelve or fourteen, even if it does cost more to set. Eight point makes this look regular, and we can suggest no decided improvement other than making it an eight, with two pages of outside advertising and some more house talk. Still we might urge instead of saying "Sat., Oct. 2," he say "Sat. to Mon.. Oct. 2-3-4."

In some circular work he does well, but he overlooks one point. In one throwaway he says:

Early to bed
And early to rise
And you won't
Meet any nice people
And you'll miss
And the title of the story.

If you use some familiar saying, do something to really justify its use; something that will more closely unite attractor with the text, for instance:

Early to bed and early to rise
And you'll miss some shows that will open your eyes
For instance
The
Sagebrush Gal Oct. 30

and so on for the rest of the space.

Send a V. P. to Mr. Reynolds.

Long Distance.

P. R. Matson, of the Crystal, Flandreau, S. D., seems to hold the long distance record. His programs are for six weeks at a time, four days a week, which is the capacity of the town for absorption. Mr. Matson uses a Hennegan cover with two and three lines to the day, and gets it all very comfortably into the space with room on the back page for house talk.

All Right.

E. C. O'Keefe, of the Majestic, Billings, Mont., writes:

> Loosen up and tell us what you think of these. If you don't like 'em say so, Gol durn you.

We'll be amenable to reason. We like 'em. We said so first issue. We see no reason to change opinion. In either pages Mr. O'Keefe gets in all his bill and some sound house chat. *Only,* he doesn't date his days.

Vale!

Frank D. Stanton, builder of the Autogobile, and inventor of many unique ideas, formerly of the Orpheum, Gardner, Mass., and more recently of Amherst, is dead. Mr. Stanton was a real manager and was always willing to help others with his suggestions. We shall sincerely miss him.

Like a Circus.

Unless someone can beat the record, it would appear that William Woodin is the first manager of a photoplay theater to run railroad excursions to his show. The Heart of Jennifer was made in the vicinity of Towanda, Pa., so when Mr. Woodin got the film for his Keystone Opera House he arranged with the railroad to get up an excursion train and this was done. The admission to the house was fifteen cents. The excursion rates ranged from seventy-five cents to double that sum. The date was Oct. 18. Can any one beat this record? We do not think so. And remember that the railroad did the advertising. Pretty soft?

Get Away from There!

F. H. Young, of the Iris, Salisbury, N. C., contemplates raising his program to eight pages and wants some samples. Will Mr. Wilby and others please oblige? Mr. Young sends in some of his old four pagers "to be roasted." Mr. Young has not the right idea of this department. If things are not done well we say so, but there is a difference between constructive criticism and what is popularly known as "roasting." Mr. Young got out a pretty good four pager, but there is no use dissecting dead horse. We'll be glad to comment on the new issue, but we won't "roast" it.

Please send in your eight pagers to Mr. Young, pronto.

Title Talks.

Ben Title, one of the veteran exhibitors, writes:

> It gives me great pleasure to comment upon your MOVING PICTURE WORLD issued each week, as being a most valuable asset to every exhibitor, judging from my own standpoint of view after being a user of same for the past eight years. It proved its value with me by aiding to get my weekly programs in good shape, as it gives me all the information necessary in the way of short synopsis thereby giving to my patrons in brief the story of a feature picture which they wish to see.
>
> I am also glad to mention the fact as to its value in all its departments, which I trust every Exhibitor has found it to be the same as I do.

Mr. Title's house, the T-N-F, is located in Brooklyn. He uses a very simple program, a four-page issue on white news, printed in black. He runs mostly features and tells only enough of the story to whet the interest without revealing the outcome. Instead of giving all of the details of The Circular Staircase, for instance, he says:

> A PLAY ABOUNDING IN MYSTERY AND THRILLS.
>
> Who murdered the man at the foot of the staircase? Who was the mysterious visitor to the secret room?. Who was it that fell to his death? These questions and others are satisfactorily answered when the plot of this play is unfolded.

This is much better. You can go to see a performance without knowing beforehand just how it comes out, and the full synopsis program is as irritating as the man who sits in the theater and tells you in advance what is coming next. Mr. Title not only reads this paper, bue he learns things.

Mr. Title varies the usual line by urging that you "Save your programs. You may want to spend an evening with us."

Neat.

M. E. Gjedstead, an Australian exhibitor, recently opened the Sellwood, a locality house in Portland, Oregon. Instead of the usual stock he uses a deep brown card printed in black, a good combination where, as in this case, the black is deep enough. A strong blue would have been better still, preferably a glossy ink.

Bright and Readable.

One thing the English exhibitor who has a house organ is compelled to go against is the "penny weekly," a snappy nonsense sheet publication, the equivalent of which is not known over here. If he wants to have his paper read he must make it readable, not merely informative. E. Richard Eadie, resident manager of Shipcote Hall, Gateshead, sends in three of his house publications, of which he has 8,000 printed weekly, half being distributed by carriers and the remainder in the hall, which has a capacity of 1,500, so this does not take long. One page is reserved for the program advertisement and this is page three, in accordance with the best form. The rest is largely made up of snappy paragraphs about films and film players who will be seen at the house, and a few germane jokes. He does not talk current program, for he knows that he must coax his patrons with reading matter; a point wherein many sheets over here fail. Peculiarly suggestive of the times is the story of the cinema pianist who was fired for playing "We don't want to lose you, but we think you ought to go," when a topical showing a military funeral was on the screen.

The publication merely supplements the newspaper and other advertising, but we think that it is the most valuable of the three forms because it is well done.

Small But Neat.

One of the friends of this department who gets about a great deal, sends in a couple of programs from the Grand, Fairmount, West Virginia, and explains that the manager would have sent them on himself, only he thought we had enough without. We get a lot of contributions, but we always appreciate a chance to see the work of others, because that is how we keep others posted as well as ourselves.

The Grand program is a small four pager, the inside pages given over to the program. The back page is the underline and the form of this is changed to give variety. Each section of the weekly program is started with a dated day and each is wound up with a six-point line giving the times of performance. This schedule is not varied, but it is given for each day so that if a particular show interests you, you do not have to look all over the program for the time of showing, but the time table is the next natural line. We have seen this done where shows varied in length according to the feature, but not before where the hours remained unchanged, and yet it is an excellent scheme.

And the program announcements are intelligent. When such widely contrasting stories as Booties Baby and The Man on the Case form one bill, the management remarks that "These two stories include every element of dramatic composition," which adds interest to the announcement and suggests the variety possible in photoplay programs.

In Alaska.

The Dream theater, Juneau, Alaska, sends in two very nice pieces of advertising, not at all what might be expected from a new country, but Alaska is not the rough mining camp it is supposed to be, and the house goes after business in big-city fashion.

One card seems to have been originally intended for a gift card, and not for advertising stock at all. It carries the emblems of the four suits in cards in the corners in proper color and an appropriate motto. Below is the name of the house; nothing more and not in a type large enough to operate against the tacking up the card in the home. The reverse is printed up with an announcement of the theater rather than a film, since the card is supposed to last beyond the week of distribution. The other card uses the familiar "The time—the place and the girl," these lines being in red with black type to give the date, the house and the announcement of Miss Pickford.

Both cards are above the average and we hope that W. H. Thompson, who manages the house, will put us on the permanent mailing list.

Umbrellas.

Film Facts, the Metro's Boston organ, tells of a scheme of a Maine exhibitor in a recent issue in which it says:

> The Casco Theater, Portland, Me., springs another new one that might frighten the average exhibitor. Here an announcement is thrown upon the screen that in case of rain the management will loan each of its patrons an umbrella which will be called for the next day. When it actually starts to rain, another slide is thrown upon the screen, reading: "It is raining outside. Write your name and address on a slip of paper, and the management will loan you an umbrella as you leave the theater." The management reports that, contrary to expectation, very few umbrellas are lost, and as it fortunately secured a big lot of these for a remarkably low price, the investment is small, after all. Certainly, it must create a great deal of good feeling for the management, and I pass it along to the exhibitors for what it is worth.

That is good as far as it goes, but there are several umbrella schemes described in Picture Theater Advertising, at least one of which is a better business getter. Now that the winter is nearly here it will pay to keep an eye on umbrellas as a means of building business. They may be had in lots of one hundred or more for as little as $25 a hundred. If you do not know where, a return envelope to this department will bring you the information.

Starting In.

John A. Snider, of the Grand and Royal, Bessemer, Ala., sends in number six of a house program he is running apparently to carry the story of "Neal of the Navy," with a weekly program in front of it. The issue is a trifle crude in looks yet, for when Mr. Snider doesn't write enough stuff to fill he just leaves a hole or runs one column to the page instead of two, and this makes it look unfinished. It is straight machine composition, a page to a day. It would be a good plan to "double up" the stuff under the date, cut off the bottom with double rule and there run either display advertising or house or film chat to fill all of the pages. This will add a little to the cost of composition, but it will be worth the extra money to get in touch with your patrons. Doubling up, it might be explained, is to take a column story and run it in the top halves of two columns, leaving the lower space blank for other matter instead of running it all in one column and using other matter or white space under the other half of the head. The program is a good starter, but it can be made to work much harder if house talk is added. This chance to get into intimate touch with your patrons is worth the extra cost of composition and more.

Celebrating.

The Regent theater, Pittsburgh, celebrated its anniversary by raising its prices from ten to twenty cents and building up the program and house service generally, which is an excellent way of assuring their celebration of the next anniversary. For the week the house organ was raised to sixteen pages and a part of this was taken up with a frank and convincing explanation of the reasons for the increased admission fee, an explanation that should convince anyone in search of the best.

They print their issue in green, which is a mean ink to work, as a rule. We think that a change to brown or blue would give them better cut impression with the same amount of care. Most greens and reds, save in the most expensive grades, do not work as well as browns and blues.

Next time they have an announcement they particularly desire to have read, and read carefully, they should emphasize with italic or full face lower case and not all upper case. The eye will not take in a dozen lines of solid upper case. There is nothing to use for landmarks, no tails to the letters to break the even monotony of the line. Here they have 25 lines of all caps not even leaded.

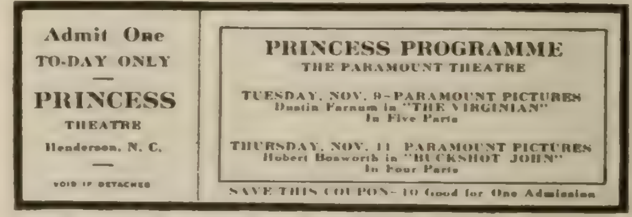
In a general way the program is an excellent one.

Coupon Tickets.

S. S. Stevenson, of the Princess, Henderson, N. C., sends in some coupon ticket-programs with this explanation:

> I read the "Advertising for Exhibitors" first, then the other things as they come. While I have contributed very little to this department, I get very valuable ideas from it and use a great many in getting up my advertisements.
>
> I am enclosing samples of coupon tickets that I am now using to great advantage. While I have never seen this special scheme in your department, it may have been worked by other exhibitors. You will note that the coupon gives our feature program for the following week, and as there is a value attached to each one of these, they are never thrown away and this keeps the program before them constantly. These are issued each week, using different color ink or different color board, the pink board always being used for children's 5c tickets.

This is an exceptionally clever scheme, and for the benefit of those who wish to follow the idea, we reproduce the ticket itself. In the original it is 4¾ by 1½ inches, white stock, but a different colored ink for each issue and as a further safeguard there is a date stamp on the back. We think it would be even better to use a large figure and require ten consecutive numbers for a free admission. As Mr. Stevenson points out, the card is kept and therefore the program is always accessible. The child's ticket is on pink instead of white stock. Probably there is likely to be no argument, but it would be well if these were printed on the back with a legend to the effect that the ticket is good only for a five cent admission.



Admit One
TO-DAY ONLY
—
PRINCESS
THEATRE
Henderson, N. C.
—
VOID IF DETACHED

PRINCESS PROGRAMME
THE PARAMOUNT THEATRE

TUESDAY, NOV. 9—PARAMOUNT PICTURES
Dustin Farnum in "THE VIRGINIAN"
In Five Parts

THURSDAY, NOV. 11 PARAMOUNT PICTURES
Hobert Bosworth in "BUCKSHOT JOHN"
In Four Parts

SAVE THIS COUPON—10 Good for One Admission

Most managers will be willing to give eleven admissions for the price of ten in order to have their programs kept and studied. They should be, if they are not.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Slush.

RANDALL PARRISH, if he is correctly quoted on page 1003 of the current volume of this paper, must be a singular sort of poseur. He deprecates the showing of a film feature of his in his home town because, to his mind, "it is of very insignificant importance when compared to my other work," and "no more than an incident in my daily work." He is quite at a loss to understand the furore that has arisen and he is "more ashamed than gratified" at the congratulations of his friends. He declares that this shower of congratulations leaves him speechless, but unfortunately it does not, for he prattles along for a couple of hundred words, including the statement that the only difficulty he has is in writing badly enough to suit the producers.

Mr. Parrish reveals a singularly curious state of mind. He evolved a photoplay that seems to have overshadowed his other literary work, possibly because the presentation in picture gives to the story a flesh and blood quality his fiction lacks. Instead of being pleased, he is somewhat peeved—in public—and takes the pose that his gigantic brain can dash off these successes in the "lowest grade of literary endeavor."

It is not likely that he will suffer mental anguish from many of these chance hits, for no writer who approaches his work in this spirit can possibly hope to be more than an accident. Such men as the leading French and English dramatists do not hesitate to take a pride in their work, and by work we mean not the arrangement of their stage successes, but their direct writing for screen production. Here in America many well-known writers have produced photoplays of merit and have seemed to take a pride in doing good work. They have not sought to write badly enough to suit the producers; they have tried to give the best that is in them and have sought to raise the standard of the work, not to further lower it. It is true that some of them regard the work lightly, such as Ellis Parker Butler, who recently contributed a magazine story in which he derived supposed humor from his experiences with a film man, but Mr. Butler seems to regard the work lightly, else he never would have rewritten "Pigs Is Pigs" into "Hats Is Hats." He would have sought a new thought instead of using second-hand materials.

Authors who take their work lightly are either incompetent to write good plays or they seek, by their pose, to hide their well-paid disgrace. For that matter, we can remember the time when well-known players used to slink into the studios and keep the fact a secret for the sake of their professional standing with the theatrical producers, but now even the real stars of the stage welcome the chance to work in the new medium, and it is not long to the time when the writing of photoplays will be regarded as an art; not the writing of such sort of plays as Mr. Parrish and others have written, but plays of real merit based upon literary qualification and not upon melodramatic sensation.

Technique of Playwriting.

Although the technique of the photoplay and the technique of the stage are two very different matters, the earnest student of the photoplay generally adds some volume on playwriting to his library when he has made sufficient advancement. Technique of Playwriting, by Charlton Andrews, is the latest addition to The Writer's Library series of the Home Correspondence School.

The book, which has an introduction by J. Berg Esenwein, is a plain and practical dissection of the art of playwriting in which the author states clearly and understandably the fundamental principles of dramatic art, much of which is equally applicable to photoplay. It is a book simply written, with ample illustrations drawn from current and standard dramatic literature, clearly understood by those who have not seen the plays of which mention is made. It is not only a text book, but a teaching book, as well, and therefore to be recommended. (The Technique of Playwriting, by Charlton Andrews, Home Correspondence School, Springfield, Mass. 295 pp. By mail, $1.62.)

A Photodrama-tist.

On top of two Photodramas comes The Photo-dramatist, by Willard Bradley, who offers under this title an essay on photoplays, a pseudo romance aimed to expound the lesson that only the unusual sells, three paragraphs of advice from D. W. Griffith, and the sample script of one of his two reel stories. He disavows any intention to teach the art of writing and makes no attempt to do so. It is rather a brief little volume, but interesting and of service, if only it gets to the would-be writer the message that only the unusual will sell.

Quite So.

William Lord Wright, in reply to someone who wanted to know what chance the amateur writer has at present, points out that the amateur of today can become the professional of tomorrow. This is a point that too many overlook. Don't kick because your present weak scripts will not sell. Dig in again and figure out how nice it will be to be able to write scripts that will sell when scripts will be bringing double what they do now.

The stars of today were the rank amateurs of 1910 to 1912. We know, because we knew them and their achievements then and we know what they are doing and what they are getting now. Some of these will drop out by 1918 and people will be needed to take their places. As it is there are not enough to go round and we were unable the other day to place a rush order for a really good two reel drama.

You are making no money to speak of now, perhaps, but you are going to collect for 1915 a couple of years from now and you'll collect with compound interest if you buckle right down to work now and perfect yourself against collection time.

Equitable Wants.

This from Russell E. Smith, who edits for Equitable along with Marc Edmund Jones:

> We are in the market for the highest class stories suitable for production as five-reel features either in synopsis form or completed scripts. We want only stories that are big, really big in theme and purpose in drama and situation, rather than big in masses of men and exploding steamships and such usual dramatic plots, which usually pass for big stories; the bigness of the price we will pay will be commensurate with the bigness of the story, and our lowest price will be $100.00 per reel, but we want stories that are worth a great deal more than that. We want them from authors of great reputation, from novelists and playwrights, as well as from strictly photoplaywrights. We are frank in saying that we believe playwrights and novelists who write stories especially adapted for the screen, will give us more of the material we want than the strictly photoplaywright. This is in no way derogatory to the photoplaywright in particular, but it is obvious that the trained writer of books, plays and stories, as a plot builder, is bound to have something worth doing in more cases than the photoplaywright.
>
> It has long been said that the photoplaywright has never had a chance to do really big work, that the manufacturers did not want the big themes, etc., we do, and if the photoplaywright of today is as good as we hope he or she is, we would like to see them send us something that they think is too good for the average film company to produce.
>
> The script should be addressed to the undersigned personally to 140 West 46th street, and will be given immediate action.

Usefulness.

Writing for advice, a correspondent says that she sent two stories to a certain company. They were returned. Later she sold this, one to a licensed and the other to an independent concern. She adds:

> Since both of these sold, I presume that the Blank company is not in the market for outside scripts, or they would have taken these.

That does not necessarily follow. The companies she names have very widely differing standards of production. One goes in for the melodramatic, one for straight drama and one for novelties. The company wishing melodrama did not purchase the stories because they did not want them; not because they possessed no merit. The rejection by that company was in no sense an indication of a lack of merit nor did it proclaim that they were not buying because they are regularly in the market.

A company buys what it wants to make. It does not merely purchase good stories suited to the style of production for which they are best equipped. Kalem regularly releases railroad stories because it specializes in the Helen series. It does not follow that any other company will buy railroad stories merely because Kalem does. Kalem has regular arrangements for the use of a road. Other companies would have to make a special arrangement. The rejection of a railroad story would not argue a lack of merit in the script, but a lack of facilities on the part of the company to which the script was submitted. On the other hand Kalem would not take animal plays that Selig or the Universal might, and there you are again. Know your market thoroughly. It is half of the selling campaign to know just where to send with the best chance of selling.

Unwise.

Claude L. Barker in a recent letter calls attention to a phase of study that is never wise, the exchanging of criticism with other students not personally known to the author. At the solicitation of a New York writer Mr. Barker entered into such an exchange and now the young man at the New York end has removed from his old address and Mr. Barker is minus one script.

Do not trust your scripts to persons entirely unknown to you. It is seldom that you will profit by criticism and almost positive that in some way you will have reason to regret the transaction. In the present case it does not appear that the man who solicited the exchange of ideas is competent to help in the least. He seems to be one of those who are forever seeking to replace study by some short cut.

Miracles.

Positively the days of miracles are over, and yet the student of photoplay writing still seems to think that the miraculous must happen. It does not. You cannot write plays that will sell until you have learned to write plays that are worthy of acceptance, and to expect sales before then is to demand the miraculous.

One student writes that he wrote six plays a couple of years ago and then quit in discouragement. A year later he tried again and wrote seven. Now he has a copy of Technique of the Photoplay, has written twenty-one more and is beginning to receive encouragement from the editors. He thinks that if he could see a release slip now and then he would be much encouraged.

Another man writes that he has been working for more than a year and has no sales to his credit. He toils over three-reel scripts for about a month each and then sends them out and they come back. He thinks that perhaps a book on Technique will help him and asks for titles and addresses. Also he asks if it is possible for an energetic and patient person to get real help and encouragement.

The real help and encouragement comes from noting your progress; from seeing that you are doing better work and from the knowledge that when you have done your task you will be a fully-qualified writer.

One man writes three-reel stories, and does about twelve a year. He does not do one-reel stories first and learn how to write. He has heard that three-reel stories sell best, and the selling end is his sole guide. He does not realize that he must first have something to sell. It is not merely stories that he should offer for sale. He must offer stories that are backed by a well-grounded knowledge of his business. George Randolph Chester gets more for his work then John Henry Jones, because he offers better ideas in better technical form. Technique alone does not sell, nor does idea alone, but idea plus technique sells at sight, if it is the right sort of an idea for the studio to which it is sent.

The second of the correspondents quoted is working along entirely incorrect lines. When he went to school he learned to spell a-n-t and c-a-t before he tackled many-syllabled words, but he plunges in on three-reel stories without a guide of any sort, wastes a whole month on a single story because three reelers are intricate, and then ships right out in the hope of making a sale, instead of waiting to see if he has done good work by comparing it with the next.

Ball players are regarded good if they can bat an average of .300, but a higher percentage is expected of writers. They must bat in the neighborhood of .600 to play in the big league, and the man who merely makes a fluke home run and cannot take a repeat is not worth bothering about.

It should be the aim of the beginner to first get a groundwork of experience before seeking to make sales. It may be possible, now and then, to sell a story, but this does positive hurt, unless you can continue to offer stories of the same average quality. It does no good whatever to make the sale of a single script that rouses expectation and hope and follow this with twenty rankly amateurish stories. Long before the twentieth has been sent in the author is marked down as an accident, and no great consideration is given his further work.

If you write ten stories and sell the eleventh, you are backed up only by those ten. If you write a hundred, you have more than ten times the practical knowledge back of your work and are better qualified to push your success. In writing a hundred stories you have made many errors in judgment which, if you recognize them, will enable you to avoid the same mistakes in your later work. Of course, if you cannot profit by mistakes, if you cannot see wherein you have been wrong in the light of greater knowledge, then it does not matter how many scripts you may write, but if you can write *and study what you write,* it will be better for you by far to make your first sale on your two hundredth script than on your second story, for you will then be able to come right back at the editor with more stories of the same grade.

If only the beginners could be made to realize this, the studio mails and the post office revenues would be smaller, but the average of acceptances would be much higher and *all* of the scripts would command more respectful attention. As the conditions are today the studio reader approaches the mail in the belief that there will be nothing worth while. He reads in that belief and generally is convinced he is right. Most always he is, but now and then a good idea will get past him, merely because he has been tired by the mass of junk that has gone before.

To command attention in the general mail, a script must be of unusual excellence, not merely a little better than the rest. Look at a regiment on parade. In the ranks each man is dressed precisely like his fellows and no one man stands out above the rest, but a soldier wearing a red cap or a brass helmet in a line of a thousand men all wearing blue caps precisely alike will stand out above the rest. Put red caps on your scripts if you expect to sell them, and do not send them out until they are dressed up to that point.

Cleaning Typewriters.

It really isn't the province of this department to tell how to clean machines, but a typewriter is the most important part of the author's equipment, and we feel for the man who writes:

> How can I clean my typewriter without sending it away? I live too far from the city to send it in, and, anyhow, I could not spare it for that long. It is all dirty and just brushing doesn't seem to do the work—nor does oiling.

We gather that the machine is gummed up with a mixture of dust and dried oil that will not respond to ordinary cleaning. In the repair shops they have tanks filled with gasoline into which the machines are immersed to free them from the accumulation. If you can plan to immerse your machine in a pan of gasoline, well and good. If you have no vessel large enough, get a gallon of gasoline and a small syringe of the plunger type. Take the machine as far from the house as possible, after removing the carriage with its rubber rollers, and spray all working parts with the gas. Treat the carriage with gas applied by means of a brush, being careful to let none of the fluid get on the rollers. Then let the gasoline evaporate and thoroughly, but *lightly,* oil all bearing parts.

Most of the trouble is due to putting on a lot of oil once every month or six weeks instead of a very little every few days. The excess oil collects the dirt and presently forms a crust that must be soaked off.

In a pinch kerosene will serve, but this must be wiped off.

Wow!

Here is a new argument for the acceptance of a script. A young lady of Kansas wants to have her script taken that she may be able to afford a school course and so make a greater nuisance of herself than ever. Anyhow, she writes one of the larger companies thus:

> Enclosed please find photoplay manuscript entitled "The Great Promise." Won't you please read it and give me a *small sum* for it? I don't mean to ask charity, but any amount would do as I am anxious to take up a course to be competent to write those that are worth while. Won't you help me out? Every little helps.

The young woman's ambition is better than her judgment.

Prices.

A correspondent who writes with more force than elegance suggests that we must be one of the Board of Governors of the Annanias Club because we said that prices were much better, and he is not getting above twenty-five dollars a reel for his stories.

If it will give him any joy, we'll take the presidency of the club, but the other day we asked the editor of a feature concern if he had heard that another company had paid $700 for three and a half pages of synopsis and he not only had, but added that his own company had paid a flat thousand for the synopsis of a five-reel story. The fact had not been announced because they did not want to hire a special policeman to stand in front of the editorial department, but it is a fact, none the less. But these fancy payments are being made only for the most exceptional stuff and not for the average.

Two Cut-Ins.

Although it seems to be rather late in the day, a correspondent wants to know if it is permissible to use two cut-in leaders in one scene. His idea is to run a scene something like this:

14—*Parlor*—Jack and Jessie on—Smith enters—looks from one to the other, then says—

Cut-In—"Is it true that you are married?"

Jack looks at Jessie for permission to tell—she makes frantic signals not to, then changes her mind and nods yes—Jacks says—

Cut-In—"Sure! We were married last Thursday."

Smith smiles—kisses Jessie and shakes hands with Jack. All exit.

This is frequently done, and not only is it done, but were it not desired to have the silent consultation between the young couple, it would be permissible to run the leader:

Father—"Is it true that you are married?"

Jack—"Sure! We were married last Thursday."

This is being done with growing frequency, though the double speech in a single leader is generally awkward and a thing to be avoided.

Can't Be Done.

When you sell something you sell it. If you sell it provisionally, have those provisions a part of the bill of sale.

An author writes that he sent a story to a certain company. It was written as a two-reel story but they offered him a one-reel price, which he accepted, supposing that it would be cut down to one reel. He is surprised to find it released in three reels and wants to know if he cannot collect for the other two reels.

He cannot. If he will recall the wording of the release slip or assignment which he signed, he will remember that it did not say anything about a two-reel story. He merely sold all rights to a certain story. Even if it did say on the release that it was a two-reel story, this does not give him any advantage. He sold the story for two reels and by his signature he acknowledges that it was two reels. If a third reel is padded in, he has no recourse whatever, for the assignment was probably worded to permit the company to make any desired changes. The only thing to do is to refuse the next time to sell a two-reel story at the one-reel price. That's all.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 116.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high class men will do well to watch the Roll of Honor.

Assuming the shutter to be just right, would there be any difference in the outside shutter dimensions where an 18 foot picture is being projected 50 feet, and where a 12 foot picture is being projected 100 feet? Assuming the same conditions, what difference would there be, if any, if the shutter be an outside one?

Roll of Honor on Question No. 110.

Question 110 evidently was a corker, as only three replies were anywhere near correct, viz: those of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York, and Wilson Hays, Barton, Maryland.

I think on the whole, however, that whereas these three are entitled to go on the Roll of Honor, it will be more satisfactory if I dictate a reply to question 110 myself.

Reply to Question No. 110.

By F. H. Richardson, New York City.

The Question:

What is a "quarter size," "half size," "full size" lens? What is meant by "stopping down" a lens, and why is it sometimes done? What objection is there to the type of objective which focuses by twisting the lens barrel? Where should the lens focusing screw be placed, and why? How would you test your lenses for distortion of the picture?

The Answer:

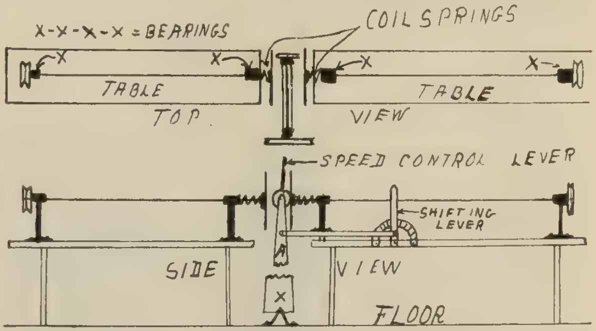
"Quarter size," "half size," "full size" were terms used some years ago with relation to the diameter of lenses, full size being what was known as 4/4, and, as I remember it, about 3½ inches in diameter. The use of these terms, however, is being discontinued. The only one which has been to any extent used with connection to moving picture projection is the half size, which has to some extent been applied by operators to the Gundlach No. 2 lens, though the Gundlach No. 2 has not the diameter of that which was formerly known as the "half size" lens. "Stopping down" a lens means reducing its diameter by inserting a ring made of paper or metal, usually against the front combination. "Stopping down" is resorted to where there is difficulty in getting clear definition when one has a heavy pitch in projection or a side throw, since it has the effect of eliminating the weakest portion of the lens, viz: its outer edges; it is also used to some extent in eliminating travel ghost where a lens of large diameter is used. The objection to using a lens which focuses by twisting the lens barrel is that one rarely gets a lens in which the rotating of the barrel will not change the position of the picture on the screen, and while projection lenses are better made, and better mounted now, it was no uncommon thing in the older days to get a lens which would raise, lower or move the picture sideways as much as one foot in a complete rotation of the barrel. The lens focusing screw should be placed where the operator can readily reach it, and this means at the aperture side of the projector, though its exact location would depend on the kind of machine used. The reason for placing it there is that in order to secure the very best results it is sometimes necessary to change the focus slightly on different scenes of a reel. There is not so much of that now as there used to be, but nevertheless the fault does to some extent still exist, and unless the lens focusing screw is in a very convenient location the operator is not going to bother to sharpen the focus in the various scenes of a reel.

To test an objective lens for distortion one should cut a piece of good, stiff mica (not a thin piece, which might buckle when the tension springs come down on it) and with a perfectly straight rule lay off perfectly straight lines on its surface, using the point of a knife, or other similar sharp tool for the purpose. These lines should be laid both ways, and about one-eighth to one-fourth of an inch apart. Place this mica over the aperture and close the gate, then project the light to the screen, and stretch a string along some of the lines, both horizontal and perpendicular. If they are perfectly straight, as they are on the mica, the lens has no distortion; if the lines are not straight, then the lens has distortion, and is not producing the best possible results.

Return Thanks.

William M. Bigler, Dallastown, Pennsylvania, writes:

> After being a constant reader of the department ever since it started, and receiving many helpful ideas therefrom, I think it is about time to return thanks to whom thanks are due. (Am thankful that you feel thankful enough to send thanks. Thank you.—Ed.) I do not consider myself by any manner of means an expert, yet am sure that I have seen lots of projection in some of our eastern cities that would not for one moment be tolerated in our theater. I have both of the Handbooks, and literally could not get along without them. I have recently been working out a motor drive for our two machines, and at last have installed an outfit which is working perfectly. Attached find a rough sketch which I trust you will be able to understand. What I was aiming at was a drive that would handle both machines with one motor and this one fills the bill perfectly. My motor never stops, from the time the show starts until the end, and I am able to shift from one machine to the other almost instantly by means of the shifting lever. The motor frame rests on the edge of a piece of iron ¼ inch thick by 1 inch wide. On each end of the motor frame is a small piece of iron with a V-shaped cut to slide on the ¼ inch iron, thus enabling me to operate the control lever. I am not giving the size of pulleys, etc., because of the different speeds of motors. My own is a small sewing machine motor, made by the Fidelity Company; speed 2,500 to 2,800; pulley diameter 1 inch, belted to a 4 inch one on the driver shaft. The driver is 2½ inches and the disc 6½ inches; the pulley on disc shaft is 1¼ inches, belted to a 3½ inch pulley on a shaft on which I have a ¾ inch cog meshing into the master wheel on the machine. With this arrangement I am able to get any speed from 50 up. If you think this may be helpful to others pass it along. I am satisfied, for I am always glad to get anything new that others have to offer, and quite willing to do what I can in return. In closing I thank you cordially for the many good things you have already given us, and I presume will continue to give us in the future.



Well, in the language of Shakespeare, I dunno. I don't quite understand—that is about that V and the sliding of the motor. Seems to me like your driving pulley swings, and I guess the motor must set on a shelf opposite X, and block A must slide endwise in order to vary the speed. That is as near as I can come to it, but I think it must be correct.

A Patent Decision.

The United States District Court for the Southern District of New York, Judge Hand presiding, has rendered decision in the suit of Jean A. Le Roy, of 133 Third avenue, New York City, against Lewis Hetz, of 302 East 23d st, New York City, sustaining the validity of the Le Roy patent No. 864,314, 1907, covering an independent framing device for kinetoscopes, and ordering an injunction issued to restrain the defendant, Hetz, from the further infringement of this patent, or sale of any device containing it. The case was referred to a Master for the damage to be assessed in the case.

According to our understanding of the matter this patent covers any method of framing the film by moving the film itself, though it does not cover framing devices such as the Power's, Simplex, etc. Mr. Le Roy informs me that he now proposes to bring suit for damages against a number of projector manufacturers who, he claims, are infringing upon his patent.

Clever Scheme.

Harry O. Fogle, Savannah, Georgia, says:

> For some time I have experienced a desire to butt into the department, but could cook up no excuse for so doing. However, it is said that perseverance will accomplish wonders, and at last I've found the excuse, which is attached hereto with a pin. (The same consists of three photographs, —Ed.). These photographs may be neither interesting nor new, but, as I said before, they afford the excuse. In photograph No. 1 you will notice an object attached to the condenser hood, in which you can see the spot on the cooling plate and the automatic fire shutter. It is not a mirror, but an amber lens taken from ordinary sunglasses. (I suppose he means colored automobile-goggle lens, or something of that kind—Ed.) By the use of this device I never need look at my spot on the cooling plate. Photograph No. 2 shows, at the point of the arrow a shield attached to the gate which makes it almost impossible to look directly at the spot.

> If this is new, and you think it is worth while, pass it along to the boys; if it is not new or not worth while pass it to the waste basket.
>
> I am the possessor of a Handbook and read the department. Am much interested in the light ray dope.

Well, so far as I know this particular stunt is new, and certainly, if I understand it right, is good, except that it could only be used on one machine. So far as I can see the lens is attached to the hood, back of which, on the wall, is placed a white card upon which the lens projects a picture of the spot, all of which is excellent, and therefore escapes the waste basket, and it passed along, as requested, to the "boys."

Not in the Condensers.

Fort Scott, Kansas, says:

> Would you tell me whether or not I have the right size condensers, and if not, what size should I use with a 99-foot 2-inch throw and a picture 12 feet wide? Aperture plate 11/16 by 15/16. Under these conditions I find it impossible to get a good focus with 7½ condensers. I use the best grade of lenses, but they are 7½ inches. When I focus the center of the picture the edges are out, and when I focus the edges the center is out, and more often it is impossible to focus the center of the picture at all. Hope to see this question replied to in the next issue of the World.

My dear Mr. Wood, how often must I tell you that *it is utterly impossible to reply in the "next issue,"* and sometimes it will be four or five issues. *See note at head of the department.* Your condensers have nothing to do with the trouble you describe. The chances are ten to one that either your aperture plate tracks are worn, or the tension springs or shoes do not set squarely thereon. The answer is: get a new aperture plate, or square up the tension shoes or springs, or do both if needed. It is also possible there is a faint finger mark or oil on the center of your objective lens, the same possibly being on the interior of the lens, but if that is true, then it would be impossible to get a sharp focus in the center of the picture at all. In any event, according to your statement, it is evident that the film is buckling over the aperture, which means worn aperture, or tension springs wrongly set.

Insufficient Lens Aperture.

W. M. Spangler, Mortimer, North Carolina, says:

> Am operating a Power's Six; diameter of objective opening 1⅜ inches; back focus 2 15/16 inches. What size condensers should I have, and how should they be placed? Am now using a 6¼ next the arc and a 7 inch in front; 12 inches from apex of front condenser to aperture. Condenser is marked 6½, but won't measure anything else but 6¼, and it cost one dollar. The other one came with the machine. My objective has no name on it, so I do not know what make it is, or whether it is any good or not. Bought them from E. E. Fulton, Chicago.

It is never advisable to buy objectives which do not carry the name of their maker, and it is advisable to buy objective lenses of a recognized and thoroughly reliable dealer in optical goods. This advice will, of course, be objected to strenuously by many exchanges and dealers, but the fact remains that the average exchange is not in position to know whether an objective lens is high class or low class, or whether it is or is not suited to the work it is expected to perform. I cannot, of course, pass judgment on the quality of your objective. It may be a very fine article, but the very fact that it does not bear the imprint of its maker argues against its probable quality. But be that as it may, its aperture is entirely too small, always assuming that by "back focus" you mean the measurement from the surface of the rear combination to the face of the aperture plate tracks when the picture is in focus on the screen. *I would advise you to insist on a lens of larger aperture diameter,* say not less than 1½ inches, and preferably 1¾. Having secured this sort of lens the table will do the rest. You can use your present lens with two 7½ condensers and pull the lamphouse back as far as you can get it, but there will be a large loss of light, which there is no way of avoiding except by securing the larger diameter lens.

An Appreciation.

W. B. Babcock, Salem, Ore., says:

> I feel that I must tell you how much I appreciate the good work the department is doing for the moving picture industry. It certainly hits the right spot every time anything is brought up for discussion. In my judgment every theater manager should make it a point to supply his operator with a copy of the WORLD every week, and not only supply him with it, but *see that he reads it.* If this were done there would be more real operators and less "bum" projection. The film inspection controversy is certainly going to do a lot of good, too. I am not an operator, but have become interested in the department from the point of view of the spectator who is compelled to endure the mistakes of a "half-baked" operator. I think that, although a layman, the department has increased my knowledge every week. And now I hope you will let me ask a few questions. First: Should a patch, when properly made, make any appreciable noise when going through the machine? When a certain theater in this town shows a Mutual program, and particularly a "Flying A" picture, every time a scene changes there is a sharp click—otherwise the projection is good, and the machine seems to be running fine. Also will you please describe a travel ghost, and why does a machine when running (a Simplex, I think) emit a ringing sound? When there is no music it can be heard all over the house—clink—clink—clink all the time. All the theaters in this town have some kind of patent screen, and projection seems to be pretty good, with one exception, and that is the fault of an old machine. In closing I will say that I hope the Moving Picture World staff realizes that the projection department is "half" the magazine.

There Messrs. Sargent, Bush, et al. I hope that last statement will hold you for a minute. Of course I thoroughly understand that the department is at *least* half the paper, but the rest of the force are jealous, hang 'em, and won't admit it. (Business of swelling up.) As to your questions: No, a properly made patch should not make any appreciable noise in passing through the machine. Very likely the "Flying A" patches may be a little stiff, and the operator in that particular house has his sprocket idlers set down a little more closely than they ought to be, though if they were too loose that too might have the same effect. A travel ghost is white streaks, or flashes of light up or down from white objects in the picture. It shows up particularly bad on white letters on a black background. As to the ringing sound, why what you hear is the intermittent movement of the machine, or possibly the lower film loop, though if it really is a ringing sound it is more likely the intermittent. If the noise is loud, the chances are that the intermittent is more or less worn or out of adjustment or both.

A Denial.

E. J. Manche, one of the owners of the Palace theater, Tacoma, Washington, is the author of the following letter. I do not quite see what there is in the Oct. 30 letter that should call for such a sharp rejoinder, but Friend Manche certainly is entitled to "his day in court," therefore his letter is published just as it was written.

> If you will kindly permit me the use of your very valued space, I would like to say a few things (Few things is good.—Ed.) in answer to "I am the chief 'Scrubupus'," (That is not the proper title. The title was "Probably Quite True."—Ed.) whose letter was published in your issue of Oct. 30. This same "Scrubupus" has a very modern operating room, so called on account of its equipment, but if judged by its appearance any one with half an eye would call it a junk shop on account of the filth accumulated. He traces 60 per cent. of the fault to managers who will not buy parts, and says a certain manager has not bought any for three years. (Pardon me, Brother Manche, he did not say that. He said the *intermittent sprocket* had been in use for three years.—Ed.), although the poor (?) operator had tears in his eyes when asking for them. Now, as a matter of fact, there is but one manager in Tacoma who has been here for that length of time, and that one has an entirely new set of apparatus. It is needless to discuss the merits of the different houses, but I know any number of operators here who get better pictures, better results, with much older equipment, and still do not find it necessary to use 60 amperes to find the screen. In fact many use only 30 to 40 amperes, and don't blame their shortcomings on the carbons or the relief man. Furthermore there is not a house here which

> runs fourteen hours per day. (Who said there was?—Ed.) This same "Scrubupus" once held a position here for three days, and instead of keeping his eye on the screen where it belonged, and for which he was being paid, he either had his body stripped down to B. V. D.'s hanging out of the window, looking at the ladies as they passed, or sat in a rocker reading magazines or the dailies. Furthermore, I have gone among the operators and have yet to find one who ever paid the said "Scrubupus" the slightest compliment on his projection. You have somewhere in your files a photograph of this operating room, but the room was cleaned up at that one and only time for the special purpose. If permitted, I might suggest that you investigate a little into the truthfulness of the statements of this valuable correspondent. Thanking you in advance for giving this as much publicity as the misstatements before mentioned, I beg to remain.

The letter of which Neighbor Manche complains seemed to me to be written in very moderate language. It appeared to set forth facts. It is almost impossible to check up the truthfulness of letters, and if I were compelled in all cases to do this it would very much hamper the work of the department in a great many different ways. I cannot see any reason why "Scrubupus" should write things of that kind unless they were true. Also the letter was neatly typewritten, well punctuated, correctly spelled, and in short was a letter from a man who was evidently intelligent and well educated. He did not say that any Tacoma manager had refused to buy any repairs, but that one operator was compelled to use an intermittent sprocket which had been in use for three years.

This department takes the position that managers, as well as operators, are prone to become careless; also to try to save a little money at the expense of the result on the screen, and while a letter such as that of Oct. 30 may cause a flare up and some hard feeling, it still is more than likely to accomplish considerable good. The Tacoma man won't pay any particular attention to a bump that comes from *Tacoma,* but if it comes from Boston, or New York, or St. Louis, or Chicago, he is likely to sit up and take notice. I know if I were running a show in New York City, and from Tacoma, Wash., came a criticism, it would make me look around and see if something was not wrong. This department only seeks the best good of all concerned. It believes firmly that by insisting upon better wages, better operaating room conditions, and those things which go to make for improved results on the screen, it is really doing the theater manager more good than any one else. I don't personally know what the operating room conditions in Tacoma are now, but when I was there two years ago, I must say that in several operating rooms both the equipment and the room itself stood in need of considerable improvement. That, however, is true of all cities, or at least in all the cities it has been my pleasure to visit.

In closing this comment let me say to Friend Manche that the manager who expects excellence in results on the screen from antiquated equipment, equipment in need of repairs, or inadequate amperage at the arc, is entitled to "another expectation"; also modern practice, at least in New York, is to use high amperage, and in my judgment nothing less than 60 amperes A. C. ought to be used, except for a very small picture. The Strand theater, New York City, uses 75, and did use 90 amperes D. C. (there is an ammeter in the Strand operating room, so that the current reading is before the operator all the time) and this amperage was used by order of Mr. Rothapfel, whom, I believe, Mr. Manche will admit knows something about managing a theater; the picture at the Strand is not a very large one either. I do not, however, believe it is advisable to use that much current, but unless one is using a mirror screen I don't think there will be any mistake made in using any less than 40 to 45 amperes D. C. on a 16-foot picture, and 50 to 55 if it is larger than 16 feet—understanding, of course, that I am speaking of up-to-date practice in cities. The village theater cannot afford to use that much current, since the possible patronage is limited.

Decidedly Rank.

Clovis, New Mexico, sends in a sample clipped from "The Thief," a production of the Fox Film Corporation. The sample contains a strip of subtitle, three inches of which is semi-transparent and contains the assembling mark "'The Thief,' two reels," together with a notation to tint it blue. Following this is a foot of semi-transparent film with several static streaks running through it, but no picture.

This is distinctly *rank. There is and can be no earthly excuse for the assembling department of a film manufacturer passing out such a glaring fault as this*—a fault at least 18 inches long. It would seem that the Fox Film Corporation might well inform their assembling department that work of this kind is, to say the least, not in the best interest of the company, and back that statement up with a more or less gentle hint that any further slips of this kind will cause a shake-up in that particular department that will have the effect of prying some one loose from his job.

Cracked Condensers.

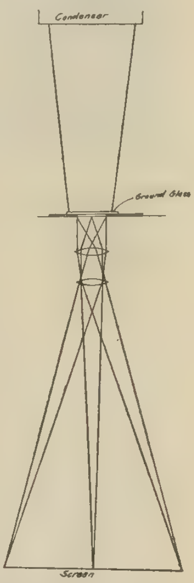
Lewis W. Cook, Ansonia, Connecticut, says:

> Here is a question I have never seen asked or answered in the department. What is the cause of a crack in a condenser lens showing through stereopticon, and not through the moving picture lens?

That particular question has been answered several times, though not recently. A crack in a condenser lens shows through the stereopticon by reason of the fact that the object (slide) is located right up against the condenser in stereopticon projection, or, in other words, the focal plane located at the condenser, and the condenser and crack are therefore focused on the screen together with the slide, whereas in the case of the moving picture the film is focused at the screen, and the condenser is not, because the condenser is located a considerable distance from the object (film), and therefore is not focused with it.

Highly Interesting.

R. W. Martin, Los Angeles, Cal., contributes the following:



> The function of the condenser is to focus the light from the arc upon the film in the aperture and thus illuminate the picture on the film. This is the proper function of the condenser, and the *only* action having to do with forming the picture on the screen. The rays of light which actually pass through the film, taking their direction from the condenser, cannot have any power to form the picture on the screen, but merely give a quantity of light which carries no definition from the film, and is not focused on the screen.
>
> The relation of the picture in the aperture to the objective lens is the same as that of an illuminated post card in an opaque projector; or the same as a subject to be photographed is to the lens of a camera. If this is true, then the action of light from the film through the objective system to the screen would be shown by the red lines in the drawing. Also, the distance of the aperture from the objective lens would be equal to the back focus of the objective, and this agrees with the data given in article, PART III., Oct. 2, 1915.
>
> This proper action of the lens, however, will only be true provided the light from the film picture emanates in all directions from every single point of the picture; but there is a quantity of light passing through the film which takes its direction from the condenser, and which direction does *not* agree with the true action of the objective system; therefore it cannot carry and definition from the film to the screen, and is worse than lost, because it illuminates the screen the same as light from an open window or any other source outside the projection room.
>
> In order to convert these last mentioned rays of light so that they may be properly utilized by the objective lens, it may be of advantage to place a piece of ground glass back of the aperture, and just far enough from the film to prevent the etchings from being focussed on the screen. The action of the glass would be to diffuse the rays from the condenser in all directions, from the film to the objective, and this would bring nearly all the available light from the arc into proper form for the objective system. It might then be possible to use some form of parabolic reflector and eliminate the condenser, together with its waste, entirely.

I would not care to express an opinion as to the practicability of this proposition, other than to say that it is worthy of consideration and should by no means be condemned at first glance.

There are two points which occur to me at this time. First: It would be very difficult to secure glass that would stand the heat of the spot—not necessarily impossible, but certainly very difficult. Second: No one has as yet succeeded in evolving a light concentrator practical for use in moving picture work. The Boylite Concentrator, which was described in the department a good while back, came nearest to it. It concentrated the light perfectly but was too delicate in its operation. The least movement produced a ghost, and a ghost, it seems to me, would show just as plainly with the ground glass as without it. I should like to have the comment of some of our optical correspondents on friend Martin's contribution. I would particularly like to know what Woods, of San Francisco; Griffiths, of Ansonia, Conn.; La Grow, of Albany, N. Y., and Armstrong, of Ashland, Wis., think about this particular plan, though the opinion of others will, of course, be welcomed and receive full and proper consideration.

I Stand Corrected.

John Solar, Watertown, New York, says:

> I cannot agree with either Brother Crawford's answer or the editor's comment to question No. 104. You seem to have confused total reflection with critical angle. The following is quoted from physics. "Whenever light passes from an optically denser medium into one that is rarer, in a direction normal to the dividing surface, practically none of it is reflected internally; but as the angle of incidence increases, more and more of the rays suffer internal reflection, as under these conditions the angle of refraction is always greater than that of incidence." * * *

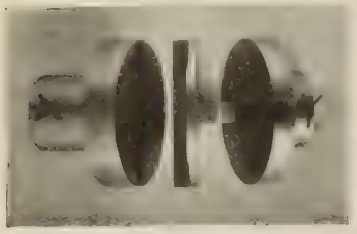
Neighbor Solar continues at considerable length to elucidate his position, but it is, I think, not necessary to quote him in full, as I find, upon looking the matter up, I am wrong. I did, as Friend Solar presumes, confuse critical angle with total reflection, for which outrageous sin I most humbly apologize.

And now I am going to, in the parlance of the gambler, pass the buck, and request Brother Solar to give us his definition of the practical effect of total reflection as applied to projection. This is not a spectacular way to get out of the thing, but, nevertheless, I feel that Solar understands this particular thing considerably better than I do, and therefore, since I wish to profit by his knowledge and allow my readers to do the same thing, I take this course.

Motiograph.

George Monroe, St. Louis, Mo., says:

> I understand there has been a change in the Motiograph mechanism, and that the toggle joint, which formerly gave considerable trouble, has been eliminated. Can you tell me what takes its place?



Yes, George, we can do that little thing for you all right. The illustration ought to make the matter clear, I think. The flywheel shaft fits into hub X and the cam shift into hub Y, the three parts being, of course, clamped together when in use, but the center part being free to slide either way in the slots. I think a minute's study will make the action clear to you. It is a big improvement over the old toggle and one which I believe obviates the objections so many operators had to that particular part of the Motiograph mechanism. The toggle worked all right, but became noisy after wear. Its successor should work all right, less the noise.

Light Ray Corrections.

John Griffiths, Ansonia, Connecticut, makes his bow with the following:

> In order to get ahead of inevitable criticism of the light ray articles, I think we should correct such errors as have been discovered, some of which were due to lack of knowledge, owing to the shortness of available time in which to consider the results of our experiments.
>
> The first error, and one that has no bearing on the theory of light action as shown in supplementary diagram No. 3 (which I consider to be a correct representation of light action through the projector system, thoroughly up to date with our present knowledge of the subject), is concerning the point at which the crater is in focus at the aperture.
>
> Knowing that spherical aberration is present, when the crater is in focus at the aperture the image will show some signs of back focus, due to the aberrated rays crossing the axis before reaching the aperture. Good results may nevertheless be obtained with the sharp, clear spot, provided you can get it small enough, and at the same time maintain sufficient distance between the condenser and aperture to suit the diameter of the objective; also provided the arc is near enough to the condenser to avoid a great loss of light. When using the actual focus of the crater at the aperture it is necessary to enlarge it a greater number of times than is the case where the sharp spot is used, hence we must increase the distance between the condensers and aperture, so that the white spot will be large enough to fully cover the aperture. The condensers named in the tables are for the sharp spot, but I advise the actual focus spot where the tables call for two 7½ condensers. My objection to two 7½-inch condensers is that they place the arc too far from the condenser. With the actual focus spot, two 6½ condensers are good up to 20 to 22 inches, unless the amperage is very heavy, when one 6½ and 7½ will be more suitable. It will be noted that, working with the actual focus spot, we overcome the deficiencies of the present system of condensing the rays mentioned in the article on light ray action, without making any radical changes in condenser mounts, such as were suggested in the article. It also should be remembered that the distances named in the tables between the condenser and aperture are stated as a *minimum*, rather than an exact distance, because to increase this distance results in more even illumination.
>
> The second error to which I must call attention is one that has some bearing on the theory of light ray action as described in the article. This error was due to the fact that we assumed the conditions between the crater and condenser and between the film and objective to be identical. On further investigation I find that whereas there are one set of rays converging and another set diverging between crater and condenser there are two sets of diverging rays between the film and objective, each set, however, having a different angle of divergence, viz: one set diverging from a pin point on the film, and another from a point on the back condenser, both sets being clearly shown in supplementary diagram No. 3, and their action described in the descriptive matter pertaining to diagram No. 13. We see the practical result of this double action in two images in front of the objective, viz: the image of the condenser and the image of the film picture. The rays diverging from each point of the film, and originally from each point of the crater, gives us the image of each point of the film at the screen, and the rays from each point of the condenser, originally from the whole of the crater, gives us the image of each point of the condenser, a few inches in front of the objective, from which point the rays diverge to the whole of the screen. It will be observed that the rays from a point of the condenser are trimmed rectangular in their passage through the aperture, and leave the objective as a pyramid, having its apex at a point in the condenser image, with its full base at the film aperture of the objective, whence it proceeds to the screen as a pyramid, having its apex at a point in the condenser image, and its base the entire screen. The other set of rays (remember "set of rays" is merely a term used for convenience) entering the objective from a point of the film, and originally from a point of the crater, are not converged into a point until they reach the screen, so that this set of rays leave the objective lens as a circular cone, having its base, or widest part at the back surface of the lens. The action of the objective is to overcome the divergence, but owing to the fact that the first surface of the objective may not be sufficiently strong to entirely accomplish that purpose the base can be considered as being somewhere within the lens and its apex on the screen. Thus we have one set of rays starting at a point of the crater and converging at a point of the film, and from a point of the film to a point of the screen, this set of rays being circular in form the entire distance. We have another set of rays leaving the crater as a whole, and coming to a point at the condenser, and from a point at the condenser to a point of the condenser image, and from a point of the condenser image to the whole of the screen. This set of rays has a rectangular form after passing through the aperture, but their shape is only in evidence at the back surface of the condenser, and again in front of the image of the condenser. When a slide carrier is used this set of rays, coming from a rectangular object, forms a rectangular image the shape of the slide carrier. This "two sets of rays" theory seems to have released a whole herd of nannies, and, while the term is something of a misnomer, because the rays of one set form the rays of the other set, yet I do not know how to describe these two different actions without calling them "two sets of rays." Our Friend Solar will kindly observe that my back focus theory has been considerably ruffled so far as the objective lens be concerned. (Mine is not.—Ed.) I feel pretty much of a bonehead to think I spent so much time in clearing up the action of that set of rays which cross at the condenser and continue to the objective through the film as diverging rays, coming to a focus at the condenser image. However, all puzzles look simple when they are finally solved. My back surface theory with regard to the condensers will, I think, hold good, because if the rays did not cross at the condenser how then is the condenser image formed? And in proof that the rays from the whole of the crater are passing through each point on the image of the condenser just hold a piece of metal with a pin hole in it at the image of the condenser, whereupon the whole screen will be faintly but fully illuminated, showing that rays from the whole of the crater are passing through each point of the condenser, diverging from the condenser lens to the film, and being converged to a pin hole, and again spreading to the extent of the screen. The fact that there is an image of the condenser situated as it is proves that the set of rays coming from the crater as a whole, and passing through a point in the condensers, are in active operation.
>
> The errors herein corrected do not affect the result as shown in the tables, which are based on the action shown in supplementary diagram No. 3. Optics of the projector, as discussed in the article, may be considered elementary. There are several points to be considered when we have finally settled the various points brought out in the article, one of which I have in mind at present being the cause of high lights and shadows, commonly known as ghosts, the real cause of which, so far as I know, is yet to be published.

The foregoing sounds very complicated, but to those whose have carefully followed the light ray experiment articles it will be simple enough, and barring the fact that I still personally hold that whereas the light rays actually cross at many places, still, viewing it simply as a point, the first surface of the condenser and the first surface of the objective is where the crossing takes place. Aside from this one thing I think Friend Griffiths is absolutely right.

There has been but little criticism on the light ray articles up to date. I think this is largely due to the fact that, barring Solar, Armstrong, and two or three others, most of the men are just a little bit afraid to tackle the job of criticism, for which I don't in the least blame them. The tables are the really practical thing. The discussion of theory will, however, enable us to better understand the whole matter, and when the time comes I shall be glad to have Friend Griffiths set forth his theory as to high lights and shadows. Meanwhile all the reports of those who have tested the tables and have been able to make their equipment meet the requirements of the tables have been favorable—pretty good proof that the tables are at least approximately correct.

A New Stunt.

M. Walling, Springfield, Tennessee, says:

> I am an old reader, and have received much benefit from the department. Recently I pulled off a little stunt which, while it may be old, is original so far as I am personally concerned. We are running a Power's Six A, motor driven, and my shutter in some way got loose and out of time. Instead of stopping to set it, I put a piece of paper over the top of the objective lens, covering a small portion of it. This eliminated Mr. Travel Ghost, and did not seem to materially injure the light. Am passing it along for what it is worth. It sure is a new one on me.

Yes, and on me too, though I can see where it might work out all right, but, of course, if you got it down into the actual light beam, you would promptly get a shadow on the screen—that is to say, into the main, central beam.

Operators Notice Speer Carbons.

The department is having tests made of the new American made Speer Carbon manufactured in Pennsylvania. Just as soon as these tests are complete they will be published; meanwhile I would welcome reports from any operators who are using them.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Overhauling Apparatus.

HOW often do you clean and oil your camera? Do you have a regular time for going over it from stem to stern, oiling, cleaning and adjusting? How long is it since you have put new velvet in the light traps of your retorts? Is the tension of your pressure plate too tight these cold days, when the film is stiff and brittle and every little bit of added friction adds to the danger of static? Are your pressure plate and your aperture plate perfectly polished, and as little liable as possible to gum up from the X back stock that you should be using these cold days? Have you unscrewed the cells of your lens and cleaned them carefully with soft Japanese tissue and a suspicion of alcohol? Did you look very carefully to see that there had been no deterioration in the Canada balsam which cements the lenses together? How long since you cleaned the trash and useless accumulations out of your dark room? Have you a separate waste can in your dark room for spoiled stock, so as to save it for leader stock? Are you making tests of your stock to see whether it has static before you put it in the camera?

Have a regular day once a week at least, for a thorough overhauling and cleaning up. Your camera needs attention to work right, just as much as your auto needs gas and oil.

Focusing Cinematograph Lenses.

J. D. W. L. Clayton, Mo., writes:

"A few questions on focusing have been on my mind very much and I would like to be put right on the subject. In the first place, let me state that for the present and for the last year, I have been using the small model Ernemann which is focused entirely by a scale, that is by graduated marks on the mount. The camera has its limitations, of course, and since I have been fortunate enough in getting good results in my pictures, I decided to get a very good professional camera and have placed my order for a Bell & Howell with complete equipment, tripod, 6-inch, B & L lens, etc. I expect to receive the outfit about the middle of December. By their catalogue, I see that the camera may be focused either by scale or on a ground glass.

"Now, what I want to know is that, when focusing by the ground glass, should I focus with the aperture at full opening—F 3.5—at all times or should I use the same stop in focusing that is to be used in photographing. Of course, if I open my lens wide I can see the image much plainer, but would my results be as sharp in the actual photograph when I stop my lens down to suit the light? Up to the present I have always set my lens at the infinity mark when taking pictures beyond 30 feet, regardless of the stop used. Have I been wrong?

"I am enclosing a copy of a 'depth of field' chart which I doped out from other charts of longer focal lengths. Does it look right to you? Now, for example, suppose I were using my Bell & Howell and the light required an F16 stop and I wanted to film an object fifty or one hundred feet away. Would I set my lens (using a two-inch) at the infinity mark, as graduated on the mount, or should I set it at 6' 3" which seems to be the hyperfocal distance for the lens opening? Or should I use the ground glass, and if so, at what stop, F3.5 or F16? I should think that I would hardly get enough light at F16 to see the image clearly.

"I hardly think this letter is very clear, but I'm sure you can see what I'm driving at and can tell what's right or wrong."

If your lens is as good as it should be, it is perfectly right and proper to focus with the diaphragm wide open and then stop down to the required aperture. Unfortunately I have found a few lenses sent out by reputable makers that were evidently not as rigidly inspected as they should have been, for the image made by the portion of the lens nearest the edge, did not coincide with the image cast by the center of the lens, with the consequence, that when the image was as sharp as possible, with the lens wide open, the image with the diaphragm stopped down was considerably out.

If you have any doubt about your lens, test it out on some kind of a chart or sharply defined checked black and white pattern, and if the image at F3.5 is not just as sharp as that made at F11 or F16, you should send it back and exchange it for a better one. In making such tests, be sure and close the shutter down enough when using the large aperture, so that the exposure will be equivalent to that given with the smaller stop.

It is entirely correct to set your lens at the infinity mark for taking objects thirty feet or more away from the camera.

The chart which you sent, checks up very well and should prove of considerable value if referred to by camera men and directors, when engaged in making a picture.

When photographing distant objects with a small opening, the lens should be set at infinity, unless there are objects in the foreground, which also appear in the picture, then it would be wise to set the lens at the hyperfocal distance if the intervening object is nearer than half the hyperfocal distance; if the object is further away than this then set the lens at infinity.

Hyerfocal distance means the distance from the lens to a sharply focused object, beyond which everything to infinity is in focus, and in front of which, anything less than half way to the camera is also in focus.

Hyperfocal distance varies with the focal length and the diaphragm opening of a lens; and the infinity mark on a lens mount generally signifies that the lens, when set at that mark, is really set for the hyperfocal distance of the largest stop and not for actual infinity.

As motion picture photography is seldom done under ideal conditions it is a common practice among operators to do what they term "split the focus," that is, to focus on an object at such a distance as to include as much as possible of the principal objects within the front and back depth of focus.

The question of focusing on the film or on the ground glass is one of personal preference with the photographer. Some claim that they get better results and save time by focusing direct on the film, and others say that the scientific and accurate way is with a fine ground glass, which gives greater illumination and ease in focusing. With good bright light there is no trouble in getting a sharp focus on the film, but when the lighting conditions are bad, the film absorbs so much of the light that it is often absolutely necessary to use the ground glass.

In cameras where the lens is mounted accurately and rigidly against the aperture plat, so that there is no chance for an accidental deviation of the distance between lens and picture aperture, a carefully calibrated focusing scale can always be relied upon and when used with a fifty foot tape line, which is one of the indispensable articles in the cameraman's kit, will insure sharpness of definition in every scene.

Type Titles.

F. A. McD., St. Louis, Mo., writes:

> Will you please tell me how the big companies make titles with type?
>
> I am making a cartoon picture in twelve episodes down here and there will be about 60 positives off of each negative. Now, what I want to do is make the negatives of the titles right in with the rest of the negative so that when it is printed there will be no assembling to do on the positive.
>
> The way I have been doing is to have a reverse zinc etching made of the border and type and then photograph a proof off of it. This costs about three dollars for every cut, and that is what I am trying to get away from. I am enclosing a sample piece of negative made this way.

Photograph your titles with the film reversed; that is, emulsion away from the lens, and then make a print from that and use this print as your title negative.

Or, cheaper than that in point of material cost, make a negative on a lantern slide plate and photograph your titles from the slide at a cost of about five cents for each title.

Diaphragm Numbers.

G. A. B., Gloversville, New York, writes:

> Having just purchased a Watkins Kinematograph Exposure Meter, I found that on the left side of the movable dial it has the numbers for film.
>
> (1) Will you kindly tell me the correct number to use for Eastman's Standard Motion Picture Film, also Eastman's X Back Film?
>
> (2) Are the following lens stops the same on an F. 6 lens as on an F. 3.5 lens (F. 6) (.8) (11) (16)?
>
> If, when after the correct lens opening, with an Exposure Meter, it should read lens opening F. 6-.8 .11 or .16 with a 1-32 Shutter, and you are using an F. 3.5 or F. 6 lens, would it be the correct lens opening for the F. 6 lens, if it is the correct opening for the F. 3.5 lens?

1. You will find the speed number of Eastman Film in the sheet of directions which accompany the Watkins meters, and it is the same for Standard or for X back.

2. Yes; any lens marked in the F. system has practically the same speed when set at any F. number as any other lens set at the same F. number.

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Music for the Picture

Conducted by CLARENCE E. SINN.

Improvising.

Article III.

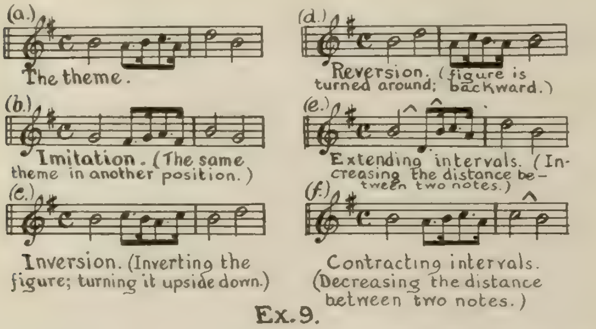
IN the previous article several expedients were given by which one may elaborate upon a melody. The first three mentioned:

(1) Changing the key. (Major to minor and vice versa.)

(2) Changing the tempo.

(3) Changing the figure.

were illustrated in examples 3, 4, 6, 7 and 8. (Articles I and II.) The other expedients mentioned are shown in Ex. 9.


(a.)
The theme.
(b.)
Imitation. (The same theme in another position.)
(c.)
Inversion. (Inverting the figure; turning it upside down.)
(d.)
Reversion. (figure is turned around; backward.)
(e.)
Extending intervals. (Increasing the distance between two notes.)
(f.)
Contracting intervals. (Decreasing the distance between two notes.)

Ex. 9.

(a) The theme. Notice the "figure" (pattern or form) which fills two measures.

(b) Imitation (or "repetition"). The same theme written in another position. In this case it is written two degrees lower.

(c) Inversion. Melody moves up in this where it moves down in the original and vice versa. Practically turning the figure bottom side up.

(d) Reversing the figure. In this illustration the figure is simply written backward, though one need not adhere so strictly to the original form. One may reverse the figure only without reversing the entire melody. However, the expedient is rarely used in improvising and its results seem so far-fetched that its value is doubtful.

(e) Extending the intervals. Increasing the distance between two notes. In this illustration we have increased the distance between the first two notes (which are B and A in the theme) and lowered the 2d note (A) to D (a fifth lower). The new intervals thus made are indicated by an inverted "v."

(f) Contracting the intervals. Decreasing the distance between two notes, making an interval *smaller*. In the theme we are now working with (a) there are no wide intervals—all of the notes lie quite closely together in pitch, so there is little opportunity for alteration by *contracting* any intervals. In the 2d measure the note "D" was lowered to "C," making an interval of half a tone instead of a tone and a half.

(Elaboration and alteration through grace notes and passing notes will be illustrated later on.)

Of the five methods of elaboration shown in Example 9 (b, c, d, e and f) the last two are probably the more useful, particularly *extension* (e). Good dramatic effects are made and climaxes are emphasized by repeating a closing phrase one or more times, with widening intervals at each repetition—usually with an upward movement.

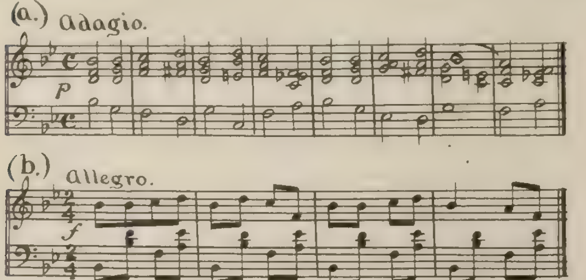


Illustration I.

Before going further it may be well to warn the reader that improvising music to a picture does not consist in merely twisting a tune out of all resemblance to its former self. It makes considerable difference what you play, of course, but *how you play it* is very important. Playing a theme slow or fast, loud or soft, may make all the difference in the world as to its appropriateness to the situation. Usually you don't need to alter the tune so much as the expression. Look at the following illustration. The first theme (a) when played very slowly is of a pronounced religious character.

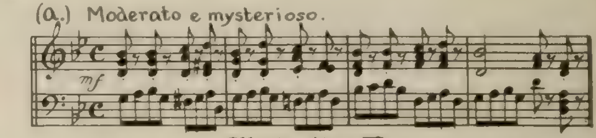


Illustration II.

but when played up at a lively tempo, as in the lower line (b), we recognize our old friend "Yankee Doodle."

Nothing very religious about that. And merely playing it slowly does not necessarily mean religious. It might be played with a "running" accompaniment to produce a sentimental or pensive effect. Or it could be played in slow tempo—very staccato—to give a mysterious character to the theme. A configuration in the bass would help this.

Music for "Carmen."

Mr. Dick Bertram, Musical Director Palace Theatre, Burlington, Iowa, submits the following: "The accompanying program is meant as a suggestion for orchestras in the smaller cities and towns only, where music from the opera is not so well known. In this program I have chosen the three numbers which are the most popular. Victor records mentioned greatly enhance the value of the picture and fit the action nicely. If they are used I would suggest obtaining the best model of phonograph for their reproduction. I use the Aeolian Graduola because its mechanism is such as to permit pp. and forte effects. The Carmen music used is all in the selection from the opera arranged by Emil Tavan and revised and published by Emil Asher. This makes the program easy to handle as it is necessary to work the three themes several times. The overture also is taken from this selection as described. A rough and wild effect should be given to most of the numbers in order to preserve the proper effect."

CARMEN (with Geraldine Farrar.)
Paramount Production.

Overture. (From the selection.) Andante Moderato and Allegro 6/8. Introduction. Allegro Giocoso 2/4. Habanera, jump to Toreador song and play to close.

(Slide mentioning Farrar records.)

Opening TACET until "As Carmen." Then:—

(1) "Gypsy Song." (This is the *second* Allegro Moderato 3/4 of the selection. Play B flat strain only; cadence and segue.

(2) "Los Banderilleros." (Spanish March by Volpatti; pub. by Cundy-Bettoney.) Play Moderato Assai through twice; stop.

At Title:—"Carmen," play

(3) "Gypsy Song." (Victor record No. 88512.) When record finished, the orchestra picks it up softly, playing both strains through twice. Segue:—

(4) "Carmena song." (Violin and Piano.) Repeat the F strain and D flat strain; through to finish, following action.

Title:—"Pastias Tavern That Night."

(5) "Spanish Gaiety" (a bolero). Follow dancers. Introduction and first strain only. (Pub. by Jacobs.)

(6) "Toreador song." As written; to close, then stop.

(7) "Spanish Gaiety." Pick it up rough as Carmen darts from Pastia; play as written, until reach the bass solo of trio; repeat the pp. strain of trio if necessary. Die away as Carmen falls into Jose's arms.

(8) Horn call. (2 notes—E and A; the last one sustained.)

(9) Same as No. 8.

(10) "Habanero." (Victor record No. 87210.) Follow this with:—

(11) Chorus of "Toreador" (piano only), two and a half times through and light. When Carmen and Jose at wall:—

(12) "Habanero" (orchestra), twice through slowly and softly (violin and cornet muted). Stop.

NOTE.—Speed up picture machine when orchestra starts, slow down to ordinary speed when orchestra stops.

Title: "Blind One."

(13) "Spanish Patrol" (by Deshayes; pub. by Cundy Bettoney), start softly, play very fast—as written. Once through and stop.

(At title:) "You Will keep Key of Cell."

(14) Lakes hurry No. 5 (pub. by Carl Fischer). Play rough until Jose has adversary on table and stabs. Music dies away. Segue.

(15) "Away to Yonder Mountain." (Victor record No. 88513.)

(16) (When Jose meets Carmen in hills) play "Habanero" (orchestra) to suit action until Jose off. Stop.

When Carmen and woman in cave:

(17) "Incantation" (from Tonani's cue book No. 9, pub. by Fischer). Until Carmen and Escamilla leave cave. Stop.

(At title:) "Warn Carmen."

(18) "Near the Hills of Seville." (Victor record No. 88511.)

(As Toreadors parade into ring, the orchestra cuts in on phonograph with next number.)

(19) "Toreador Song" (orchestra). Verse, Chorus and Verse until title "I Fear No Man." Segue.

(20) Agitato No. 45 from Tobani's cue book No. 10. (Carl Fischer.) Play three times; first p. second mf. third ff., work up to stab. As stabbed, die away. (Start slowly.)

(At title:) "You Have Killed Me."

(21) "Habanero" (orchestra), slow and double piano to end.

(Running time of picture—including overture—1 hour, 13 minutes.)

The Palace Theater used a slide mentioning the Farrar records. Mr. Bertram suggests that if no slides be available, an announcement be made pertaining to and explaining these records. Mr. Bertram says they proved valuable both as a musical accompaniment and as an added novelty. This may be all right with a good phonograph and new records, as he says they used. Using Geraldine Farrar records would seem to be a talking point for the exhibitor when showing the Farrar picture. I don't get the idea of so many stops in the music—or rather the *manner* of stopping so many of the numbers. "Once through and stop; twice and stop," etc., instead of finding a reason in the action for the cessation of the music. I am one of those who do not believe it necessary for the music to be grinding away incessantly throughout all pictures at all times, still I like the reason for pauses to be found in the picture itself rather than one has come to the end of the number. It seems just as important that we should have a "cue" for stopping the music as we have for beginning it. However I am not going to criticise Mr. Bertram's score on that point. He has probably timed everything and has reasons for the pauses in his music.

Musical Setting for "The Mill on the Floss"

Released December 16 by the Mutual Film Corporation.

Suggestions Prepared by S. M. Berg, by Special Arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual Films the following suggestions for an accompaniment to "The Mill on the Flosss" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T), or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Maggie, wild and impulsive daughter of Tulliver, the Miller, when visiting her brother at school meets Philip, a hunchback, whose father, a lawyer, oppresses Tullver and gains possession of his property. An old tradition is fulfilled when the Floss overflows, destroying the mill and drowning Maggie and Tom.

Note particularly: Short Agitato 41¾
Ballroom Scene 49½
Flood Scenes 65½ to 73¼

Scheduled Time: Five reels (about 4,900 feet), 73½ minutes.

The theme selected is "Somewhere—Sometime," Clough-Leighter.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Somewhere, Sometime—Clough-Leighter. (Andantino.) (Theme.)
1¾	T	The miller's wife glories in her household goods.	Sweet Eyes of Blue—Rose. (Waltz.)
2¼	T	Maggie, the miller's daughter, is a wild, impulsive child.	Serenade—Kautzenbach. (Allegretto.)
5½	T	"I hate being curled."	
7	T	"Tom, aren't you glad to see your sister Maggie?"	Petite Serenade—Horton. (Allegretto.)
10	T	The miller entertains his wife's relatives at dinner.	
11¼	T	"It took eight hours to make Maggie's curl that way."	Caressing Butterfly—Barthelemy. (Allegretto.)
15½	T	"Come, come; give over your crying. Father will take your part."	Love's Wilfulness—Barthelemy. (Andante appassionato.)
17¾	T	After Tom returns to school his sister Maggie visits him.	
18¾	T	"That's the hunchback, Philip Wakem."	Repeat: Somewhere, Sometime. (Theme.)
20	T	"Should you like me to kiss you as I did Tom?"	
21¼	T	Two years pass.	Heartstrings Waltz—Vecsey.
23¼	T	"I will go to law. I will mortgage the mill."	
24½	T	Several months later.	Repeat: Somewhere, Sometime. (Theme.)
25¼	T	"It is the bailiff. The mill and all the best things in the house are to be sold."	
25¾	T	The family treasures are sold at auction.	Pizzicato-Bluette—Lack. (Andantino grazioso.)
27¼	T	The lawyer's son has returned from school.	
30	T	"Wakem, you have beaten me. You have got the mill.	Daffodils—Carvel. (Andante moderato.)
32¼	T	Tom secures employment at his uncle's shipyard.	
34¾	D	Maggie and Philip Wakem by the waterfall.	Repeat: Somewhere, Sometime. (Theme.)
35¾	T	"I will keep coming here until I see you again."	
37	T	Weeks pass.	Astarte—Mildenberg. (Andantino.)
40½	T	"The investment turned out well, Tom."	
41¾	T	A day of reckoning.	Agitato No. 1.
42	D	Maggie stops her father.	Idilio—Lack. (Allegretto grazioso.)
46	T	Maggie's cousin is wooed by a dashing gallant from the city.	Arabian Night—Mildenberg. (Andante sostenuto.)
47¼	T	"Tom, let me speak to him."	
49½	T	On an evening some weeks later. (Ballroom scene.)	First Love Waltz—Edwards.
51½	T	"And you thought she could care for you."	
52¼	T	The following day.	Intermezzo—Huerter. (Moderato grazioso.)
56¼	T	They go ashore at a neighboring village.	
57¼	T	"I am not going on. We must part here."	Serenata—Tarenghi. (Allegro moderato.)
62	T	"We named the little one after you, Miss."	
63½	T	That night.	Repeat: Somewhere, Sometime. (Theme.)
65½	D	When Maggie burns the letters.	Agitato No. 1.
71	T	"Mother is safe," etc.	Agitato No. 2.
73¼	T	In their death they are not divided.	Repeat: Somewhere, Sometime. (Theme.)
73½	T	The End.	

World readers experiencing any difficulty in obtaining from their dealers any of the above mentioned numbers can forward their orders direct to G. Schirmer, Inc., 3 East 43d street, New York City.

Lillian Drew

LILLIAN DREW, one of Essanay's clever players, is spending part of the holidays in New York. She took her new car with her and is planning to burn up the roads along the Hudson. She is making a combination pleasure and shopping trip, studying the latest fashions for new gowns for her parts in photoplays.

Lillian Drew.

Miss Drew is a Chicago girl but is thoroughly acquainted with the Eastern metropolis, having played two seasons on Broadway. She has appeared in musical comedies, dramatic stock and vaudeville. She joined the Essanay company four years ago and has taken leads and heavy dramatic parts ever since. Her work is especially notable in the recent plays of "The Reaping," and "Fifty-Fifty," in which she took the leading feminine role.

She has one great hobby, that of collecting oriental rugs. She has a large collection of the finest to be purchased and of an age to make a connoisseur envious.

Miss Drew recently returned to the Chicago studios after having spent the summer and early fall with the Essanay Southern Company at Chattanooga, where she played leading parts.

Chicago News Letter

By JAS. S. McQUADE.

"Jack" Wheeler Editor-in-Chief of Selig-Tribune.

LUCIEN C. WHEELER, who has been the personal guardian of three Presidents, recently resigned from the Federal Secret Service to become editor-in-chief of the Selig-Tribune, the new animated newspaper, the first issue of which will appear January 3.

Mr. Wheeler is familiarly called "Jack" by the men who know him best. For many years assistant district superintendent of the Bureau of Investigations of the Department of Justice, Washington, D. C., he has learned to know every nook and corner of this country and nearly everybody of prominence in it. Indeed, his duties have made of him a globe trotter; but, different from most men of that type, Mr. Wheeler has every foreign country at his finger tips, with respect both to the salient centers of information and to acquaintanceship with important personages.

For the past year Mr. Wheeler has been assistant superintendent of the United States Department of Investigation in Chicago. He is now in the east in the interests of the Selig-Tribune. The other day he was in Washington and called on President Wilson, who expressed his regret over Mr. Wheeler's departure from the Government service. Mr. Wheeler, however, at once explained to the President the importance of his new position and the great possibilities it created for bringing to the people, generally, moving pictures of world-wide events.

While in Washington, Mr. Wheeler appointed Louis J. Simmons as the permanent Selig-Tribune staff man. He will furnish pictorial records of the movements and public appearances of notables in the capitol city.

It will be interesting to learn that Mr. Wheeler has had government care of many royal personages who visited the United States, among them Prince Henry of Prussia, Grand Duke Boris of Russia, and others. Being assigned to the White House he had charge of all arrangements for the tours made by Mr. Roosevelt while President, also for those by Mr. Taft. On President Taft's tour of the United States, Mr. Wheeler traveled 12,579 miles, keeping two weeks ahead of the party. President Taft was so impressed by the arrangements made by Mr. Wheeler during this tour that he pronounced him a "master of detail."

In his trips over this and foreign countries, Mr. Wheeler has naturally developed the perception and the mind for live moving picture news, and his selection as chief editor for the Selig-Tribune should prove happy for all concerned.

Chicago Board of Censors and Shakespeare.

The Chicago Board of Censors has been furnishing action for mirth of a very peculiar kind recently. It is action of the kind that makes angels weep once in a while, and in this case, while it fails to prove a Chicago Tribune editor as belonging to that celestial type, it succeeds in making a whetstone for his writing iron.

The Globe Photoplay Company, which has made a series of photoplays of Shakespearean dramas, has been submitting the films to the Chicago board for censorship. In the issue of December 6, the Tribune had the following editorial under the heading, "Our Own 'Movie' Bulletin":

> Several films of the Globe Photoplay company were passed upon by the censors recently. This company seems to have bought a job lot of movies written by Mr. W. Shakespeare, who, as reported the other day, is said to be one of the most popular writers in Germany, although formerly a British subject.
>
> A melodrama called "Othello, the Moor of Venice," was at first disapproved on the ground that its principal scene is a murder. This is the more offensive as it takes place in the heroine's bedroom and shows her in the attire appropriate to that situation but not to the public stage. It was agreed that the spectacle of a husband smothering his wife with a pillow was especially dangerous to the institution of the family, suggesting a particularly convenient, if irregular, method of concluding domestic differences. The fact that the husband was a negro and his wife white was also pointed out as an incitement of race prejudice. However, the scene showing Othello addressing the Venetian senate was allowed to stand as indicating a broad recognition of the civil and political equality of the negro and the absence of the color line in Venice. But the owner decided to withdraw the film.
>
> "Macbeth," another very sensational play, was approved in part as showing some attractive views of medieval architecture and mountain scenery, but the following cutouts were ordered: Incantation scene showing witches on the heath. If the witches are cut out no objection is made to the heath and the caldron. Cut out scene in bedroom and subtitle, "Who would have thought the old man to have had so much blood in him?" Shorten banquet scene to flash, eliminating ghost of Banquo. Cut to flash scene showing Lady Macbeth in her nightgown.

In the issue of December 11, under the same heading as above, the Tribune took another dig at the censor board, to-wit:

> The Globe Photoplay company is still having difficulties with the censorship over its importations of the scenarios of the German popular playwright, Willy Shakespeare. A sensational melodrama called "Hamlet, Prince of Denmark," was considered yesterday and the following cuts and alterations ordered:
>
> A view of the castle of Elsinore at night is approved, but scenes showing Hamlet, Horatio and Marcellus carrying deadly weapons must be shortened to flash. The ruling followed a heated debate. It was objected by one of the members of the board, not a Mason, that the actors suggested an assembly of Knights Templar, uniform rank, and thus tended to arouse sectarian feeling, but a vote taken was unfavorable to this view, and a cut to flash was accepted as a fair compromise. The ghost is ordered out for obvious reasons, and the subtitle "Angels and ministers of grace defend us! Be thou a spirit of health or goblin damned" must stop at goblin, omitting the expletive "damned."
>
> In the scene of mimic play cut out view of player queen pouring poison in ear of player king. Scene between Hamlet and his mother and the killing of Polonius must all come out, as tending to encourage disrespect to parents and murder of old men. Scene in graveyard must be shortened. Cut out closeup of Hamlet holding skull, shorten to flash scene of burial cortege of Ophelia, and cut out Laertes and Hamlet in grave. Last act must be shortened by cutting out the fencing match and stabbing of king. Body of Hamlet on stretcher may be shown in flash and entrance of Fortinbras, though objectionable as of militarist character, tending to obscure the fact that war is horrid, may be retained.
>
> On this point, the board is said to be considering the propriety of ordering the name of the playwright, Shakespeare, to be cut out of announcements as savoring of violence and harmfully suggestive to impressionable youth. The representative of the Chicago Peace Society on the board suggests that it be replaced by the nom de plume Shakehands.

Meeting of G. F. Company's Middle Western Exchange Managers.

A meeting of exchange managers of the General Film Company, in middle-western territory, was held at the Hotel La Salle, Saturday, December 4, and was followed by a dinner in that hostelry.

The main object of the meeting was to familiarize the exchange managers with the new policy of the General Film Company in its distributing department.

Officials and producers present at the dinner were: J. A. Berst, president; Wm. N. Selig, George K. Spoor, Frank L. Hough, representing George Kleine; F. C. Aiken, division manager, and H. C. Hoagland, assistant general manager of the Selig Polyscope Company.

The following exchange members were present: C. W. Jeffries, Des Moines; J. T. Van Meter, Milwaukee; Al. J. Gilligham, Detroit; R. O. Proctor, Kansas City; Robert Lieber, Indianapolis; C. W. McDaniels, Wabash branch, Chicago; Geo. Berg, City Hall branch, Chicago; H. C. Phillips, Omaha; H. P. Wolfberg, St. Louis; Paul Billington, Cincinnati; D. W. Phillips, Columbus; H. R. Schilds, Cleveland, and H. H. Buxbaum, Minneapolis.

German and Allies' War Pictures in Chicago.

Chicago was fairly bombarded by moving pictures of the war last week, not only in the Fine Arts theater, the Olympic and the La Salle, where the pictures were shown, but in the columns, both news and advertising, of the entire city press.

The pictures showing the great drive of von Hindenburg's army against the Russians, taken by W. H. Durborough, war photographer, in conjunction with Oswald F. Schuette, Chicago Daily News war correspondent, have occupied the screen at the Fine Arts and by common consent were awarded the preference. The pictures showing the war in the west from the Allies' side of the trenches, or French pictures as they have been called, have been screened at both the La Salle and the Olympic. Those shown at the La Salle are known as the Hearst, or Examiner, pictures, while those at the Olympic are called the Daily News pictures. They are similar, and were evidently obtained from the same source.

The admissions at the Fine Arts and Olympic have been 25 cents, and at the La Salle, 25 cents for balcony and 50 cents for orchestra seats. The entire net profits from the exhibitions at the first-mentioned theaters are being devoted to the American Red Cross, for use in all the war-stricken countries, without discrimination. The International Red Cross will receive 10 per cent of all proceeds of exhibition at the La Salle. No Sunday exhibitions are given at any of the three theaters.

Chicago Film Brevities.

John R. Freuler, president of the Mutual Film Corporation, arrived in the city Tuesday, December 7, and left for St. Louis the same night and will return to New York from that point. While here, he and Samuel S. Hutchinson, president of the American Film Company, Inc., viewed the first chapter of "The Girl and the Game," in the private projection room of the Mutual's branch office here. All who saw the films expressed themselves as being well pleased. Mr. Hutchinson said of this chapter after viewing it: "I think it is good and have no doubt that every succeeding chapter will be equally good, if not better. Each chapter in itself gives a feeling of satisfaction to the spectator, though not a complete story. Besides a decidedly hearty interest is created in the mind to see the following chapter." A. J. Normal, assistant branch manager in the Chicago office, afterward showed the first chapter to about seventy-five exhibitors. He stated that those present seemed to like it very much, and that it is being booked up rapidly in his territory.

* * *

H. Wood, manager of the Gaumont Hiring Co., London, England, spent several days in the city last week, on business for his company. He left for New York City, Friday, December 10.

* * *

Schuyler Colfax, of the Eastman Kodak Company, Rochester, N. Y., made a flying trip to the city last week.

* * *

B. N. Judell, district manager of the Mutual Film Corporation in Middle Western territory, made a trip last week, which took in Minneapolis, Fargo, Sioux Falls, Omaha, Des Moines and Milwaukee. He found that business with exhibitors was a little slow at present, on account of the approaching Christmas holidays, but that in Minneapolis, Omaha and Des Moines business was brisk. While in Fargo, Mr. Judell appointed H. P. Johnson branch manager, in the place of B. E. Reed, resigned.

* * *

The Saxe Brothers sold the Lyric theater in Minneapolis last week to Messrs. Bainbridge, Elliott and Sherman. The new management has reduced the prices from 25 cents and 50 cents to 10 and 15 cents. A month before the sale of this house, programs of the Triangle and Paramount products were offered, the lengthy programs only permitting two shows a day, which accounts for the increased prices of 25 and 50 cents.

* * *

The annual ball of the Moving Picture Operators' Union, Local 110, was given at the Coliseum Annex, Wednesday evening, December 8. This was the seventh event of the kind given by the union, and, from all accounts, it was a successful affair.

* * *

Miss Gail Kane, who was recently added to the Equitable's list of stars, stopped over in the city to attend a luncheon party at the Blackstone Hotel, in her honor, one day last week, on her way to Albuquerque, where she will engage in the impersonation of a Yaqui Indian heroine. The new picture will be entitled "Her God."

* * *

The old Lyceum theater in Indianapolis has been secured by the Strand Theater Company, of Chicago, and will henceforth be known as the Strand. The interior will be thoroughly remodeled, under the direction of E. C. Divine, president of the Strand company. It is expected that the house will be opened about January 1, when it will be conducted along the same lines as the Strand theater in Chicago.

* * *

An organization known as the Screeners' Club, with headquarters in the Masonic Temple Building, is exploiting a mammoth ball for New Year's Eve, that is said to be in honor of numerous moving picture actors and actresses, who, it is announced, will come on here for the occasion. No one connected with the management of this affair, so far as I can learn, has anything to do with the moving picture business in any capacity. I have been told that it is a money-making scheme pure and simple, and as the Screeners' Club mentioned is an organization in no way connected with the film business, I can see no reason why the promoters of the affair should announce to the public through the daily press that they will bring on here noted stars engaged in the production of moving pictures. One day last week the promoters of the affair connected the Reel Fellows' Club of Chicago with the undertaking, but this was promptly contradicted by R. R. Nehls, president of that club, who stated that his organization had no connection whatsoever with the dance announced for New Year's eve at the Coliseum. J. R. Mills, president of the Screeners' Club, which is sponsor for the dance, denied that the name of the Reel Fellows' Club had been used.

* * *

D. W. Griffith stopped over in this city, between trains, on his way from Los Angeles to his old home in Kentucky, on Thursday, December 9. Mr. Griffith's journey was caused by the death of his mother, an old lady of 86 years, who passed away last week after a brief illness. She had never seen "The Birth of a Nation" and her famous son had planned for a special exhibition in Louisville for her particular benefit. The event was to have taken place some time next month.

* * *

"Bill Kalem" Wright arrived in the city Thursday night, December 9, from Detroit, having visited that city and Cleveland since he left New York City. He was so busy that he could only reach me by telephone before leaving for St. Louis on Friday night. After the Missouri city he will visit Pittsburgh and Buffalo. Mr. Wright told me that he had found business very good in Cleveland and Detroit, also that the General Film Company's exchange managers had all their best hustling clothes on and were jubilant over the new life that has been injected into their business. Mr. Wright told me also that the Kalem Stingaree series is going splendidly, chiefly for the reason that it had been written by an honest-to-God author, in the person of E. W. Hornung, the English author of the well-known novel, "Raffles."

* * *

"With the returning of the Studebaker into the Jones, Linick & Schaefer hands, our Triangle experiences, as we have known them, are much simplified," writes Kitty Kelly in the Chicago Tribune. This simplification, Miss Kelly states, refers especially to service, music and price. "This weekly entertainment is two reels short of the accustomed length," again to quote Miss Kitty. "Its length in the future, according to Manager Louis Jones, will be variable, depending on the quality of the offerings. When they are strong both features will be run, he says, and when otherwise, only one. Keystones will be run according to their cleanliness, the word being that no vulgarity is going to besmirch that screen." Louella O. Parsons, of the Chicago Herald, writes: "The difference between the former $2 program offered at the Studebaker and the present 25-cent performance is not apparent in anything but price and music. The same quality of pictures, the same pretty interior of the theater, with the ushers in their triangle costumes, is still with them. The program is minus a picture, but I am not so sure this detracts from the entertainment. In former days the four pictures were a bit too long. Then, too, most people like to wander in and out of a moving picture theater at their own convenience—that is one of the pleasant things about the movies. The Studebaker was comfortably filled yesterday, and the lovers of good pictures seemed to realize that a bargain was being offered by the 25-cent schedule. People like bargains in films, as well as in merchandise or anything else."

* * *

Gus. Trulich, manager and part owner of the Kriterion and Robie theaters, this city, called on us last week. O. J. Trulich, his brother, is partner. The Kriterion and the Robie seat about 375 people each. The Robie programs consist of Universal and Mutual regular service and Broadway features, four and five reels being used, while the programs at the Kriterion are comprised of the General Film Company's product and Fox pictures. Five reels form the regular program at the Kriterion, and seven reels the special programs, which are offered on Wednesdays, Thursdays and Sundays, 5 cents admission being charged for the regular, and 10 cents for the special. Mr. Trulich reported first class business at the Kriterion, but only medium business at the Robie.

* * *

W. R. Skates was appointed manager of the General Film Company's Wabash branch, 17-19 South Wabash avenue, last week, by F. C. Aiken, division manager. Mr. Skates formerly, for several years, was connected with the General Film Company, in a managerial capacity, both in Chicago and Boston. Prior to that, for several years, he was secretary of the Theater Film Service Company of this city, of which Mr. Aiken was president and general manager. The numerous friends of Mr. Skates heartily congratulated him on his coming back to the fold.

Watterson R. Rothacker who is now on the Coast, writes from Frisco that he will stay a few more days there, then a day or two in Los Angeles and afterwards start home to Chicago, for Christmas.

* * *

It has been announced that the studio of the United Photoplays Company, at Milwaukee and California avenues, has been taken over by Watterson R. Rothacker, general manager of the Industrial Moving Picture Company. It will be used by Mr. Rothacker in the production of features, it is said. On Mr. Rothacker's arrival I shall learn more fully what his future plans are.

* * *

The J. B. Seeburg Piano Company announces that the Seeburg pipe organ has been installed recently in the Marlowe theater, 63d street and Stewart avenue; the Palace, 12th street and Blue Island avenue, and the Hedwig theater, 3514 Irving Park boulevard. In each case the management reports congratulations from patrons.

Hopper in Modern Comedy

"Don Quixote" Comedian Will Revert to the Manner of "A Matinee Idol" and Gilbert & Sullivan.

DE WOLF HOPPER, D. W. Griffith's celebrated $125,000 a year comedian, who forsook operetta and musical comedy for the lure of Triangle films, has completed his "Don Quixote" picture for the Triangle-Fine Arts Studio and is making another which will be called "A Knight of the Garter."

De Wolf Hopper.

Mr. Hopper enjoyed the filming of Chester Withey's adaptation of "Don Quixote" immensely, notwithstanding the hard time of it he had in finding a lean and scrawny Rosinante that would bear his avoirdupois. Edward Dillon, the director, gave him a good supporting cast that included Max Davison as Sancho Panza, Fay Tincher as Dulcinea and Chester Withey as Don Fernandez. Stills of the Don Quixote films recently received show that it is the true spirit of classic satire, and the windmill scene particularly will evoke hearty mirth. Mr. Hopper is glad, however, to get back to his more recent stamping ground of modern comedy characterization and to put away for the nonce his costume togs. "A Knight of the Garter" will present him as a modern in the long cutaway coat, striped trousers and silk hat of "A Matinee Idol," in which he was so successful a few years ago. Herewith is a picture showing how he will look in the new comedy.

CHICAGO ASSOCIATION DISAVOWS "MOVIE BALL."

Chicago, December 11, 1915.

Editor Moving Picture World:

Please give this your special mention, that the International Motion Picture Exhibitors' Association is not identified in any manner, shape or form with the "Movie Ball" advertised to be held at the Coliseum on New Year's Eve, December 31, 1915. Neither are we in any way connected with any promoter of same. Thanking you in advance for your immediate attention, we beg to remain,

Very truly yours,
I. M. P. A. OF ILL.,
By Sidney Smith.

HUGHES' CENSOR BILL REINTRODUCED IN CONGRESS.

Despatches from Washington, D. C., are to the effect that the Hughes' censorship bill has been again introduced in the House of Representatives. This is the measure that was supported by the Rev. W. F. Crafts a year ago, but which failed of enactment.

HARRY O. HOYT WITH METRO.

HARRY O. HOYT, who has had more than four hundred scenarios accepted and produced, and who is the highest salaried writer in the profession, has joined the Metro staff, and in the future will write exclusively for that company. Until he was attracted to the Metro forces Mr. Hoyt was scenario editor for the Fox company, and before that was on the scenario staff of Kalem and Biograph.

Harry O. Hoyt.

Mr. Hoyt's record as a scenario author is practically the history of the scenario field of endeavor. He began writing for motion pictures ten years ago, when he was still a student at Columbia University. He continued writing after he went to Yale, where he was graduated with a view of taking up practice of law. A few months in a law office was sufficient to Mr. Hoyt, and the increasing demand for his scripts prompted him to give up his proposed career as a barrister, and devote all his time and energy to writing.

Among other things, Mr. Hoyt wrote the first picture in which Mary Pickford was featured. In fact, there is not a single artist, of any note, in the motion picture business, that has not appeared in at least one of his photoplays.

Mr. Hoyt is an indefatigable worker, and under high pressure recently made a picturization of Booth Tarkington's famous novel, "The Turmoil," for Rolfe-Metro, in thirty-six hours. Edgar Jones, who directed "The Turmoil," was obliged to have the script within that time, or else call for a postponement of the production. Mr. Hoyt proved equal to the task, though he was obliged to exist on three hours' sleep, and numerous quarts of black coffee.

Mr. Hoyt wrote the scenario of "The Man Without a Conscience," in which Francis X. Bushman and Beverly Bayne will be starred, and which is now in process of production for an early release on the Metro program. This feature is being made by the Quality Pictures Corporation. Mr. Hoyt has also scenarioized the new and popular novel, "Big Tremaine," which Mr. Bushman and Miss Bayne will also use for a starring vehicle.

"Rose of the Alley," an original five-part feature, in which little Mary Miles Minter is starred for the Metro program, is also the work of Mr. Hoyt. It is a story of New York's underworld, a gripping drama brimful of real thrills. Mr. Hoyt also picturized "Dimples," a big five-part production in which Miss Minter will be starred, and which is now being made under the direction of Edgar Jones, in the everglades near St. Augustine, Florida.

BROWN UNIVERSITY TO CENSOR FILMS.

That the morals of young women entrusted to its care shall not be perverted through the viewing of plays, or moving picture films of an unwholesome character has been decided by the Brown University of Providence, R. I., and its governing board. All of the plays and films shown at the Providence theaters are to be looked over by a committee of the college consisting of Dean Lida Shaw King, and Mrs. W. H. P. Faunce, wife of President Faunce, and Miss Sarah E. Doyle, who, although nearly eighty-five years old, is still alert and active, will represent the Rhode Island Society for the Instruction of Women. Plays which are approved by the committee will be announced to the students, who will not be allowed to attend other productions without the consent of their parents.

MISS GAUNTIER GOES TO SWEDEN.

Miss Gene Gauntier, for a long time the leading player of the Kalem company, and more lately with the Universal, has sailed for Sweden, where she will visit her sister.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

MOTION PICTURE FREEDOM LEAGUE.

As a Result of J. A. Quinn's Campaign Against Local Censors, Club Is Formed by Exhibitors and Manufacturers to Protect Their Films.

THE committee organized at the recent dinner of the producers, exchangemen and exhibitors met here Wednesday evening in the offices of the Broadway Theater Company, and organized the Motion Picture Freedom League for the purpose of conducting a nation-wide campaign against local censorship of films. The committee was composed of Thomas Dixon, G. M. Hutchinson, Fred Kley, D. Whiting, C. J. Morlen, J. A. Quinn, Dr. Sam Atkinson and A. W. Strong.

The plan of action was mapped out and the following officers elected: J. A. Quinn, president, Sam Atkinson, secretary; C. J. Morlen, treasurer, and Thomas Dixon, G. M. Hutchinson and Jesse L. Lasky, vice-presidents.

It is the idea of the league to first show the world what the film center, Los Angeles, has to say about local censors by abolishing the board here. A petition signed by bankers, property owners, business men, producers, exhibitors, manufacturers, lodge and club members, education board members, and every prominent person in this section, will be presented to the city council at its next meeting. The petition asks that the council abolish the board and instead employ a film commissioner to see that the proper eliminations are made in films as the national board directs, before they are shown in this city. From the prominence of those who have placed their signatures upon the petition, the movement seems to have a momentum which will roll it straight through to victory, and when it does, Los Angeles film men will be able to wave the feather in their hats and pass the formula for abolishing local boards broadcast.

Charges Against Tugwell Dropped.

The Public Welfare Committee of the Council has decided that the affidavits charging A. P. Tugwell, deposed president of the Board of Motion Picture Censors, with misconduct, are really not officially filed and therefore are not answerable. The fine line of distinction between affidavits that are presented to the Mayor and Council and affidavits that are "on file" saved Mr. Tugwell an embarrassing hearing.

He was present, however, with a sheaf of affidavits to controvert those which aided in his being dismissed from the board and after he had made a very eloquent speech, Chairman Lindsey, of the committee, declared that there is no need of a defense, as there has appeared no official prosecution. Mr. Tugwell is out of the commission and all he asked was that his age and reputation be safeguarded by a hearing of the charges. The report of the committee, which probably will be accepted by the Council, virtually declares that the Mayor was justified in removing Mr. Tugwell, that the Council did the proper thing in confirming the removal, but that the charges that figured in the transaction need not be answered.

PREACHER LAUDS "DAMAGED GOODS."

Says That Trainers of Children Should Be Instructed on This Subject, and That Ignorance Is the Mother of Vice.

Dr. Brougher, of Los Angeles, preached a wonderful sermon last Sunday to a great audience in Temple auditorium. His subject was "Damaged Goods," and the sermon was based on the photoplay of that title which is being exhibited at Quinn's Superba this week.

"The subject of impurity with its consequences is one upon which preachers and teachers of morals are beginning to speak," said Dr. Brougher. "There has been a conspiracy of silence in the past that has made it possible for the Devil to ruin thousands of young men and women. In recent years, however, it has been discovered that ignorance is not the mother of virtue, but the mother of vice.

"'Damaged Goods' is a great warning. I believe that every trainer of children who has not been well instructed on this subject at home ought to see this photoplay and learn its powerful lessons.

"We cannot be too careful in training the rising generation. Instead of doing away with the censoring committee I think it ought to be made larger. It might be well to have one expert commissioner paid to give all his time to the work. He would see to it that every elimination recommended by the national board of censors is made. Furthermore, if he is in doubt about a play that is to be presented to children under sixteen years of age, he ought to be compelled by law to call in an advisory committee of twenty-one or more representative parents, teachers and church leaders.

"There are five D's upon which this photoplay gives instruction—Drink, Dissipation, the Double Standard, Disease and Death.

"Be sure, young man, young woman, that you are going to lose out in the game of pleasure, and life will only end in shame and sorrow, if you do not have a divine friend to help you to fight the Devil and all his trickery."

This means that preparedness is better than lamenting the lack of proper fighting equipment. Several men who have voiced their opinions say that the proverbs and sayings can easily be reversed. "Ignorance is bliss," is painfully changed to "Ignorance is unhappiness, death and destruction," and so on. Educators here are highly in favor of broadening the educational standards and men who are prominent in professional worlds are of the same opinion.

FOX'S WESTERN MAN HAS STORY.

Harry Leonhardt Tells Fish Story That Is a Whale.

When, on Thanksgiving, Harry Leonhardt drove to San Diego with Clarke Irvine and R. E. Barron, traveling exchangeman for Fox, they reported sighting a great whale on the beach. In Los Angeles the story met with near-derision until Irvine, who had graflexed the whale, produced the pictures this week, and the laugh is now on those who disbelieved the film men's story.

Harry Leonhardt (on extreme left) Viewing the Stranded Whale.

Harry Leonhardt's version is as follows: "We had been touring leisurely along the coast road, when about a mile from Del Mar we were attracted to the waters of a cove, about a mile ahead of us. I took a squint through the binoculars and saw what looked like a round back of a submarine, with the conning tower and periscope showing. The ship destroyer, as I thought it to be, was cruising along, stopping, then going down, and again rising. We all watched it for some time, then as we approached a point on shore opposite the maneuvering torpedoer, we saw that it was gradually coming ashore. Soon the outlines of a big whale were seen, and we found that in our excitement and interest in the present war, had forgotten that there was such a thing as a whale's back which resembles a submarine.

"In half an hour the big brute was high and dry. It had become stranded in the shallow waters and the receding tides left it to the mercy of the shore. On the way back we photographed the monster when it was clear out of the water.

"Anyway, the picture shows the whale and we would not like to call this a fish story, for it certainly is not a fish story —it is a whale of a story."

SMALL TOWN GOT ITS "FACTORY."

The city of Inglewood long desired an industrial section of its village, and here is what the News said about its big enterprise. It's good.

A FACTORY WITHOUT THE ASKING.

> E. A. Spalding remarked the other day that after Inglewood has been working for years to get a factory here, along comes the Keystone Moving Picture Company and builds a big three-story factory, with water tank, whistle and all complete, all in three days, over by the old brick smoke stack near the water pumping station. The chimney was recently purchased by the Keystone people to be blown up in making an exciting film. The factory is only an artificial front, supported at the rear by a framework of light lumber, but it looks just as much like a factory as if it were the real thing. And in the explosion it will be burned, with employees fleeing in every direction, so the picture should be a hair-raising one. Last Monday and Tuesday, employees of the Keystone Company were busy at the old chimney, which is 135 to 140 feet high, assisting Tyler, the noted steeple-jack, in getting a rope up through the chimney and down on the outside, with which to draw a rope ladder up the outside. The idea for the picture was for Tyler to climb to the top of the chimney and be rescued by an aeroplane just before the explosion wrecks the big stack and the factory. In trying to get the rope to the top of the chimney he used several devices, first trying to fly paper balloons with long ropes tied to them, up through the inside of the chimney, but the breeze tore the light balloons to pieces before they could finish their work. Another plan was to use powerful rockets, tying rope to them and shooting them up through the inside of the chimney. After several experiments Tyler succeeded in aiming the rockets so accurately that they shot straight up through the chimney and a couple of hundred feet higher into the air.
>
> It seems that the big motion picture companies spare no trouble or expense to get even one small feature that they want in some of their special films. The picture of this Inglewood smoke stack being blown to pieces with dynamite will be shown all over the United States, and will doubtless be used for years as parts of other scenes.

Selig Players Are the Whole Show in Big Outdoor Event at Las Vegas.

From Las Vegas, N. M., papers we are informed that Tom Mix and his company of Selig players took a prominent part in the Annual Fall Festival of that city last week. The Selig players led the big parade headed by Tom Mix. Then followed one of the oldest stage coaches of the early days with a number of cowboys, cowgirls, Indians and other wild and Western things.

After the parade a large crowd left the city for the field on which the interesting events of the day were held. The first event on the program was the riding of tough bronchos, a reward of $100 being offered for any horse that could not be ridden. Joe Ryan and Sid Jordan, of the Selig forces, demonstrated to the spectators that they could ride "a little" and that there was no broncho too tough for them to handle.

In the women's shooting contest, Miss Victoria Forde, shooting at a distance of 35 yards, shot three chickens.

Tom Mix was given a hand for the several rope and lariat stunts he put on.

The men's shooting, which lasted late into the day, proved to be a real event. The first honors were tied between Tom Mix and a local resident.

Mother of D. W. Griffith Is Dead.

Plans for a happy family reunion to be held in Louisville, Ky., December 12, to celebrate the eighty-seventh birthday of Mrs. Mary Perkins Griffith, mother af D. W. Griffith, were shattered by the grim hand of death.

Mrs. Griffith, who was to have been greeted on her birthday by her two devoted sons and a loving daughter, suffered a relapse from an attack of pneumonia and died early Monday morning this week.

Instead of the rejoicing family party, the three children will gather in sorrow at their mother's bier to pay a final tribute.

Albert Griffith, the other son, made a special trip to the United States from London to attend the family reunion, and was present when his mother died. So was Miss Ruth Griffith, the daughter.

Filled with sorrow, Mr. Griffith immediately left Los Angeles to attend his mother's funeral. All arrangements for the funeral have been suspended, pending his arrival in Louisville.

Los Angeles Film Brevities.

Hamilton Smith, the new Pacific Coast representative of the Kalem Company, has now taken charge of his office and made his headquarters at the Hollywood studios. As Mr. Smith is writing the stories of "The Hazard of Helen" series, it was decided to move James Davis and his players from Glendale to Hollywood.

* * *

James Horne has completed "Stingaree" and is now preparing a new series. Elaborate settings for these pictures are already under way.

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Balboa will be the name of two large moving picture theatres; one to be built in Los Angeles and other in San Francisco. Both will make a special feature of Balboa films.

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One of the first prizes in the big picture contest of the Eastman Kodak Company was awarded to a snapshot of Frank Mayo and Margaret Landis of the Balboa Company. As these pictures will be used for Kodak advertising it incidentally means considerable publicity for the two Balboa players.

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A glass inclosed studio has just been finished at the Long Beach plant to prepare for the dark days of the rainy season. This has been equipped with a lighting system of twenty-four powerful chrome actinic electric lamps.

* * *

There was quite a panic this week at Inceville when it was rumored that smallpox had broken out among the Russians who work in one of the mob scenes in a current Ince-Triangle feature in which William H. Thompson is being starred. The foreigners, who numbered more than a hundred men, women and children, had been brought from the little fishing village on the shore road to Santa Monica. Physicians were immediately sent for and every Russian carefully examined, but no signs of the dreaded disease could be found. Inceville breathed freely once more.

* * *

Monte M. Katterjohn, the young photoplaywright, is expecting to leave Inceville in about a week to take a trip way down to Kentucky. Monte says he wants to learn the habits of the mountaineers, have a peep at some moonshining and get real atmosphere for a story he is writing from this region.

* * *

The Fox players arrived from New York Sunday afternoon this week accompanied by General Manager W. R. Sheehan. They were met at the station by Pacific Coast representative Harry Leonhardt, a number of photoplayers, representatives of the Chamber of Commerce and others. The party includes Robert Mantell and his wife Genevieve Hamper, Theda Bara, William Farnum, Dorothy Bernard, director Oscar Apfel and wife, Lester Scott, Jr., Willard Lewis, H. S. Herbert, H. J. Barrows, A. Gondolfi, John J. Meighan, Mr. and Mrs. Grenier, Mr. and Mrs. Theodore and Barry Klein.

The Fox Film Corporation has leased the old Selig Edendale studio for a long period. Mr. Leonhardt stated that this is just the beginning of the Fox activities on the Coast and that several more companies will be sent out within a few months, and that his concern eventually will build a large studio here.

* * *

Long Beach papers advise that G. H. Hawling, representative for the Metropolitan Motion Picture Company of New York, has been there for several days endeavoring to select a site for the construction of a large motion picture plant which he declares will be built by his concern soon. He wants a place in the eastern section of the city, several blocks from the ocean front. Balboa is the only motion picture studio at present in Long Beach.

* * *

Rain hit the film hub this week and many cameras in studios where only the canopy of the sky is used were forced to stop exposing film. Wind and fog put a damper on production, but only two days were lost. Reports from Bear Valley say that five feet of snow lies on the ground and that several companies are now working. Sturgeon's Vitagraph players are up in the wilds getting scenes for "God's Country and the Woman," which is to feature Nell Shipman.

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Two high school boys who are wide awake this week started a small moving picture company to produce pictures showing school life. They are Perry Hollingsworth and Jerome Waller, and they have purchased equipment and have begun operations.

This week passports were applied for by a party of local persons who expect to voyage to China and journey into the depths of that country to make films depicting the life of the missionaries and natives. The list includes Albert E. Douglas, wife and child; Charles Gifford, John K. Anderson and wife, and Miss Elle Van Lanighan.

* * *

"Water stuff" may be all right when the camera is trained on the scene and when there are warm blankets and a draught of hot ginger ready, but when a boatload of actors are nearing the dock after a rough trip across the channel, and the thing turns turtle and gives everyone a good ducking, it is no laughing matter. This happened to a bunch of Americans returning from the channel islands off Santa Barbara this week, and Bill Russell rescued Charlotte Burton and her fur coat, and then had to swim clear in to shore because the little boat could not carry so much water and people with wet clothes.

* * *

The old photoplayers' club, or the new, as it now is, after eight weeks of pulling and boosting, has at last opened club rooms on Broadway, fitted up the place, decorated it, and installed a telephone and a file of papers, and on the coming meeting night will hold a big "action" which will be attended by a large number of film men. There will be plenty of music, song and entertainment, and a lunch will be served. It now looks as if the photoplay artists of the center of production were to have a permanent and efficient club.

* * *

We were in a drug store the other day, and while being waited upon a man entered and asked for some mercury bichloride, saying that he wanted enough to kill a dog. The druggist asked him his name, and when the man said he was Kenneth McGaffey, of the Lasky Company, and that he was hired as a publicity man, the druggist smiled and said that that kind of a dog should not be killed. However, this is the excuse that McGaffey gives for druggists refusing to sell poison to press agents:

Say, why don't you ever write something about me?

Don't I get a notice for that swell fall I made?

Don't send anything about me to the Humestown, Iowa, papers. It would spoil Pa's political chances if it was known I was an actress.

Why do these dames always get their pictures in the papers? Why don't you print some pictures of us cowhands?

Why do the stars get all the publicity? I've been working extra here for a year and not a line, not a line.

Why ain't my name in the cast? It ain't my fault that the Director cut out my scene.

Have a cigar. Could you use a couple of hundred of my pictures I just had taken in a new sport shirt?

I ain't gonna do no stunt if she's gonna be in it.

I doubled for the star in that dive and I want credit for it.

The Daily Pain is going to run two pages of picture stuff every day. Now we look to you for a nice big ad. to help us out.

* * *

The Gamut club, composed of artists, musicians, players, and many men of letters, entertained the Scream club at one of its delightful monthly dinners this week. William E. Wing, scenarioist, humorist and publicist, arranged the dinner and as a result every loyal Screamer held private and silent sessions afterward to offer down thanks to the wonderful hospitality of Wing and the Gamuters. Miss Maud Powell was also an honored guest. Wing told in exceptionally arid and humorous language about the members of the Scream club, calling us super-human, because the publicity men members were wont to build buildings in the hours 'tween darkness and dawn, and to have eagles soar down Christmas day and steal candy children from Inceville Christmas trees, etc. Each blushing member of the screaming organization was personally and publicly introduced, and left standing, to sit down as best he could. After the affair was over we all breathed one big sigh of relief and then listened to some wonderful music and song. Anyway all hats were off to Wing.

* * *

A meeting is slated for the western representatives of the Motion Picture Board of Trade of America to be held at the home of Miss Mabel Condon in Hollywood. There will be a dinner and then the business plans gone over for the coming season. Those named by J. W. Binder, executive secretary of the organization, to act on the coast committee, are Miss Mabel Condon, Kenneth A. O'Hara, J. C. Jessen, and the writer, Clarke Irvine.

Mary Boland has completed her picture performance with Frank Keenan and left, this week, for New York. Mr. Keenan will also shortly depart East to spend the holidays. On his return to Inceville he will be starred in a new Triangle feature production now being prepared for him.

Frank Keenan, Bessie Barriscale and Indian Village at Inceville.

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Somebody around here is going to get an automobile free! Next week the Hollywood people are staging a poinsetta fete and historical ensemble for the benefit of its citizens and visiting tourists. As usual photoplay artists will hold forth each evening. The first night is laid out for the Lasky people and the second evening will be for the Triangle Fine Arts folks, while the third and closing night is to be run by Universalites. On this momentous evening Anita King, the Lasky tourist, will give away a nice touring car for which tickets will have been given out during the three-day fete. The affair will exhibit the wonderful flaming flowers of the state.

* * *

Officials of Al Malaikah Temple of the Shriners visited Universal City Monday, this week, and presented Henry McRae, the former director general, with a gold watch.

The delegation from Al Malaikah Temple was composed of General Robert Wankowski, F. B. Silverwood, R. A. Heffner and W. E. Bush.

The watch bears the following inscription: "Presented by Al Malaikah Temple, A. A. O. N. M. S., to Henry McRae, in appreciation of his many courtesies in 1915."

* * *

Anna Luther, of the Keystone Company, was badly bitten in the cheek when fondling a large Russian wolfhound the other day at the Keystone studios. Miss Luther was waiting to be called to work in a set when the dog she was petting, without a warning, flashed around and buried his teeth in her cheek. She was rushed at once to the receiving hospital to have the wound cauterized.

* * *

Chief Eagleye, the Indian actor and playwright of the Fine Arts studios, was seriously injured last week while working in a scene aboard a ship in San Pedro Harbor. He fell, hurting one side and sustaining internal injuries. The chief was rushed to the landing, where an ambulance met the boat and took the injured man to the San Pedro Hospital.

* * *

Here is a funny one from Balboa. Jackie Saunders has accomplished the feat of kissing herself on the screen, and on the lips, in a wonderful double exposure. Usually the characters, played by one actor, cannot approach to the dividing line of the picture more than about three inches, but the cameraman on the job made this feat possible, and as a result of the clever photography the girl actually kisses herself on the lips without spoiling the picture. Joseph Brotherton was the cranker.

* * *

The Clune Co. has rented 1,000 head of sheep and will use them in a part of their forthcoming release, "Ramona." The location is several miles east of Ventura, in the Santa Barbara mountains, and already great preparations are under way. Many persons from the little city are to journey up into the hills to watch the staging under the direction of Donald Crisp. This is a new location and ought to produce some excellent scenes for the historical play which Mr. Clune is making.

* * *

Hobart Henley, who was injured in an automobile accident some time ago, made a rapid recovery and has now left the hospital. Although he will limp for some time, he is already at work on his part in the "Graft" series again. Mr. Henley's illness necessitated a new part to be written into the serial and which is taken by Harry Carey. Everybody at the big film city is glad to see Henley back again.

Hobart Henley, Cecil Stanton and "Graft" Company.

* * *

Leon Loeb, formerly camera man at the Lew Fields Company of the Keystone, has been engaged by the Rolin Film Company to take charge of their photographic department.

* * *

"Carmen," the wonderful Fox version of the well-known story, has been re-run at Miller's Alhambra theater on Hill street, which was recently reopened with Fox features. We dropped in to see the picture again. There was only one little trouble with the house. It was three-quarters full, and it seats about 800. The projection was poor, and parts of the excellent production were lost through this trouble. Once the film skidded off the wheels and the operator neglected to put on a slide and even the organist was asleep at the switch, and before long, about six minutes, we were wanting action. Evidently there is no house manager, or if there was one he was sadly in need of pep, or else he is not on to his job.

* * *

Cecil B. De Mille has gone away on a vacation after completing two productions at the same time. The veteran producer will be gone three days, which is all the vacation he has had excepting one week, in the past two years.

* * *

The residents of Edendale who are used to most any kind of excitement, being surrounded by half a dozen motion picture studios, were slightly startled this week when a keg of blasting powder was set off in a Phunphilm comedy scene at the Rolin studios. The explosion rocked the ground like a miniature earthquake and shattered many of the windows in the neighboring houses. Such a realistic effect had not been intended by Director Hal Roach, who had issued orders to the property man for a small keg of gunpowder to blow the top off a barrel. The property man evidently got the wrong kind of a keg and when the explosion came off the whole company was covered with dirt and debris. The assistant director had to be sent to the hospital with a piece of the barrel embedded in his leg and the Rolin Company is now busy paying for all those broken windows. Fortunately Director Roach was safely hidden behind the camera man.

* * *

Glenn Gano, a female impersonator employed by the Kalem Company to "double" a particularly dangerous feat in the "Hazards of Helen" series was perhaps fatally injured Tuesday afternoon this week, while making a leap from the Fourth street bridge in front of a moving train. Gano, dressed as a girl, was suspended in mid-air on a rope which was supposed to swing him to safety as the train rushed by. In some manner the rope caught in the folds of his dress, and instead of swinging clear the unfortunate man was struck a glancing blow by the engine. He was taken at once to the receiving hospital.

* * *

Los Angeles papers advise that Chas. S. Hanselman, a moving picture actor, was killed Tuesday night this week when driving an automobile at a high rate of speed. The machine crashed head-on into a horse and wagon, turned over and pinned Hanselman beneath the car.

* * *

More than a score of telegrams were received between 9 and 10 o'clock Friday night last week by D. W. Griffith, at the Alexandria Hotel from Ralph Bingham, postmaster of Philadelphia, who was toastmaster at a banquet given in that city in honor of the 160th performance of "The Birth of a Nation."

* * *

Clune's Pasadena theater will change from vaudeville to motion pictures the week beginning Monday, Dec. 6. Triangle features will be shown in the afternoon and Paramount pictures in the evening. Program of both services to be changed twice a week.

* * *

One hundred boys from the McKinley Industrial Home were given a free exhibition of "Carmen" at the Miller's Alhambra theater this week by Harry Leonhardt of the Fox Film Corporation. The happy youngsters were transported from the McKinley home to the Hill street theater in a big "Rubberneck" car hired by Mr. Leonhardt. The bus was covered with pennants of the McKinley home and the Alhambra theater, and attracted considerable attention on the streets downtown. That the kids enjoyed themselves is hardly necessary to mention.

* * *

What is planned to be one of the most attractive motion picture theaters on the Pacific Coast is now being constructed on the East Side of Main street, between Fifth and Sixth streets. Loewen Bros., real estate operators and amusement promoters, are building the house, which it is estimated will cost $50,000, and have a seating capacity of 800. It has been named "The Sherman," in honor of the owner of the property, General M. A. Sherman, one of California's oldest and wealthiest citizens. The theater will be equipped with modern heating and ventilating devices; will have a large rest room for women and children, finished in ivory, blue and gold, a smoking room for the men, etc. Six two-hour shows will be given daily from eleven in the morning until eleven at night. Music will be a feature and a large pipe organ installed. The house is scheduled to open on Christmas Day. S. H. Freidlander is the manager.

* * *

The new club house for Los Angeles street-car employees will be equipped with a complete motion picture outfit. The exhibitions will be given in the ballroom, which has a capacity almost as large as the Shrine Auditorium.

* * *

F. M. Sanford and Edgar E. Blackwell, who are at the head of the International Film Co., are on their way to New York on business connected with the films which they make.

* * *

C. Gardner Walker called at the World office this week. Mr. Walker is building a new theater at 1727 Fifth avenue, to be called the Fifth Avenue theater, and which will have a seating capacity of about five hundred. The house is expected to be opened about the first of the year.

* * *

J. E. Rickards, of Phoenix, Ariz., addressed the Civic League of that city on the subject of special matinees for children in moving picture theaters. The Civic League promised to co-operate with Mr. Rickards in these matinees, and the Parent and Teachers' Association has requested him to give a Children's Feature afternoon. Mr. Rickards said he would encourage the children to attend these matinees by offering prizes for scenarios and criticisms on educational subjects. The first of these matinees will be on Dec. 22.

* * *

J. O. Bryant, of Beaumont, Texas, has taken possession of the Banning Opera House, Banning, Cal. Mrs. Ennis, the former lessee, will locate in Los Angeles.

* * *

The Hermosa theater at Hermosa closed down for a short time in order that repairs may be made. C. D. Barlow is the proprietor.

Ocean Meets Exchange Men

At Meeting at Hotel Astor Mr. Goldburg Explains His Company's Plans.

WITH more than fifty exchange men and their agents, representing in their combined interests the leading independent distributors of film of the United States, Canada and Europe, the convention of the newly formed Ocean Film Corporation was formally opened in session at the Hotel Astor in New York City on Saturday last and continued through Saturday night and Sunday, resulting in the signature to franchises of exchanges controlling the greater majority of the territory of this country and abroad.

Vice-President and General Manager Jesse J. Goldburg in his opening address outlined in full the plans and intent of his organization, which is in part as follows:

"The Ocean Film Corporation begins its operations with a definite intent to make feature productions of motion pictures which will not violate the meaning of that oft-misused word—feature. We have spared no effort or expense in gathering together an organization comprised of those men who are conversant with the motion picture industry in its every branch—men who know pictures, know how not to make them and know what the public and exchange men demand. It is our intent to get and offer the best money will buy; to present stage and screen stars without the idiotic expenditure of these fabulous salaries which the incompetent "star of a night" has been coached to exact, thereby putting money in production instead of exorbitant salaries—to present stage and fiction masterpieces and original scenarios which have a just right and qualification to be presented in motion pictures and to embody these essentials in the making of pictures under competent direction, with intelligent castings and with qualified discrimination of practical motion picture material in our subjects.

"The Ocean Film Corporation will begin releasing on or about February 1. It is the plan of the company to release a minimum of two feature pictures each month, one on the first day and one on the fifteenth, in each instance to be a minimum length of five parts. The directing staff, which now consists of George DeCarlton, director general of productions; Col. Joseph Smiley, formerly of Lubin and World Film Corporation; Marshall Farnum, formerly of Selig and Fox, and Lawrence McGill, formerly of All Star and Metro companies, is at present at work on the first four of the company's productions. With the date of the first release, the company will have on hand ready for release more than ten productions, and we will insist upon that amount of surplus being at all times on hand that the insurance against unforeseen conditions may be adequately met.

"We will insist upon merit in production first, last and completely, and then realization of the import that proper presentation plays in this newer theatrical industry; we will pay an attention to the advertising publicity helps to the distributing body which will be befitting to the merit of the productions which the Ocean Film Corporation will present. If there is a value in advertising matter, paper, heralds, photos, lobby displays, etc., and such value is undeniably essential we all know, then such departures as should have long since been injected into this great industry, but which have been, for some unaccountable reason, so grossly overlooked, are promised to you and will come from the department of exploitation which will play an important part in Ocean films."

In attendance at the convention were representatives of the following companies: Detroit Kriterion Film Service, of Detroit; Majestic Feature Film Co., of Detroit; Western Kriterion Film Service of Minneapolis; All Star Feature Distributors, of San Francisco; Alliance Films Co., of Cleveland; Union Film Supply Co., of Boston; Quality Film Co., of Pittsburgh; Electric Theater Supply Co., of Philadelphia, Pa.; Central Film Co., of Chicago; Casino Feature Film Co., of Detroit; American Feature Film Co., of Boston; Celebrated Players Film Co., of Chicago; S. A. Lynch, of Asheville, N. C.; Central Feature Film Co., of Boston; Greene's Feature Photo Plays, of New York and Boston; International Cinematograph Co., Ltd., of London.

Each of the aforesaid concerns have submitted bids for control of the Ocean product in their territories and news of the exchanges who have secured franchises together with the territory to be controlled will be announced by the management of the Ocean Film Corporation within the next few days.

In addition to those in attendance, the following concerns are at present negotiating with the Ocean Film Corporation: Monarch Feature Film Co., of Kansas City; Notable Feature Film Co., Salt Lake City; J. A. Pogue Feature Film Co., of Des Moines; N. A. Magner, of San Francisco; Liberty Film Renting Co., of Pittsburgh; Colonial Film Corp., of Atlanta; Author's Film Co., Inc., of New York City; Southern Paramount Pictures Corp., of Atlanta; Kriterion Co., of Boston; Wichita Film and Supply Co., of Wichita.

Pathe Acquires Savage's Plays

The First to be "Madame X" and "Excuse Me"—Famous Theatrical Producer to Release Through Pathe.

RIGHT on top of the announcement of the acquisition by Pathe of the A. H. Woods plays comes the news that the same house has purchased the rights to Henry W. Savage's great list of theatrical successes. Mr. Savage has to his credit some of the most popular productions of the time, and two at least—"Madame X" and "Excuse Me"—hold records as being the most successful drama and farce respectively of recent years. "Everywoman" also has made a great name for itself.

These two plays have already ben filmed under the direction of Geo. F. Marion, who originally produced them, and who has been Mr. Savage's chief producer for the past fifteen years. Practically the entire original casts were used in these pictures. Dorothy Donnelly starring in "Madame X" and Geo. F. Marion in "Excuse Me." Both pictures will be placed upon Pathe's Gold Rooster Program in the near future. "Madame X," which was written by Alexander Bisson, enjoyed the tremendous run of seven seasons, and for eighteen weeks in New York played to an average of $20,000 weekly. It proved to be as popular on tour as it was in the metropolis, and many theater managers remember it as the biggest attraction they ever played. It will be released in six parts. "Excuse Me" ran for four seasons, a phenomenal record for a comedy-drama. It was written by Rupert Hughes and will be released in five parts.

Among the other famous Savage productions which before long may be seen in pictures are "The Shogun," "Little Boy Blue," "The Sultan of Sulu," " King Dodo," "Maids of Athens," "Woodland," "Somewhere Else," "Peggy from Paris," and the "Prince of Pilsen" (operas) and "Common Sense Brackett," "Behold Thy Wife," "Along Came Ruth," "The Stolen Story" and "Miss Patsy" (dramas).

Mr. Savage was (and is) one of the Boston's most prominent business men before embarking in the theatrical business. It is said that it was by mere accident that he went into it. If true, it was a lucky accident for the amusement world for he applied to his new business the same high principles that won fame in a more commercial calling.

As a result of this deal, Pathe, before so strongly fortified with photoplay material, becomes almost a monopolist in the possession of stage successes.

General Film Assignments

President Berst Announces Many Changes in the Management of Branch Offices.

PRESIDENT J. A. BERST of the General Film Company, who has been busy with the task of reorganizing the distributing forces of that company, has been making a number of changes in the management of several branches. Up to the present, these changes have been made:

E. J. Farrell has been appointed district manager for the whole south. Mr. Farrell was formerly manager of the Boston branch.

W. R. Scates has been appointed manager of the Wabash branch in Chicago. Mr. Scates is very well known in the film industry, especially in the Middle West.

H. G. Morrow has been appointed manager in New Orleans.

D. Prince in the office at Dallas has been appointed manager of the same office.

A. L. Ehrgott, formerly manager at Bangor, has been appointed to New Haven, Conn.

A. Bevan, manager at New Haven, has been appointed to Albany, N. Y.

J. A. Koerpel, formerly at Albany, has been appointed branch manager at Washington, D. C.

G. Newhall, formerly of the Boston office, has been appointed manager of Bangor, Me.

M. Milder has been appointed branch manager of Cleveland, O. He was formerly at Pittsburgh.

N. I. Ehrlich has been appointed branch manager for Pittsburgh. He was formerly assistant manager in one of the New York branches.

The Railroad Screen Novel

President Hutchinson, of the Signal Film Corporation, Talks of the Making of an Interesting Form of Picture Story.

By S. S. Hutchinson.

FROM the day that the idea of the power of steam was conceived in the mind of a boy sitting in mother's kitchen, watching the stream of vapor rise from the spout of a boiling kettle, down to the present day of billions of dollars worth of railroad properties and the speed of the lightning express trains and powerful mogul engines, there has not developed a theme of greater popular interest than the railroad.

In all the rural and suburban communities, the people depend upon the railroad as a means of transportation. In the larger cities and the business centers of our civilization, commerce depends upon the railroads. A large percentage of the working class are directly or indirectly in the employ of these great organizations, and countless of persons, great and small in our social scale, derive their livelihood from the earnings of these common carriers.

Capitalists watch the management and earnings of railroads, as well as legislation for or against them, as the chief barometer of the times. It can be well said that in the railroads beat the pulse of our national life. Therefore, to portray a railroad story on the screen requires that those who attempt it, be the best in their line. Frank Hamilton Spearman, the author of "The Girl and the Game," made a study of railroad life which carried him into the innermost secrets of the financial and operating ends of transcontinental lines. He knows "the game."

James P. McGowan, the director, is a practical railroad man and his screened pictures have won for him the praise of railroad officials the country over.

Helen Holmes, the heroine in "The Girl and the Game," is the ideal for the part. She possesses the deep and thorough understanding of picture values and ability to present exceptional dramatic interpretations and the courage to take any sort of personal risk to bring realism to the story, that places her in a niche all her own. Miss Holmes is fair and fearless—the heroine perfect.

In order that the director and his company might be accorded every facility for the taking of the unusual and spectacular scenes in "The Girl and the Game," I had erected a depot on the grounds of the Signal studios, practicable in every way inside and outside, switch towers at various points on the Signal trackage and all the known safeguards as well as hazards of the rail were installed or provided for, including locotmotives and rolling stock.

An idea of the completeness of the Signal studios may be gleaned from this: in the taking of the first chapter of "The Girl and the Game," Director McGowan, twenty minutes after the author's script had been given to him, had a train consisting of Pullmans, parlor car, diner, baggage car, day coaches and engine ready for the camera.

In the actual operation of railroads, there is much that is romantic, much that is adventurous, bringing into the hearts of all, a responsive feeling of compelling interest. Great writers have turned to the rail for their theme, but Mr. Spearman has felt the pulse of "the game" as has no one else, and a fertile imagination has enabled him to present, in all this realism, "the girl," dainty, charming, and daring.

Mr. Spearman has deciphered the mysterious web entangling the operations of vast railroad enterprises, drawn it gently aside from off the statuesque shoulders of a pampered daughter of society and hidden with it the piercing eyes of some charmer of another sisterhood, who has put her jewel-laden hands into "the game."

It is because there is so much of the human element in the life of those of the rail that Mr. Spearman was attracted to it as a subject teeming with unusual heart interest. He is thrilled by the hum of the long steel threads and the chant of the telegraph key, distributing its message of mingled hope, success, and despair. It all means something to him and he has knowingly written what that meaning is. Were he not a writer, it would mean just as much to him, for his understanding of it all is beyond a suppression of feeling—something unconquerably big and undeniably dominant.

Thus, in "The Girl and the Game," he gives you himself—his innermost self, wrapped in a lingerie of literary lace and a tremendous storm-coat of vigorous thought—which Director McGowan with convincing realism has put upon the screen.

The keyboard of life lives in "The Girl and the Game" and author, director and star, bring forth in natural continuity and definite sincerity, the pictured chants of regrets and anthems of triumphs, the great human notes of which are characters of blood and bone.

Metro Players in South

One Company in Savannah, Ga., Another in St. Augustine, Florida—Seek Permanent Southern Studio.

TWO Metro companies, one destined for Savannah, Ga., and the other for St. Augustine, Fla., have gone south to begin work on the exteriors for several important feature productions, which Metro will release early in the coming season. One company was from the Rolfe Photoplays, Inc., studio, while the other represented the best talent of the Columbia Pictures Corporation's forces.

Edwin Carewe is in charge of the Rolfe aggregation and will work in and around Savannah, while Edgar Jones will direct the Columbia company of players. Director Jones' assistant, P. Thad. Vollman, who recently resigned from the Lubin forces, preceded the company at St. Augustine by several days in order to make the necessary "locations" so that work might begin immediately upon the arrival of his chief and the players under Mr. Jones' direction.

Marguerite Snow will be starred in the production made in Savannah, which Edwin Carewe will direct, while little Mary Miles Minter will have the stellar role in the features directed by Edgar Jones which have the Florida Everglades for a background. Director Jones, it is said, has been given instructions to look over the lay of the land around St. Augustine, and if conditions are favorable to motion picture making, a permanent Metro studio for winter work may be established there. The same directions have been given Mr. Carewe in regard to Savannah and its environs, though it is not probable that studio sites will be selected at both places.

Miss Snow upon her arrival in Savannah will at once begin work on the vehicle selected for her initial venture under the direction of Rolfe Photoplays, Inc. This is an elaborate photo-dramatization of "The Upstart," which had a long run at the Maxine Elliott Theater, and one which will offer Miss Snow opportunity to exercise her wide range of talents in an unusual degree.

George Le Guere will be featured with Miss Snow in "The Upstart." He will also play across from her in another Rolfe-Metro feature picture, the exteriors for which will be taken in and around Savannah, which is as yet unnamed.

The Columbia-Metro aggregation of players, under Director Edgar Jones, will at once begin work on two five-part features, "Dimples" and "A Scrap of Pasteboard" both of them original manuscripts of unusually high calibre. Mary Miles Minter is starred in both productions, the parts chosen for her being exceptionally well adapted for her youthful grace and the appealing childish beauty which forms so great a part of her charm on the screen.

Tom J. Carrigan, a newcomer to the Metro forces, will be featured with Miss Minter in her two new pictures. Other players include Harry Ford, Peggy Hopkins, Fred Tidmarsh, Schuyler Ladd, Mae De Metz and William Tauscher. Besides this number, the party at St. Augustine also includes Mrs. Shelby, the mother of Miss Minter, Hal Rosson, the head cameraman, and several assistants.

CAMPBELL NOW OWNER OF GRAND.

T. A. Campbell is now the proprietor of the Grand Theater, Menominee, Mich. Immediately after acquiring the property, Mr. Campbell closed the house until the extensive improvements he had started were completed. The rejuvenated theater was opened recently and it is now a photoplay house that can be compared with some of those in bigger cities. Mr. Campbell has had many years' experience in the motion picture business, and was until he took over the Grand, the owner and manager of a photoplay theater in Littleton. N. H.

FREE TO EXHIBITORS.

The Moving Picture World will send free of charge to any exhibitor who asks for it, its literature on the censorship question and its brochure on the Sunday Law. Sooner or later every exhibitor will have use for either the one or the other and, in most cases, probably he will need the two pamphlets. We have distributed a large number and we want every exhibitor to have this extra service which goes free to all readers and subscribers of The Moving Picture World. SEND FOR THIS USEFUL LITTLE LIBRARY TO-DAY.

Vitagraph's New Release Schedule

COMMENCING with Monday, Dec. 20, the Vitagraph Company will inaugurate a new policy, releasing their output only on three days a week—Monday, Friday and Saturday. Monday's releases will consist of a one-reel comedy and a locked-reel program. This will be known as "a personally picked program," comprising a four-part drama and a single-reel comedy. Friday's release will be the same as before, with a single-reel Sidney Drew comedy, and a three-part Broadway Star Feature every Saturday. This change will bring the Vitagraph output up to ten reels a week, with three of comedy and seven of drama for the initial week.

Scene from "On Her Wedding Night" (Vitagraph).

The first "personally picked program," announced for Monday, Dec. 25, will consist of "On Her Wedding Night," a four-part drama, and the one-reel comedy, "The Patent Food Conveyor." The regular release is "Levy's Seven Daughters," a single-reel comedy.

"On Her Wedding Night" is a dramatic story of the murder of a man on his wedding night while speaking over the 'phone to the girl he was going to make his wife. The case bears on one of the guests, who is an amateur detective. He succeeds in clearing up the mystery after many trying experiences. Eugene Mullin wrote the story, and it was produced under the direction of William Humphrey, with an excellent cast, including Edith Storey, Antonio Moreno, Carolyn Birch, Charles Kent, William Dunn, Louise Beaudet.

Scene from "Is Christmas a Bore?" (Vitagraph).

The single-reel comedy accompanying this drama is "The Patent Food Conveyor," written by C. Graham Baker and produced by C. Jay Williams, with a cast comprising Kate Price, Harry Fisher, and Charles Eldridge. The other comedy release of this day is "Levy's Seven Daughters," produced by Wally Van from the script of J. G. Nattinger. Edward Elkas, Eulalie Jensen, Edwina Robbins and others will be seen in this comedy.

For Friday, Dec. 24, a one-part comedy is announced for release, entitled "Is Christmas a Bore?" featuring Sidney Drew. The story was written by James Montgomery Flagg and produced by Mr. Drew. This is an appropriate comedy for the Yuletide season. The story deals with the thought of Christmas boring on a man's mind, after being wished a Merry Christmas by his mother, wife and friends, to all of whom he pays no attention. He begins to realize the bad behavior toward his mother and becomes remorseful. He wakes up to find it all a dream, and on Christmas morning rejoices in wishing everyone "A Merry Christmas." Mr. Drew is assisted in the laugh-making by Mrs. Sidney Drew and Mary Maurice.

A three-part Broadway Star Feature is announced for release on Saturday, Dec. 25, entitled "The 13th Girl." This powerful drama is taken from the magazine story of "Where Did Lottie Go?" and was produced under the direction of Theodore Marston. The script is written around the hardships of a poor girl given a position of a model in a fashionable department store. Her beauty attracts the attention of the junior partner, also that of the head art advisor. The girl has many trying, exciting experiences. The story ends with the death of the father, caused by the shock of his son's scandal and the son's suicide. A lifelong friendship begins between the pretty model and the girl the junior partner was supposed to marry. Arline Pretty as "The 13th Girl" and Robert Whitworth as the Junior Partner will be seen at their best. The cast also includes such popular stars as Julia Swayne Gordon, Lillian Burns, Frank Currier and Arthur Cozine.

Grace Williams, Edison Leading Woman

A NEW and pretty face appearing in Edison leads of late is that of Grace Williams, whose work has been well received by critics and exhibitors. Though she has been appearing in Edison films for some little while, in minor parts, it was not suspected that so good material was so nearby.

Born and educated in New York, she still has the fairness of complexion of a country lass. She first appeared on the stage in stock. Much like girls out for a lark, she accompanied a girl friend who had a relative on the stage and landed in stock work. Later came an engagement with the "Coming Through the Rye" company while still a slip of a girl. In this she was introduced in a dance specialty, which she does very well. Then came "The Land of Nod" engagement and back into stock work again. Other companies which she has been with are: "The Rose Maid;" with Weber and Fields, in their New York theater in "Roly Poly"; with Christie McDonald in "Sweethearts"; and in "The War of Wars."

Grace Williams

She had done some work for Reliance and the Biograph before she went with Edison. Some of her films are: the features, "Faith and Fortune," "The Truth About Helen," "Waifs of the Sea," and "The Broken Word."

CENTAUR STUDIO NOT LEASED TO EQUITABLE.

Chester Beecroft, general manager of the Centaur Film Company, communicates to the Moving Picture World a denial of a statement published in these columns a few weeks ago to the effect that the Equitable had taken over the Centaur studios at Bayonne, N. J. Mr. Beecroft explains that one of the subsidiary companies of the Equitable used a part of the studio floor for a short time, but that it is not using it at present and at no time had a contract for the full floor space or for the factory or laboratory as claimed.

Paramount Cartoon Program

J. R. Bray Announces Interesting Subjects for Four Weeks in January.

FOLLOWING the announcement that J. R. Bray, most famous of animated cartoonists, creator of "Colonel Heeza Liar," and other famous cartoon characters, had become associated with Paramount Pictures Corporation and that the products of the Bray Studio, Inc., would be seen solely on the Paramount Program, it is now stated that Mr. Bray's schedule of releases for the first four weeks has been prepared and, although subject to change, has been adopted.

The new year will usher in the first release on January 6th, when Mr. Bray's own cartoon, "Colonel Heeza Liar's Waterloo," and an educational "split" will have its initial unreeling under the Paramount banner. On January 13th, L. M. Glackens, one of Mr. Bray's corps of six assistants, will be represented by "Haddem Baad's Elopement," a cartoon and also a part reel of educational material yet to be announced. On January 20th, a silhouette fantasy by C. Alan Gilbert, the noted illustrator, entitled "The Chess Queen," will be released with several hundred feet of educational film.

C. T. Anderson, another of Mr. Bray's assistants, will prepare for the Paramount program on January 27th, a cartoon entitled "The Police Dog on the Wire," and educational films of entertainment value will be assembled with the cartoons. In this connection, Mr. Bray has a big plan that he desires to work out fully before allowing the details to become generally known.

The releases of the Bray Studio, Inc., herein announced, are in addition to the political cartoons and others which Mr. Bray will draw for Paramount Newspictures, the first celluloid newspaper to be edited and published like a national magazine.

George R. Meeker, formerly manager of the re-booking department of the Paramount Pictures Corporation, has become editor-in-chief of Paramount Newspictures, and has succeeded in adding to his staff men of such national reputation that the success of his animated news is now a certainty.

TALKING IT OVER

Edwin Carewe, who is directing the final scenes in "The House of Tears," a forthcoming Rolfe-Metro picture, in which Emily Stevens, the famous emotional actress, is starred, will take a flying trip to his farm in Indian Territory to look after some business matters, before he begins work on his new Metro production. Mr. Carewe is one-fourth Chickasaw Indian and inherited a farm of several hundred acres, through an Indian land grant, originally given his maternal grandmother. He has it stocked with high bred cattle and poultry and in addition keeps a large herd of Indian ponies.

Director Edwin Carewe Discussing a Scene in "The House of Tears" with Emily Stevens, the Star

Mr. Carewe has several Metro masterpictures to his credit, including "Destiny, or the Soul of a Woman," in which Miss Stevens is starred, and "The Final Judgment," in which Ethel Barrymore has the stellar role. In the accompanying photograph Mr. Carewe is seen discussing with Miss Stevens the fine points of one of the emotional scenes in "The House of Tears."

Authoress of "Bloom Center" Series Back

Tales Told by ex-Presidents Harrison and McKinley and Others at Her Father's Table Basis of Series of Which Maibelle Heikes Justice Is Sole Author

THESE "Bloom Center" pictures are cutting such a wide swath among the sheaves of popularity that it was doubly interesting to find that they sprang, as it were, from the very center of American life in the last generation. It has been said that they carry people back to their childhood and well they may, for the typical life of the people is in them. Maibelle Heikes Justice, the sole author of them, except for a very few incidents, first prepared them to be published as a series of "Hoosier Tales," but recalled them, preferring to have the matter in the more popular form of pictures than in a magazine. Her father, the late James Monroe Justice, of Indiana, was a man well known in politics during his life (he is deceased these twenty years now).

Maibelle Heikes Justice.

A representative of the Moving Picture World found Miss Justice, who has just returned from a short stay in her chosen playground, the great Northwest woods, at her home here in New York and had an interesting interview with her in her beautiful library among books, paintings, delicate objects of art and relics of the past, among them a sword presented to her father by his old commander, Gen. Lew Wallace. She says:

"The very material I use as many of the episode backgrounds I have heard told in my father's house when I was a girl in short dresses by such men as Benjamin Harrison, afterward president, and by my father's lifelong friend, William McKinley, before he was even governor of Ohio, and by Gen. Lew Wallace, of 'Ben-Hur' fame, with whom my father served as an officer in the Union army, as incidents they knew of or that happened in their boyhood days and they used to laugh over them. Some of the old-time events I have, of course, modernized; but some of those coming, 'Spooks,' a spiritualist story, and 'When the Circus Came,' and others, have come out wound round the stories I heard those famous men tell."

When the Lusitania was sunk Miss Justice's only sister was killed. She was a chemist of international repute and was on her way to England to provide the Allies with a disinfectant she had invented for cleansing the trenches. Her sister's work has been left to Miss Justice to carry on, and it is now incumbent on her to go into the chemical laboratory and study up her sister's line, so that the valuable work which her sister was doing shall not be lost to the world. The continuation of the "Bloom Center" stories in the face of these difficulties and the completion of a five-part drama that is just ready for the producer shows that this authoress is not afraid of hard work—and hard work is one of the first requirements of any solid authorship.

VERA MICHELENA WITH OCEAN FILM.

Following its successive announcement of purchasing the rights to standard dramatic productions and popular novels for photoplay adaptations and the signing up of legitimate stage stars to appear in its future releases, the Ocean Film Corporation announces a long term contract with Miss Vera Michelena, who has heretofore resisted the lure of the screen.

In competition with several other feature producers, the Ocean Film Corporation's offer appeared so attractive to Miss Michelena as to cause her to reject all other offers and enter into a contract with that company. Her first production with the Ocean Film Corporation will form the third release of its program of two five-part features a month, commencing January 15, 1916.

ANIMATED WEEKLY MOVES.

The offices of the Universal Animated Weekly have been moved from 573 Eleventh avenue to the Mecca Building, 1600 Broadway.

Philadelphia Exhibitors' Ball

Hundreds Make Merry and Most of the Big Guns Were There.

SHAKESPEARE, when he quoted his now time-honored axiom: "To business that we love, we rise betime and go't with delight," expressed to a degree the keynote of the spirit with which the exhibitors of Philadelphia and their many friends attended the Fourth Annual Ball of the Exhibitors' League of Philadelphia held on Wednesday evening, December 8, at the Turngemeinde Hall, Broad street and Columbia avenue. Guests began to arrive as early as eight o'clock and by the time the first act of vaudeville was staged, the hall was crowded. An excellent program was offered and each act brought forth an outburst of applause. Included among the entertainers were songsters of rare ability, club-swingers, dancers and a female impersonator of rare talent.

When the orchestra filed in and took their positions the ball room presented a wonderful sight. Gentlemen in evening dress and ladies in dazzling costumes added to the attractiveness of the occasion. The gallery was banked deep with enthusiastic onlookers who were satisfied to view the proceedings from an advantageous position. When the strains of the first waltz floated through the air partners were selected and the ball was on. Very few were left standing around idle and each number was encored again and again. Fox trots, one-steps and the hesitation seemed to be the ruling favorites and the scene presenting itself was one of merriment and laughter.

As time wore on star after star made their appearance, and each was introduced in turn. The Universal, Edison, Pathe, Kleine, Lubin and Oliver-Morosco companies were well represented and vied with each other in making the best display. Earl Metcalfe and Lillian Lorraine led the grand march, which was directed by Professor Cortizzos, the distinguished dancing master.

There seemed to be no disposition on the part of those present to start homeward bound and at two o'clock the affair was at its height. A flash-light was taken of the ball room and numerous souvenirs were distributed among those present; large balloons, circulated by a representative of the World Film Corporation, causing no end of enjoyment. As it approached three o'clock the crowd began to thin out and it became known that there was to be a banquet at the Bingham Hotel, Eleventh and Market streets, for the exhibitors and players.

The banquet was well attended and short speeches were in order from almost everyone present. The various representatives of the different film companies testified to the merits of their productions and the stars endeavored to entertain with witty sayings. Several songs were rendered and, but why forget the menu, which it may be remarked provided one of the chief enjoyments of the evening.

Included among those present were Rose Dugan, of the Vitagraph; Mabel Trunnele, Edison; Viola Dana, Edison; Virginia Pearson, Vitagraph; Bliss Milford, Pathe; Tom Moore, Lubin; Kate Price, Vitagraph; Sam Spedon, Vitagraph; Edwin August, Universal; Beulah Poynter, Universal; Lois Meredith, Pathe; Mimi Yvonne, Lubin; Peter Lang, Lubin; Earl Metcalfe, Lubin; Sheriff Pete Schmidt, Oliver Morosco; Robert Conness, Edison; Edward Earl, Edison; Octavia Handworth, Lubin; Billie Reeves, Lubin; D. L. Don, Lubin; Ruby Hoffman, Edison; Viola Lake, Vitagraph; May Ward, Continental; Rosetta Brice, Vitagraph; Stephen W. Bush and Wilson Bleloch, of the Moving Picture World; Edgar Lewis and Pop Lubin, Lubin; G. Smith, Pathe; H. Reichenbach, Equitable; Lillian Lorraine, Pathe; A. Horkheimer, Balboa; Kempton Green, Lubin; James Cassidy and Clarence Elmer, of the Lubin Company.

MEGOWN, LEAGUE ORGANIZER.

Charles A. Megown, proprietor of the Cameraphone theater on Euclid avenue, has just assumed his duties as special representative of the northeastern Ohio district of the Motion Picture Exhibitors' League of America. Mr. Megown, who is one of the most popular motion picture men in Cleveland, will act as organizer in this field.

The Northeastern Ohio Motion Picture Exhibitors' League, which has just opened headquarters in the Republic building in Cleveland, has about seventy-five members at present. "Four hundred by Spring" is the slogan of the organization, and the burden of increasing the membership to the desired number has fallen on the shoulders of Megown.

The organization, which is a part of the Exhibitors' League of America, includes about half of the state, and it is expected that exhibitors from many cities will become members within a few weeks. A second big housewarming in the new headquarters is planned for next week.

Fourth Beefsteak at Screen Club

Adam Kessel Officiates at Most Successful Affair of the Kind Given by the Organization.

A BEEFSTEAK dinner was given by the Screen Club at the clubhouse, 165 West 47th street, on Saturday evening, December 11. Adam Kessel, third vice-president of the club, was toastmaster. It was the most successful and enjoyable of any of the beefsteak dinners that have been held at this club. It was also the initial entertainment given under the auspices of the new administration, of which Billy Quirk is the ranking officer, and is the forerunner of many pleasant evenings that are being planned for the winter season.

Many witty speeches and recitations were made, alternating with musical numbers. Addresses were made or stories told by Adam Kessel, Douglas Fairbanks, Sam Spedon, King Baggot, John Ince, William Steiner, George Beban, Harry A. Palmer, Fred B. Murphy of Boston, Gladden James, Charles Kessel, Norman Selby, Frank Kugler and Arthur Butler Graham.

There were musical numbers by Pauline Barry, accompanied by Bert Grant; Martin Von Bergman, accompanied by Maurice Abrahams; Al Burton, accompanied by Maurice Abrahams; Jim Flynn, accompanied by Jack Stern; Harry Benham, accompanied by Sidney Bracy, and William J. McKenna, who led the members in song.

Those present were Adam Kessel, Billy Quirk, Jules Burnstein, Alan Dwan, King Baggot, Douglas Fairbanks, Stanley Walpole, Eric Mayne, Lindsay J. Hall, J. W. Johnston, Harry B. Benham Harry Reichenbach, Royal Byron, Gladden James, George Reehm, Al Mayo, Hugh Hoffman, Herbert Miles, Edward Roskam, John W. Noble, William N. Bailey, Frank Carroll, Hopp Hadley, George Ingleton, William F. Aldrach, Tefft Johnston, Harry S. Waldron, Harry Keepers, C. Jay Williams, Sam Pelzman, Harry Cohn, Ben Goetz, Syd Samson, Joe Smiley, Marshall Farnum, Thomas G. Wiley, William J. McKenna, Dallas Fitzgerald, Paul Scardon, Fred Sullivan, Lee Gainsborg, L. Levine, Sam Zierler, E. W. Kramer, S. B. Kramer, Harry A. Palmer, Fred B. Murphy, H. A. Sheldon, Harry McRae Webster, John Ince, Arthur Ashley, Harry Salter, Charles K. Ash, Julian Solomon, Hugh Jeffries, Walter Macnamara, Matt Moore, S. A. Jones, William A. Suter, Oscar J. Lynch, W. J. Sandall, George J. Cooke, Walter Clifford, W. L. Schulman, Arthur L. King, S. J. Hamilton, Eddie Hardin, P. H. Hahn, Frank G. Kugler, Arthur N. Smallwood, Harry Jay Smith, William Steiner, Charles Kessel, Edwin Stanley, C. L. Ketcham, Elmer J. McGovern, Harry Spingler, William J. Rosenberger, William H. Tooker, E. J. Warner, Charles W. Ritchie, Kid McCoy, Arthur M. Werner, J. H. Gerhardt, Arthur Butler Grahm, C. A. Willat, John N. Race, A. H. Byrd, Paul W. Panzer, Joe Phillips, George Beban, Duncan McRae, Lawrence White, Albert Dorris, Fred Nicholls, Sidney Bracy, Bert D. Corbin, William C. Chamberlin, Martin Fisher, A. P. Leibinger, James A. Timony, Howard G. Dorr, Anthony Merlo, Devore Parmer, Raymond L. Schrock, Harold Z. Levine, Henry Cronjager, Albert Roccardi, William Humphrey, Sam Spedon, Charles Eldridge, Edward Thomas and William Shea.

AMERICAN'S NEW STUDIO.

The huge new glass studio being built by The American Film Company at Santa Barbara is fast nearing completion. The third floor of the structure already has been laid, and to external appearances the giant building is practically finished. The new studio is said to be one of the most complete in existence, and the various members of the American corps of directors are anxiously awaiting the word from President Hutchinson to go to work in the new quarters. Every appliance of modern motion picture photography is being installed. It is hoped that the new studio will be in full operation by the first of the new year.

"MANGER TO CROSS" IN WEST.

The Kalem Company announces that arrangements have been completed by which exhibitors west of Denver may book "From the Manger to the Cross" direct from the Progressive Motion Picture Corporation, 654 Pacific Building, San Francisco, California. East of Denver the five-reel holiday feature is being booked direct to exhibitors by the Kalem Company.

Flickers

OH, FOR the life of a press agent. Nothing to do but ride around and look prosperous. That is the general impression that prevails when Harry L. Reichenbach, press representative for Equitable Films, is seen getting around town in the above classy outfit. It is all Harry's, and 136 inches long. The car is an Oldsmobile, with specially constructed chocolate color body mounted on red wire wheels. The chauffeur's uniform matches in color that of the car.

Harry Reichenbach's New Car.

* * *

David Horsley is in town with Mrs. Horsley, for the purpose of doing some Christmas shopping early. These fellows who carry around commutation tickets for use between New York and coast, don't care how they spend their kale.

* * *

H. M. Horkheimer did hold the record for trips between New York and the coast for some time, but now it seems that he is waiting for some one to donate the necessary that he might get back. At least that is his excuse for staying with us so long.

* * *

Eleanor O'Keefe, often spoken of as the biggest little woman in the film business, recently resigned from the Horsley forces to join that of Paramount. Since Mr. Horsley has been in town, his persuasive method has convinced Miss O'Keefe that Horsley is the man from whom she should accept a salary, and she has submitted. Miss O'Keefe's business address will again be 71 West 23rd street, New York, care of Centaur Film Company.

* * *

Jesse L. Goldberg, he who writes articles for the Sunday papers, at the same time that he manages the affairs of the Ocean Film Company, is courting a new make-up. The little moustache looks real cute.

* * *

Charles K. Harris, universally known as one of the greatest music publishers, has been making quite a hit producing pictures from his own scenarios. Mr. Harris is promising something brand new that will be sprung in a very short while.

* * *

It was my pleasure the other day to shake hands with Senior Ambrosio, who is in New York for a short stay.

* * *

Miss Frieda Klug-Schwartz, with whom all the older members of the film industry are acquainted on account of her many trips to this country, during the past seven years, is again in New York. Miss Klug-Schwartz is on a trip around the world as sales manager for the Ambrosio Company.

* * *

John F. Miller, special representative for Mr. Mack, of the Buffalo Times, and at present devoting his time to the management of the various shows of "Warring Millions" being conducted by the Buffalo Times, reports wonderful success everywhere. Advanced sales and full houses prove the drawing value of these pictures.

* * *

George Blair, handshaker and all-around good fellow for the Eastman Kodak Company, stopped into the office last week to say hello.

* * *

Jay Cairns, "The Dodger," is a little previous. Although he refused to accept our invitation to visit New York, it wasn't necessary to forward Christmas gifts so early.

MAC.

South Americans Visit Vitagraph

Under Guidance of Spedon and Lang They Have a Glorious Time—Commodore Blackton Speaks to Australian Cadets.

ON FRIDAY morning, December 10, a delegation from the International Trade Conference, which had been sitting at the Hotel Astor for three days, paid a visit to the Vitagraph studio. Prominent among the delegates were a number of South American men representing various industries and professions. Among them were Senor J. G. Lorente of Cuba, Senor Augustin Nieto Cabellero of Colombia, Senor Francisco J. Peynado of the Republic of Domingo, Diego Martinez of Brazil, guest of National Association of Managers, Dr. Albert A. Snowden, Manader Don Vicente Gonzale, delegate from Peru; Senor Octavio Guzman of Mexico City. There were also present M. J. Kruming from Russia, Harry S. Graff from Australia, Baron J. de Neuflize of Paris, and N. M. Marshall of Bombay, India, and a company of Australian cadets. The cadet corps numbered thirty-five and was in charge of Lieut. Synmunds. After Sam Spedon had taken the entire delegation through all the interesting parts of the great Vitagraph studio the cadets assembled in the yard and played an Australian air, after which they gave the curious Australian salute, which consists of the corporal jumping like a kangaroo in front of his company.

Addresses were made by Dr. Snowden of Australia, Jacob Binder of the Board of Trade and J. Stuart Blackton, of the Vitagraph company. Mr. Blackton in his remarks dwelt with special emphasis on the fact that the South American field had been greatly neglected, but that the Vitagraph Company for one would hereafter pay particular attention to the possibilities of the South American market. He welcomed the Australian cadets, and called forth a cheer by remarking that he was decidedly pro-ally, but neutral enough not to care which one of the allies won. Laughter followed the cheer. When Mr. Blackton had ended, the cadets played the "Star Spangled Banner." Tefft Johnson, at this psychological moment, hung out the American flag and the cadets cheered and their cheers were echoed and re-echoed by the great crowd of Vitagraph employees who by this time had come into the yard. The cadets marched around the yard, and were duly filmed for the Vitagraph-Hearst weekly.

Mr. Lowe, prominent in the South-American export trade, proposed three cheers for Arthur J. Lang of the Nicholas Power Company. The cheers were given with a will. Mr. Lang acting on behalf of the Nicholas Power Company, had perfected the arrangements for the visit of the delegates to the studio and with his perfect knowledge of both Spanish and English had greatly aided the South American delegates to enjoy their visit.

CLIFFORD CALLIS, "KIDDO."

Clifford Callis, an infant prodigy of the American studios, takes an important role in "Kiddus, Kidds, Kiddo," comedy to be released December 28. Clifford is barely over five years of age, but already he is looked upon as a full-fledged screen actor. One of the proudest moments in his young life was experienced during the filming of "Kiddus, Kidds, and Kiddo," when the young hopeful was allowed to "smoke" his daddy's old pipe and wear his daddy's glasses.

HAUBER TO OPEN ANOTHER THEATER.

O. C. Hauber, owner of the A-muse-U theater, Pine Bluff, Ore., recently obtained a 10-year lease on the Simmons building at the southeast corner of Pine and Second streets, and will spend $10,000 remodeling it for a moving picture show. It is expected to have the house opened March 1, 1916. The new theater will have a seating capacity of 1,200. The dimensions of the new theater will be 48 by 146 feet, and it will be two stories high.

After the Ball Was Over

Although Boston's Big Affair Began on Wednesday It Kept on Rolling the Better Part of Thursday.

By George Blaisdell.

THE ball in Boston began on Wednesday, December 1, but it was late the following morning before any of the reel fellows (or girls) thought of taking a few hours of more or less needed rest. All were up early, meaning relatively early, of course, as many were to leave for New York on the 1 o'clock train. There were hurried breakfasts and a drop in on the Film Club, just to say howdy, although there were in sight many tempting dishes in the food line.

* * *

King Baggot was one of those who had intended departing at 1 o'clock. Outside the "snew was snewing"; there was a touch of real winter in the air, such as up to that time the New Yorkers had not experienced. Fur overcoats were as much in evidence as walking sticks on the Rialto in the early summer. "New York is not like this—what's the matter with the 5 o'clock train?" the writer suggested to Baggot. It was one of those cases where anything looking like an excuse would serve. A suitcase was checked and a start was made. One of the first points on the schedule was the executive chamber. The player the night before had been so thoroughly charmed by the many-sided good fellowship of Governor Walsh—and right there the World man's companion had nothing on the writer—that it seemed imperative a call should be made to pay respects. The Governor was not in the state house at the time. "The Governor is a wonderful man and he certainly has got a wonderful official home here," said Baggot as he wandered through the stately halls under the gilded dome.

At ten minutes to 5 the player was writing a dispatch to Mrs. Baggot that he was leaving on the next train. In walks Grossman of the Charter company and remarked that the Governor was at the Copley. "Don't tell Baggot until the train starts," implored the World man. "If you do he'll miss it as sure as shooting, and my name in one home in New York will lose what standing it has." That is how Baggot missed Governor Walsh.

* * *

An appointment with Samuel Grant early in the evening of Thursday afforded an opportunity of observing how the chairman of the ball arrangements committee handled the mass of detail of the annual function of the Massachusetts exhibitors. Mr. Grant had been a chairman in fact as well as in name; he had kept his finger on everything connected with the ball. He had had able co-operation from his aids, and between them they had succeeded in again breaking indoor records of attendance. The Massachusetts exhibitors constitute a live bunch. In the organization are the biggest picture showmen in the state. It is estimated that in the personnel of the state league there is represented an investment of $50,000,000 in theater property.

* * *

On Friday afternoon we took a run out to Hyde Park to meet W. M. Rose, manager of the publicity department of the B. F. Sturtevant Company, and L. G. Dennison, his associate. The sun, a great ball of red, was just sinking behind an ominous cloud. Its reflection in the ice-covered mill pond made a sight to remember. At the big factory Mr. Rose suggested a walk over some of the twenty-five acres of floor space which are contained in this great establishment. We walked through two buildings, each of them 500 feet in length and three stories in height. There are fourteen structures in all, and every one is devoted to the production of apparatus related in some way to air. We saw ventilating fans of all sizes and descriptions in the process of making. The real spectacle, though, was in the foundry. Outside darkness had settled. The few lamps in the great structure seemed insufficient to the tenderfoot. On the floors were everywhere fiery red uncooled casts. Overhead cranes ran in every direction. The writer watched molten metal being drawn into a receptacle, great sparks flying out unheeded by the workman under whose hand and eye the job was being done. It was all weird, spooklike, a strange and a new world. We remarked to Mr. Rose that it would make a wonderful background for a screen setting. Through the whole foundry it was a case of "Watch your step!" Subway training, after all, had value, for we emerged unharmed, even untouched, and perhaps a bit surprised that such was the case.

One of the sights of the big institution is the department where aeroplane engines are assembled, especially the combinations of metal which are rated at 140 horsepower. As a criterion of the grade of product turned out at the Sturtevant the weight of these aluminum-inclosed machines is but 580 pounds—practically one horsepower to four pounds of metal. These have to undergo a continuous grind of eight hours before acceptance. There are fifteen hundred employes in the big plant. Mr. Rose said the difficulty was not in getting orders to keep them busy, but rather in finding skilled men to handle the rapidly increasing business.

* * *

Just by the way, since returning to New York we have seen in Vitagraph's "The Making Over of Geoffrey Manning" a setting that recalled the visit to the Sturtevant foundry. It was Harry Morey who wielded the long pole and pushed back the clay that dammed the fiery nozzle from which the molten metal was flowing.

* * *

Over at the V-L-S-E exchange we found George Balsdon looking happy. Mr. Balsdon reported business good. Since coming to Boston Mr. Balsdon has taken up a bit of philanthropic work which has the hearty co-operation of his superiors. This is in providing a weekly show for the inmates of the Rhode Island state prison. It's a long story and a good one and it is not going to be told here.

* * *

Fred Murphy at the United said that he was kept on the go between Boston, New York City and Buffalo. He has fine quarters, centrally located in the film district.

* * *

At the ball we met up with F. A. Clark, who when we had last collided with him was managing the Simplex booth at the San Francisco exposition. Mr. Clark was boosting the Movie Operators' Ball, which will be held in Convention Hall, New Year's eve. The members of the committee are Matt Max, chairman; Mr. Clark, secretary; W. H. Benoit, John Spence and Florie Parker. All of the members of the committee, aided by their feminine representative, Miss Marion Hanford, were distributing buttons advertising the event. They said they were going to try and gêt Brother Richardson to the Hub for the big night.

* * *

Lester Mayne, who is conducting a supply house, specializing in projectors and the Wotton Rexolux, piloted us over to the Kleine-Edison shop in Piedmont street, where we met R. D. Marson, who showed the visitor over his compact place. Mr. Marson sent his regards to his many friends in New York. Later Mr. Mayne showed the writer a new projector, the Blair, which is being demonstrated in a big room off of a popular restaurant. The outstanding feature of the invention is its cutting in two the amount of stock needed. In other words, it shows eight pictures instead of sixteen to the second. Mr. Blair was long connected with the Eastman works in Rochester. We did not meet Mr. Blair, as he was absent in New York. The crux of the machine is in the shutter, which may be attached to any projector. The pictures to be shown at the rate of eight to the second must, however, be taken on a special camera which Mr. Blair has invented.

* * *

There were a few minutes chat with Herman Rifkin, general manager of the Eastern Film Company, renewing old times. Mr. Rifkin is inclined to the belief that features are being overdone—that exchange men can make just as much money handling a smaller number of productions.

* * *

Saturday evening we called on Mr. Clark, one of the officials of the Massachusetts league, at his fine Huntington avenue theater. The house was filled. Mr. Clark has been making a specialty of a program that includes a single, a double and a three-part subject. He said that as a rule his patrons preferred pictures of those lengths—and the Huntington is in one of the finest residential districts of the Hub. Mr. Clark uses also one or two short acts to complete his entertainment. He reported great success with his serials. He said recently he has been using Broadway Universal Features to good advantage on one or two nights a week.

* * *

From the Huntington we strolled over to Washington street and dropped in on several houses. There was one stretch of six or eight hundred numbers without a single house. Neither could any be seen down side streets. At Loew's South End Theater we met Joseph L. Burton, who showed us over a playhouse with a long history. Back of the balcony there is a great room with tiled floor that in the heyday of dramatics served as the palm room. On the screen was being shown a Balboa subject, and Manager Burton said the product of the Long Beach studio was popular in his house. He said, too, that serials always went strong in the South End.

* * *

At the Washington theater we met Assistant Manager Edward Goodman and also Herman Hirsch of the Mutual Film Corporation. Mr. Hirsch said that during the evening he had signed up a thousand dollars worth of bookings for "The Girl and the Game." He reported the Mutual's new serial going strong.

Actor Withdraws From Success

Emmett Corrigan Leaves "Eternal Magdalene" to Join Equitable Roster of Stars.

EMMETT CORRIGAN, undoubtedly one of the foremost actors of the native American stage, and until Saturday of last week, leading player with Julia Arthur in the season's biggest dramatic success, "The Eternal Magdalene," which is now in its fourth month at the Forty-eighth Street Theater, will leave New York early next week for the everglades of Florida, where the first scene in the Equitable Motion Pictures Corporation's production of "The Chain Invisible" will be staged. Mr. Corrigan left a season's work to fulfill a contract made before he accepted the legitimate position, "The Eternal Magdalene."

Frank J. Powell, the noted director, who comes to Equitable at the conclusion of his work on "The Fourth Estate," upon which he is now engaged, will have charge of the productional work on "The Chain Invisible," and will stage the entire picture in the exact locale of the original script, as rendered by Richard Le Gallienne, the poet and author.

Emmett Corrigan.

Mr. Corrigan has already had some picture experience, having made his debut in "Greater Love Hath No Man," for Metro. He comes to the screen, perhaps, the screen's most ardent admirer.

In 1895, before Edison took up, seriously, film matters, Mr. Corrigan purchased a Gaumont projection machine. He installed the machine in his home at Verona Island, near Bucksport, Me., and with each improvement Corrigan has traded in his old projector for a new one, and at present owns fifty thousand feet of industrial and educational film, which he often runs for his guests.

Frank Powell, who begins his Equitable activities with the production of "The Chain Invisible," is busily engaged assembling the supporting cast.

Mr. Powell will bring with him to the Equitable his camera man, various constructional workers, and will do his interior work at the Equitable's Fifty-second street studio.

"The Chain Invisible" by Le Gallienne, marks an advance in the matter of securing material for the screen. Several months ago, President Arthur H. Spiegel, of Equitable, conceived the idea of recruiting the more important authors to screen work. Le Gallienne, after considerable persuasion, was prevailed upon to supply an original work, and his first is a human story built along novel and sensational lines, with a new and unconventional idea in romance, as its basis.

"The Chain Invisible" representing the debut of Emmett Corrigan, Frank Powell and Richard Le Gallienne, will be released on the regular Equitable program, through World Film, early in February.

PATHE TAKES ANOTHER FLOOR AT 25 WEST 45TH STREET.

Owing to the great increase of business Pathe has taken the twelfth floor at 25 West 45th street, and is now occupying two entire floors in that fine new building. The bookkeeping and clerical staff will be located on the twelfth floor and the executive offices on the eleventh.

Extry! "Ham" is Back

Kalem Comedian, Recently Injured, Meets Surprise on Return After Two Months' Absence.

LLOYD V. HAMILTON, the "Ham" of Kalem's "Ham and Bud" comedies, is once more in the harness, having started work last week at the Kalem California studios. "Ham" steps before the camera again after an absence of close to two months caused by an injury to his leg which kept him in St. Catherine's Hospital, Santa Monica, for six weeks. During the last two weeks, "Ham," unable to keep away from the atmosphere of the studio, has hobbled about on crutches lending his advice and encouragement to the making of "The Caretaker's Dilemma" and "The Missing Mummy" burlesque comedies in which "Bud" Duncan and Ethel Teare are featured.

A gala feast, tendered by the players in the comedy company, marked "Ham's" return to active work. At the height of the festivities, Hamilton Smith, the recently appointed Kalem Western representative, sprang a surprise he had taken along with him from the New York offices. It consisted of a handsome album, the three hundred pages covered with letters from exhibitors requesting news concerning "Ham's" injury and expressing their anxiety for his early return to the screen. More scrap books could have been made up from letters of the fans, but the Kalem officials selected the exhibitors' letters as unusually significant of the popularity of the "Ham and Bud" comedies.

New Triangle Deal for Detroit

P. P. Craft, of Apex Fame, Secures Rights to "Triangle Program" for That City.

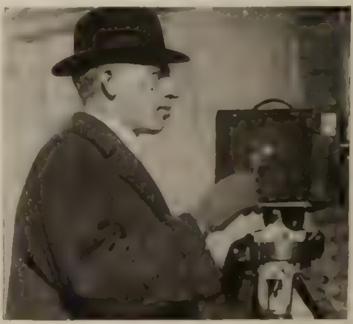
P. P. CRAFT, for a long time the head of the Apex Film Corporation, at one time the leading distributor of foreign feature pictures in the United States, has purchased the rights to handle the productions of the Triangle Film Corporation for the city of Detroit, Mich. Mr. Craft closed the deal on Wednesday, December 8, and hurried away to Detroit the same day to start things.

The franchise covers the city only, but, although the territory is limited, Mr. Craft considers that it is the best proposition open at this time and predicts that he will do an exceptional amount of business with Triangle features in the "flivver" city and considerably better than trying to handle features in the present state of the market.

Mr. Craft has secured two first-class downtown theaters in Detroit in which to show Triangle subjects. S. L. Rothapfel will go to Detroit for the opening on January 3 and will arrange special effects. There will be augmented orchestras.

Joseph T. Rucker, Universal's Forder

THE Universal Animated Weekly has sent over Cameraman Joseph T. Rucker to photograph the Ford peace pilgrims on their trip across the ocean. Cameraman Rucker has been with the Universal for the past three years, having come to the New York office after a few years in the South, where for a time he covered all the principal events for the Animated. His ability to get over the big stuff when it was news, and his alertness in planting his camera on a scene ahead of others, prompted Jack Cohn, editor of the Universal Animated Weekly, to promote Mr. Rucker to the New York office.



Joseph Rucker.

Mr. Cohn selected Mr. Rucker to represent the Universal on the Ford journey, and photograph the important event for the American public. This kind of work is particularly pleasing to Mr. Rucker, as he was selected as the official photographer to accompany the United States fleet to Vera Cruz, and later went to the opening of the Panama Canal, where the clearness of his pictures and the wonderful photography he obtained made his pictures notable.

When the pilot ship left the Oscar II at Sandy Hook, Mr. Rucker sent back the first can of original pictures of the expedition ship. The finished result already has been released in the Weekly.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Making Over of Geoffrey Manning"

Harry Morey Distinguishes Himself in a Typical Morey Role —Vitagraph Four-Part Subject Has Powerful Appeal.

Reviewed by George Blaisdell.

THERE is a sub-title in "The Making Over of Goeffrey Manning," a four-part Vitagraph subject, which sets forth that "The laboring man is so busy fighting to pay next week's bills that he can't get ahead." Which to many may mean nothing; and then again it will strike others with great force. It depends on whether they have ever been down and out, or down without being out.

Scene from "The Making Over of Geoffrey Manning" (Vitagraph).

The story is one of wide appeal. It will reach down into the hearts of men and women, whether they be workers struggling to keep their heads above flooding adverse circumstances or whether they be in positions of comfort or of affluence. The tale is of a care-free son of a manufacturer who when chided by his father determines to cut loose from his bank roll and go into the world on his own feet. It shows his rebuffs when he tries to obtain work and his sudden letting out from his first job—wielding a shovel in the subway—when he smashes on the jaw a foreman who had struck a diminutive fellow-worker. It shows him as a stoker in his father's foundry and his gradual promotion to a foremanship—his acquaintance with the hardships of the toiler, the quickening of his sympathies and the making over of the man of the one-tenth to a real man of the whole world.

Harry Morey is Geoffrey Manning. It is a typical Morey role, and this splendid player enacts it with a feeling and an understanding that make of Manning a living, breathing person. Rare indeed is it one player so thoroughly dominates a subject, that so large a proportion of the action falls to one actor. The story holds from the beginning and moves not once but many times.

The cast speaks for itself. L. Rogers Lytton is the father, the foundry owner who tells his employes they may take the 10 per cent. cut or take nothing. In spite of his lack of consideration for his workmen, the regard Manning displays for the son and his dreams of the future, his hope that he may see his son succeed him, measurably retain the sympathy; the fatherly attitude at the denouement and the gracious reception of the young woman Geoffrey brings home completely win it. Mr. Lytton's work is flawless; and that's a strong statement.

Belle Bruce charms as Harmony, the young singer who boards in the humble structure where Geoffrey takes up his quarters when he goes out to see if his fellow-clubman was right when he asserted that he could not earn daily bread; it is Harmony that Geoffrey brings to his father at the unusually happy conclusion of the story.

William Addison Lathrop and Charles T. Dazey are the authors of this Broadway Star Feature, which will be released December 27. Harry Davenport is the director. Mr. Davenport has given us a story that is likely to rank with the most popular of recent productions. His handling of the thrilling factory fire is skillful, to mention but one detail of an absorbing subject. The foundry scenes, too, are convincing. "The Making Over of Geoffrey Manning" is an all-around fine picture.

"The Woman of Mystery"

Biograph Company Finds Material for Three-Part Picture in Novel by Georges Ohnet.

Reviewed by Lynde Denig.

IN THIS adaptation of a novel by Georges Ohnet we find a reasonably diverting and generally dramatic story, based on the experiences of secret agents of a government in their efforts to get the formula for a high explosive that is destined to revolutionize warfare. Here is a familiar theme, indeed; one that has been treated by many companies in as many ways, but even at that the Biograph has succeeded in finding enough unexpected plot turns to make an interesting picture. There is a fair degree of suspense and the acting opportunities afforded an able cast are ample.

Louise Vale is Sophia, "the Woman of Mystery," called upon to get the formula for a coveted explosive invented by General Tremont. The role is admirably suited to Miss Vale, who can be very alluring at times, without allowing an audience to forget the purpose behind her blandishments. When the general is killed and the formula passes into the hands of Marcel, a young chemist, Sophia transfers her attentions to him and has little difficulty in arousing his love. But she makes the serious mistake of falling in love, too, and the passion is strong enough to overshadow her sense of duty to her country. Having stolen the formula, she relents and summons Marcel to her apartment that she may return it, prior to ending her life by drinking poison. The dramatic action in these final scenes is especially tense.

If Miss Vale's acting attracts first attention, there are at least two other performances that contribute materially to the story, those of Franklin Ritchie as Marcel and Charles Mailes as Hans, the secret service agent, whose right hand is blown off in an explosion. Through the remainder of the picture he uses what passes for a wooden arm to good purpose. Attractive California locations and the rich settings characteristic of Biograph pictures are to be numbered among the assets of this offering.

Scene from "The Woman of Mystery" (Biograph).

"The Unfaithful Wife"

Robert B. Mantell and Genevieve Hamper Appear in Tragic Story Produced by Fox.

Reviewed by Lynde Denig.

IF AN exhibitor wants a strong, forcefully acted drama and does not object to scenes so unpleasant that they may properly be termed morbid, he should be quite content with this five-part production—the second starring Robert B. Mantell since his connection with the Fox Company. "The Unfaithful Wife" is built upon treachery and blood-curdling horrors and cannot be said to point a moral lesson, although we read at the close the familiar quotation, "The wages of sin is death," and observe that the treacherous wife and her accomplice in crime pay for their misdeeds. The moral tone of a picture must be judged by the total impression it leaves, and in this case it is far from inspiring.

The scene is in Italy; an epidemic of cholera sweeps over the town and it appears that Count Fabrio is destined to be one of the victims. But his wife and her lover do not wait for him to die naturally. Fearing that he may recover and spoil their plans, they have him secretly nailed in a coffin and deposited in a vault. We even are treated to a close-up of Mr. Mantell lying unconscious in the coffin. Then the noted actor of Shakespearean roles is confronted with a task that might puzzle Houdini. He regains consciousness, forces his way out of the coffin, and, in time, breaks through the wall of the vault —a difficult task, one might imagine, but necessary for the continuation of the story.

A commonplace revenge does not satisfy Count Fabrio. By impersonating a distinguished nobleman and fooling his wife and her lover as to his true identity, he plays with his intended victims, something as a cat plays with a mouse, until he is ready to pounce upon them. His revenge is all the sweeter for the delay. Barring a few scenes in the first reel that have no obvious bearing on the story, the construction of the picture is dramatically sound, and Director J. Gordon Edwards' production is a great aid to the sombre tragedy. Mr. Mantell puts much feeling and passion into his performance and is ably supported by Genevieve Hamper and Stuart Holmes.

"The Beloved Vagabond"

Splendid Six-Part, Hand-Colored Vizualization of William J. Locke's Book, With Edwin Arden in the Title Role.

Reviewed by Margaret I. MacDonald.

SO MARVELOUS an interpretation has Edwin Arden given us of the character of the "beloved vagabond," and with such artistic skill has Director Edward Jose outlined the significance of Locke's theme that there seems little left to be desired to make the Pathe production a singularly perfect one.

Months previous to its actual date of release "The Beloved Vagabond" has been heralded. Many and varied have been the comments on the advisability of filming this particular story of William J. Locke's, and again it is proven that the treatment the story gets at the hands of first the adapter, and then the director, is the final word as to the film possibilities of any literary work.

The filmed version is so arranged that the first reel acquaints us of the love between Gaston De Nerac (Edwin Arden) and Joanna Rushworth (Katherine Brown-Decker), De Nerac's sacrifice to save his future father-in-law from financial ruin and disgrace, and the commencement of the two-year separation of the lovers, consequent to the agreement of a mutual friend with De Nerac on the occasion of the loan of the money for Joanna's father. And so, before we have launched into the second reel of the six we have the basis of the plot, and a knowledge of some of the main characters with their eccentricities and embellishments.

Scene from "The Beloved Vagabond" (Pathe).

With the second reel we skip ahead two years, to the expiration of the agreed separation of the lovers, and here, at the very opening of this reel, we find clearly defined the manner in which fate manoeuvered with the lives of these two people, opening an easy path for the arch enemy of both to lead the woman, in ignorance of his villainy and falsification, to the marriage altar.

With the close of the second reel the intense nature of De Nerac has forcefully manifested its relinquishment of faith in all womankind. And then, with the opening of the third reel, thirteen years are passed up without further comment, and we meet with De Nerac in the role of the "vagabond" and known by the name of Paragot. Here the story is singularly attractive and well portrayed. Wonderful types and realistic touches have been added to this portion of the production, in which we meet with Asticot, the young son of the laundress, whom Paragot adopts into his own Bohemian quarters so that he will have plenty of books to read, and Blanquette (Bliss Milford), one of a duet of wandering musicians, whom Paragot also adopts at the death of her aged partner, and who afterwards learns to love with a womanly love the hand that was kind to her. Many scenes of indescribable charm have been utilized, depicting the troubles, the humble joys, and the pathos which existed at various times in the lives of the wanderers. And when at last, after the final meeting of Paragot and Joanna, when the latter's husband is killed in the street, Paragot, about to marry Joanna, finds the ways of society unbearable, and society finds him unbearable also, he returns to his little home which he has made from the earnings of his musical talent, the happy climax of the story arrives. For Banquette, about to throw herself in the river, is clasped in the arms of Paragot, who discovers at last that Happiness has been hovering at his elbow, waiting to be recognized.

The film, made here in America, was sent to Paris to be hand colored, the result being a delightful enhancement of an already beautiful production.

"Blind Justice"

A Stirring Social Photoplay in Three Parts by Essanay, Featuring Henry B. Walthall—Scenario Specially Written by H. S. Sheldon.

Reviewed by James S. McQuade.

I HAVE viewed many five-reel features that did not create one-half the interest aroused by "Blind Justice," a three-reel photoplay by Essanay that has to do with human shortsightedness in dealing with the problem of punishment of youthful breakers of the law. Too often the arresting policeman has it in his power to make or mar the future of a boy who has been placed under arrest for the first time. He can give color to his testimony that influences the presiding magistrate, and the novice in wrong-doing, instead of being placed on probation, in proper care, is hurried off to the house of correction, where he receives instruction in criminality from old offenders that makes him a future menace to society.

Scene from "Blind Justice" (Essanay).

We are given just a glimpse of this blind justice in the photoplay under review, but it lingers with us all through the three reels, although the poor waif to whom such justice had been meted out appears only in two or three of the opening scenes. Associated with the waif, however, is a companion, seemingly in the same social stratum; but, as the story reveals, a benefactor of society, who seeks to learn at first hand the mistakes made in the name of the law, in the treatment of the young of both sexes, who have committed their first offense. He goes by the name of Jack Langdon, and he is willing to be treated just the same as if he were a real criminal, so that he may be better able to write the sequel to a well-known book that has created a sensation among intelligent social workers.

Henry B. Walthall is seen in the role of Jack Langdon. As we watch the latter carefully throughout the changes in his social standing, before the judge of the police court and in the home of the philanthropist, William Harding, we can learn that he is hiding his real self behind a mask, revealing it only now and then to the spectator in a furtive smile, that he is careful to conceal from his fellows. And this smile excites the mind of the spectator and makes him eager to unravel the mystery, the latter being very skilfully hidden until the closing scene.

To the police court judge F. Langdon says: "I tried to hinder this boy's arrest, your Honor, because experience has taught me that being arrested for vagrancy at his age is a poor start. If three months on the Island can improve a mere boy, your Honor, it might do me some good." His face is turned away from the judge at the close, and the smile I have already referred to is shown to us on the screen. We see it again when the bumptious butler of the Harding household attempts to show his superiority to the "parole man," and again when

Walter Harding, son of the philanthropist, says to Langdon, with brutal vulgarity: "My sister's party calls for evening clothes. I trust you will not depend on borrowing mine." This when Langdon had been invited to the party by the young lady in question.

But Mr. Walthall makes Langdon change his attitude from that of patient submission to one of firm, dignified manhood, immediately afterwards. It occurred at the party mentioned, when Langdon informed Mr. Harding, Sr., that Miss Harding had just promised to become his wife.

"How dare you—the beggar I picked from the gutter—speak of marrying my daughter?"

"My mistake, Mr. Philanthropist. I did not realize that your charity both began and ended at home," replied Jack, with fine dignity, as he left the room.

At this point we are convinced that Langdon has finished his course of paroleship, and that he will soon reveal himself as he is known. This is done shortly afterwards, in one of the most affecting and powerful scenes in the photoplay. Just how, the reader must find out for himself on the screen. In that scene Mr. Walthall, Ernest Maupain (William Harding), Miss Elizabeth Burbridge (Elsie Harding, Jack Langdon's wife) and John, Junior (Walter Harding) participate. Miss Burbridge is new to Essanay films, but her first appearance, in the role of Elsie Harding, gives sufficient promise of talent and success.

The release was made through the General Film Co., Dec. 11.

"Sealed Lips"

Equitable Makes a Powerful Photoplay Out of Maxwell Gray's Story, "The Silence of Dean Maitland."

Reviewed by Lynde Denig.

FIGURING the quality of "Sealed Lips" on a percentage basis, allowing so much for the story, so much for the acting and so much for the production, the result would be safely over the ninety mark. As a matter of fact, this five-part photoplay, made under the direction of John Ince and starring William Courtenay, appears to have about all the elements that go to make a popular picture. It catches the attention right at the start with scenes showing two sharply contrasted love affairs, one spiritual, the other essentially physical, and as the story progresses, the spectator becomes more and more engrossed in the very human tragedy unfolded in a logical and finely dramatic manner. Here is a melodrama that is also something of a character study; a picture filled with action that has recognizable motives behind it.

Arthur Ashley, playing the role of a young minister, is quite as vital a figure in the production as is Mr. Courtenay, in the role of the lifelong friend who suffers for a crime he did not commit. Both of these characters are strongly presented and equally able is the performance given by Mary Charleson, as the girl who ensnares the minister and then pays dearly for her indiscretions. Completing the prominent members of a wisely selected cast are Adele Ray and Marie Wells.

All of these players may share credit with Director Ince for the emphatic success of "Sealed Lips," which, unlike so many feature productions, is consistently interesting throughout and not dependent upon the sensational appeal of a few striking scenes. In developing his story the author advanced naturally to reasonable climaxes, and their effect is all the greater for the care taken in arousing sympathy for the characters. One feels the weakness, rather than the guilt, of the minister and is ready to appreciate the mental agony he must have experienced before making a full confession to his congregation in a sermon delivered after he has become Dean Maitland. The scenes, apparently photographed in a large Episcopal church, are remarkably correct in regard to appointments and ritual. Accurate settings, in fact, are a distinguishing mark of the production. The rooms of an old country house seldom have been more convincingly reproduced.

Scene from "Sealed Lips" (Equitable).

"A Price for Folly"

A Vitagraph "Blue Ribbon" Feature Starring Edith Storey and Antonio Moreno.

Reviewed by W. Stephen Bush.

HORRORS are piled upon horrors in this feature. A large part of the play consists of a dream. This dream was horribly realistic. The terror of it was intense and prolonged. In the dream we see an old gentleman, venerable in his white hair and his courteous dignity, stab his charming old wife in the heart and killing her. All the agony which tortures the human imagination in a vivid and horrble dream is reproduced with an almost uncanny skill that makes us creep and shiver. One cannot speak of dramatic elements in a dream or of any thing like a motive and to this extent the visualization of a dream must always remain immune from criticism.

Scene from "A Price for Folly" (Vitagraph).

All the extraordinary art and the technical skill of the Vitagraph company, all the superb acting of Edith Storey and all her splendid support cannot obscure the fact that the story is too thin to occupy five thousand feet of film. Not only is it too thin, but it lacks genuine dramatic force and coherence. The son of a noble French family falls in love with a dancer. The dancer has other admirers and tries to fleece them all. The dissolute life of the young man scandalizes his old father, who vainly tries to win him back to a respectable and well-ordered life. While the action up to this point has moved at a snail's pace we have learned enough to make us fear the worst for the young man and his parents. At this juncture the young man falls asleep on a lounge and goes through his nightmare. In his troubled vision he sees himself ruined. When the meretricious dancer learns that he is poor she turns from him to an older but apparently wealthy admirer and sneers at the sufferings of her youthful dupe. There is gossip in the clubs about the young man's unlucky "liaison," he challenges his rival to a duel and is mortally wounded. The heartless coquette of a dancer comes to the duelling grounds, scatters the petals of a flower about the body of the dying youth and then walks off with the murderous rival in a perfect frenzy of heartlessness. Then the young man wakes up and finds that everything has been a dream. As a result he breaks off his relations with the sinuous corpyhee and his aged parents are made very happy in consequence.

"The Hand of the Law"

An Edison Three-Reel Photoplay, With Bessie Learn and Edward Earle in the Leading Roles.

Reviewed by Edward Weitzel.

CHARLES R. ANGELL, the author of "The Hand of the Law," has written a photoplay that is cast in the same mould as the comedy-dramas that Owen Davis was wont to supply so plentifully to the spoken stage. Its theme is sensational but wholesome, the characters are such as may be found in a small New England village, and one is not asked to discover any symbolic or hidden meanings in the three reels of action. There is also not the slightest danger of mistaking the good people for the bad—the deeds of the dramatis personae proclaim their merits or demerits upon every possible occasion. The comic relief contributed by Abner, the Correspondence School detective, and Sally, the hired help, adds nothing to the picture's worth.

The serious interest of the story is absorbing, plausible and culminates in an adroitly contrived denouement. The different types of character are true to their environment, and director Edward C. Taylor displays excellent judgment in his choice of locations—notably, the old mill.

Reuben Hazleton, once the owner of the grist mill, has been defrauded of his property by Squire Evans and Hiram Gregory. Reuben takes to drink, vows to get even with the two men and, when Gregory is murdered, is accused of the crime. Through the efforts of his daughter, Bessie, and her sweetheart, Reuben's innocence is established and his property restored to him. The character of Bessie Hazleton is very sympathetic, her loyalty to her father, no matter what his condition, being a strong factor in her favor. Bessie Learn realizes the part in every particular. Edward Earle is a likable and convincing Dan Chamberlain, and Bigelow Cooper, William Wadsworth, John Sturgeon, Billie Ruge and Nellie Grant are seen in well played character roles.

"The Mill on the Floss"

Five-Reel Adaptation of George Eliot's Novel by Thanhouser, With Mignon Anderson As Maggie Tulliver.

Reviewed by Margaret I. MacDonald.

ESPECIALLY well suited to screen interpretation is George Eliot's novel, "The Mill on the Floss," and which has been adapted to film requirements by Philip Lonergan, master of scripts at the Thanhouser studios. The meat of this fascinating story has been carefully extracted, and has been handled effectively on the producing side by W. Eugene Moore.

Mignon Anderson as Maggie Tulliver is especially pleasing. She gives an apparently effortless portrayal of the impulsive character of the miller's daughter, and is never more attractive than when, in open rebellion against the application of curl papers to her naturally straight hair. Or when in an angry fret she pushes her curly headed cousin Lucy, dressed in all her finery, into the water.

Harris Gordon does well as Maggie's brother Tom, while George Marlo is all that is required in the role of Philip Wakem. W. Eugene Moore plays the hole of the miller. He is not alone an excellent type, but has a fine conception of the character of Miller Tulliver. Others in the cast are Fannie Hoyt, Arthur Bauer, Leo Wirth and Boyd Marshall.

This production of a standard work of literature cannot fail to please. Once in a while a costume that seems inappropriate to the period jars on our sensibilities. But in this matter we must not forget that the manner of dress of today, especially that of the feminine, does not differ very widely from what appeared in the fashion plates of several years ago. We believe that none of the humanity or realism of the story has been lost by its transmission to the screen. That portion of the story dealing with the overflow of the river is vividly realistic, and would suggest its having been staged on the scene of some flood disaster.

Scene from "The Mill on the Floss" (Thanhouser).

"The Burglar and the Lady"

James J. Corbett Is Starred in Entertaining Picture Handled by the Sun Photoplay Co., Inc.

Reviewed by Lynde Denig.

A PRODUCER of photoplays might well employ James J. Corbett because of the advertising value of his name. Of his drawing power there can be no question, and it is pleasant to note that audiences gathered to see Corbett, the former world's champion, will remain to watch Corbett, the actor, give a capital performance in this five-part picture, produced by Herbert Blanche and handled on the state rights plan by the Sun Photoplay Company, Inc. The grace of movement for which Corbett was famed in the ring, the poise and the assurance that are so much a part of his personality, blend very well with the character of Raffles, the gentleman burglar, whose exploits are the basis of this production.

"The Burglar and the Lady" is the story of a criminal career handled in a manner that has found favor in magazine and screen fiction. The author is careful to make his law-breaking hero a sympathetic figure. He is a courteous, kindly and wonderfully resourceful person, whose wits are pitted against those of the most astute detective of the age. This time he is called Stone, instead of Sherlock Holmes. Having entered the home of a banker in quest of the family jewels, Raffles remains to cultivate the friendship of the banker's pretty daughter, impersonating a detective the while. He makes a dignified escape when it suits his fancy, and, still impersonating a detective, nearly carries through a nicely arranged bank robbery. Here his escape is less dignified, but more thrilling, as he leads the police a merry chase from one hiding place to another and finally eludes them in the structure for a city sewer.

The plot is plausible enough for a picture of this type; moreover, the situations are cleverly handled and there is a pleasing element of romance in the meetings of the burglar and the girl, who is ready to marry him after he has reformed and paid his obligations to society by serving a term in jail.

Scene from "The Burglar and the Lady" (Sun).

Claire Whitney is very fetching as the banker's daughter and the child in the role of her little sister is delightful. The picture was tastefully staged and notably well photographed.

"The Red Circle"

New Pathe-Balboa Serial Features Ruth Roland. Preliminary Episode Foreshadows Much That Is Interesting.

Reviewed by Margaret I. MacDonald.

"NEVERMORE," the first of the fourteen episodes into which the above-named serial is to be divided, gives just a look in at the starting point of the story, or what might be termed its inspiration. The two reels of preliminary suggestion leave a deep impression, and start the ball rolling with considerable force.

Ruth Roland, the heroine of "Who Pays?" is the star of the serial. She is supported by Frank Mayo, who gives promise of good things. Daniel Gilfeather as "Circle" Jim Borden does effective work, but passes out of the story before the end of the episode, when he kills himself and his son that there may be an end to the criminal career of the Bordens.

Scene from "The Red Circle" (Pathe).

The idea of the serial, we are told, is to show that the instincts of heredity can be overcome by proper environment and education. The scenarios are being written by Will M. Rickey and produced by Sherwood McDonald.

At the close of this particular episode a woman's hand protruding from beneath the curtains of an automobile displays again the red circle, leaving the audience surprised and wondering.

The story of "The Red Circle" has been novelized by Albert Payson Terhune, and will appear in leading newspapers throughout the country.

"The Inner Chamber"

Three-Reel Melodrama Produced by the Western Lubin Company—A Story of Revenge and Retribution.

Reviewed by Edward Weitzel.

THE real interest in "The Inner Chamber" centers around Ralph Morgan, the villain of this three-reel melodrama. The hero is a newspaper reporter, and a bright chap, at that, but the author of the scenario has so marshalled events in his story that Morgan is the most commanding figure in the photoplay. This gentleman deserts his wife, goes to the city and acquires wealth by questionable means. He then makes a bold bid for position by courting an heiress, and is prevented from marrying her by the arrival of the woman he deserted, at the proper dramatic moment. Ill luck pursues him further and lands him behind prison bars for swindling. During his incarceration, the heiress and the reporter are married, and Morgan's wife dies, after giving birth to a girl. The baby is adopted by Mrs. Darwin, the lady's fortune enabling her husband to become the proprietor of a newspaper himself. Several years later, when Morgan escapes from prison, he attempts to get even with the Darwins by stealing the child and hiding her in an inner chamber of an abandoned mine. The mine is blown up by a railroad construction gang, but Morgan, who has learned the truth, saves the girl at the cost of his own life. Aside from retarding the catastrophe by an over supply of incidents leading up to the explosion, "The Inner Chamber" may be assigned an honorable position among well made photomelodramas. The proper blend of love, hate, clash of wills, diversity of scenes and "thrill" at the finish enter into its composition. The blowing up of the mine is an excellent effect. As before stated, Ralph Morgan dominates the action of the play, and Melvin Mayo rises to the occasion by acting the part with uncommon power and skill for character delineation. L. C. Shumway, Helen Eddy and Adda Gleason make the most of the opportunities offered by their respective roles.

Scene from "The Inner Chamber" (Lubin).

"The Great Divide"

Memories of Henry Miller and Margaret Anglin Revived by This Magnificent Lubin Production.

Reviewed by W. Stephen Bush.

JUDGED by the most exacting standards, this Lubin production ranks with the best releases of the V-L-S-E. In many respects it surpasses the most successful released features within the last few months.

In the first place, the direction of Edgar Lewis is beyond all praise. This talented director, who has developed remarkable powers, never did anything better than this production. "The Great Divide" presented some good filming materials, but it needed the highest degree of directorial skill to bring them out, and Mr. Lewis has shown himself fully equal to the task. He has played the melodramatic and the psychological chord with perfect skill. In this way he has succeeded in conveying a most subtle but exceedingly powerful theme to the average patron of the motion picture theater. Nor has he sacrificed one jet of real appeal in this play. His work here is a masterpiece of visualization.

He has been aided, and very materially, too, by the genuine Arizona settings. All the art of the conventional stage cannot produce the effect which these sublime settings of Nature produce instantaneously. The scenes, which have the Grand Canyon for their background, are among the choicest screen visions it has been my privilege to look upon—and I have looked on many. No picture was ever made which reproduces atmosphere as "The Great Divide" does. Here we see the "ne plus ultra" in realistic and majestic atmosphere. The grandeur of the scenery is awe-inspiring throughout. I am happy to be able to add that every other essential point of the play was on a par with this point of excellence. The interior settings added to the atmosphere, the types and characters were most convincingly natural; indeed no detail was neglected to bring the atmosphere home to the spectator, and I venture to say that the creation of the right atmosphere in a play like "The Great Divide" is an assurance of absolute success. The acting was creditable throughout. Ethel Clayton, a conscientious and capable artist, rendered a fine impersonation of Ruth, while House Peters did the best he knew how with the part of the "derelict." The conception that Mrs. Peters has of this part is quite original with himself. He emphasized to what seemed an unnecessary degree the physical degradation of the "derelict." This conception really weakened his portrayal of the character and made his task needlessly severe.

Scene from "The Great Divide" (Lubin).

The minor parts were all in good hands. "The Great Divide" is a feature that will go exceedingly well wherever it may be shown.

"A Boy at the Throttle"

Thrilling Episode in Kalem's "Hazards of Helen" Series in Which Helen Gibson Is Starred.

Reviewed by Lynde Denig.

FOR sheer daring, suspense and sustained excitement, this issue in Kalem's "Hazards of Helen" series challenges comparison with the best of its predecessors. E. W. Matlack wrote enough of a story to carry the scene around which the picture is built, and in directing the production, James Davis was careful to catch the attention of the spectator and work up the interest to the highest pitch as he approached the climax —a scene showing Helen Gibson dropping from the trestle of a railroad bridge into the tender of a moving engine. Here is a photoplay sensation that demanded real nerve on the part of Kalem's intrepid actress and one that will draw applause from any normally receptive audience.

Scene from "A Boy at the Throttle" (Kalem).

Miss Gibson's leap from the iron framework comes at just the right moment. Through swiftly moving scenes, the audience has been thoroughly aroused by the predicament of a little boy, the son of an engineer, who climbed into the cab of his father's engine and pulled the throttle. For a good ten minutes of gripping action—with the scenes shifting from the frightened child in the runaway locomotive to the group of railroad employees at a loss for a means of averting a disaster—the nerves of the spectator have been skilfully played upon. A collision seems inevitable and as a last resort the girl climbs high on the trestle under which the engine must pass. Apparently she risks her own life in accomplishing a fall that few men would care to attempt.

Wherever pictures are shown there is an audience for the type of railroad melodrama that Kalem continues to issue under the general title of "The Hazards of Helen." The appeal is to a normal love of perilous adventure and displays of physical bravery, especially when the heroine is an attractive young woman. As in the past, Miss Gibson is assisted by an able company.

"Landon's Legacy"

Warren Kerrigan in a Frankly Melodramatic Broadway Universal Feature Will Be Liked by His Admirers.

Reviewed by George Blaisdell.

IT IS a frankly melodramatic subject, this "Landon's Legacy," a five-part Universal Feature to be released January 3. J. Warren Kerrigan has the leading role, a heroic one—that of Landon, an American mining engineer who has troubles with a grafting governor in a Peruvian province. The story shifts to San Francisco and then to New England, to a point between Boston and Portland. The picture will be liked by Kerrigan's admirers, who will see him both in the rough garb of the camp and in society togs. Meredith Nicholson is the author of the story from which the script was adapted. The original version will appear in Collier's Weekly of January 8. Walter Woods has written the scenario and Otis Turner has produced it.

Mr. Kerrigan is the leading participant in several strong situations in the first half of "Langdon's Legacy." There are adventures on the streets of the little town and about the mining camp. There are escapes so narrow they will satisfy the most exacting. There are personal encounters in which, d'Artagnan like, Landon stands 'em all off. When one assailant grabs him around the neck Landon throws him over his head with a skill that would do credit to a Japanese wrestler. In the latter half the situations are more those of straight drama—and they are well handled.

Lois Wilson, as Pepita, the daughter of the governor, who on first sight was impressed by Landon, does good work. She is a convincing schoolgirl. Maude George is strong as the duenna, who conspires with the governor's secretary to aid him in his suit for the hand of her charge. Harry Carter, the secretary, interests as the bad man of the story. His characterization of the South American with the ways of the Latin is good.

Mr. Turner has carefully staged his subject. His South American mining town is an elaborate piece of work. It is not a simple matter to obtain in Southern California the atmosphere of New England; but his success in this respect was measurably good. The commencement setting, wherein there appeared seemingly two hundred girls, is unique. Presumably that number of young women would be interested in the personality of the young man who has just fallen heir to the seminary they are attending. Actually it is an easy matter to determine that they are very much concerned about the leading man who is talking to them.

Scene from "Landon's Legacy" (Universal).

"Landon's Legacy" is good melodrama; and it should be a popular release.

Triangle Program

Two New Five-Reel Tragedies, "The Beckoning Flame" and "The Missing Links," Are Brightened by a Repeat of Keystone Skit, "A Submarine Pirate."

Reviewed by Louis Reeves Harrison.

"THE BECKONING FLAME," an impressive and picturesque tragedy on the lines of "Madame Butterfly," brings into prominence the pathetic and Oriental face of Miss Tsuru Aoki, and it is a well-constructed story, but interest in it depends almost entirely on the artistic treatment. In a succession of impressive pictures, impressive because the illusion is preserved by infinite pains in settings, types, costumes, that we have been transported on a magic rug to the land of Arabian Nights, little Tsuru Aoki is given opportunity to create a role of delicate and tender sympathy. She looks the part of Janira, daughter of an East India nobleman, and she plays it with high intelligence, but the close attention accorded the story is largely held by the fine balance, nice arrangement and artistic composition shown in the long string of attractive pictures thrown on the screen. The success of the presentation depends, as is occasionally the case, upon directorial judgment and good taste alone. Janira falls in love with an English officer on the eve of her wedding to debauched Prince Chandra. The ceremony has barely taken place when her husband dies of an apoplectic stroke. Her fate is to be burned on his funeral pyre, but she is rescued by the English officer and carried to a distant post. There she lives with him in the disguise of a pretty boy, until the moment of inevitable discovery arrives in conjunction with the arrival of the officer's fiancee from England. Janira realizes that her tiny love story is at an end, and to save him who saved her she vanishes in a funeral pyre of her own making.

Scene from "The Beckoning Flame" (Kay-Bee-Triangle).

Scenes from "The Missing Links" (Fine Arts).

"The Missing Links" indicates in its title that it needs a guardian. To use any name so near the Darwinian "Missing Links," long a subject of comedy comment, as the title of a story dependent on the solving of a murder mystery for interest, is, to say the least, deplorable. The story contains some dramatic elements and, worked out in true motion-picture form, the form that Griffith did so much to create and make popular, it might be developed into a thrilling one-reel or two-reel screen story. In its attenuated five-reel form, in spite of good acting, good directing and fine scientific work, it is not up to the standard set by earlier Fine Art films. The director has evidently done the best he could be expected to do with scant material, a murder mystery solved through the finding of one of a pair of cuff links left by the murderer at his victim's side, rounded out by the weakest of endings, the criminal's confession.

"Over Night"

Brady-World Film Version of Successful Farce Contains Many Amusing Incidents.

Reviewed by Lynde Denig.

VIVIAN MARTIN, as winsome as ever, is starred in this entertaining adaptation of Philip Bartholomae's clever farce, produced for the World Film program under the direction of James Young. Sam B. Hardy plays Miss Martin's six-foot husband, Herbert Yost is the negative member of the Kettle family, whereas the domineering suffragette wife is presented by Florence Morrison. There are others in the cast, but these four players are always leaders in bringing out the humor of a first rate farcical complication—a complication that improves as the story advances and reaches its best moments in the fourth and fifth reels.

Scene from "Over Night" (Brady-World).

This does not mean that the earlier parts of the picture are uninteresting, for, on the contrary, Director Young found quite a bit of humor in the three courtships preceding the eventful night at the little hotel near Poughkeepsie. Kettle woos his future wife at Suffragette headquarters, takes part in the Suffrage parade on Fifth avenue, and after the marriage ceremony boards the boat for Albany, accompanied, of course, by his bride. On the same day the Darlings start on their honeymoon and the two couples meet aboard the boat. It is right here that the picture begins to strike its best comedy pace. The assertive members of the domestic alliance go ashore to look after some delayed baggage, miss the boat and leave their feeble partners to their own resources.

Kettle is quite helpless until inspired by half a dozen cocktails, after which his antics are funny without becoming vulgar, and equally entertaining are the experiences of the pair left on land. They are conveyed, first in a dilapidated rig drawn by a decrepit horse, then in a ludicrously antiquated jitney, and eventually reach the hotel where their partners have registered as man and wife. In handling a delicate situation, Director Young kept the picture from becoming risque. "Over Night" is brightly acted, carefully produced and may be recommended as enjoyable comedy.

Pawnee Bill in Motion Pictures.

Major G. W. Lillie, of Pawnee Bill fame, has immortalized his famous herd of buffalo and his large collection of cattle, horses, goats, mules and burros, not to mention the tribe of Pawnee Indians from which he derives his name, by producing four large feature motion pictures with the Pawnee Bill buffalo ranch as a background. Pawnee Bill's ranch is located at Pawnee, Oklahoma, in the heart of the buffalo country and surrounded on all sides by the reservation of the Pawnee tribe.

Major Lillie placed his ranch with its equipment at the command of motion picture dramatists and directors, and even consented to appear in the pictures himself, not as Major G. W. Lillie, but as Pawnee Bill, "The White Chief," as he is known to countless thousands of men, women and children throughout the world. The result is four feature motion pictures of five reels in length.

Pawnee Bill's buffalo ranch pictures are being sold to state rights buyers by the All Feature Booking Agency of 71 West 23rd street, New York, which is also booking them to theaters in Greater New York direct.

Sees Lots of Picture Stories

G. Blair Garrison of Premier Program Says a Lot of Good Stories Are Lying Around Loose.

BEGINNING with the statement that Premier Program features are picturizations of famous novels and plays that have been and will be selected for their peculiar suitability for reproduction on the screen, G. Blair Garrison, secretary of Premier, makes some comment on the supply of such material in sight.

"One of the men prominent in the feature film trade recently stated that the number of novels, plays and stories available for motion picture adaptation grows constantly smaller, but it is doubtful if this is materially so," he said. "For years authors have been producing stories. Annually the output of popular novels—not to mention short stories, is enormous, running well into the thousands. Furthermore, stories in foreign languages as well as in English are available for picturization. The untold mass of material already published has scarcely been touched. It is true that the better known novelists, such as Dickens, Scott, Thackeray, Balzac and some of the short story writers like DeMaupassant and Bret Harte, have been picturized—but these are the most obvious material and therefore bound to be the first stories to reach the screen and are not necessarily the only ones suited for production on it. Many an author compresses into a short story enough action and material for a five-reel feature, whereas another author will not have enough material for two reels in a 300-page novel. This is due to the fact that stirring action and not psychological mind processes are the best material for screen productions.

"In selecting material for Premier Program, therefore, the only limitation which has been placed upon that material is that the story must contain genuine action, genuine interest and genuine incident. It must contain material of such a character as to allow not only of artistic but also of effective telling through the medium of motion pictures.

"Of such material the world is full and it only requires competent men familiar with literature and the source of literature to dig out original mines of valuable material from the encumbering mass of that which is unsuitable. One might as well say that the world's supply of coal was nearly exhausted because it is daily decreasing, but the possibility of discovery of future coal fields may at any time remove that to a still more distant date.

"I am willing to grant that good material for motion pictures is difficult to find. I am willing to grant that anything of value in this world can only be attained by the overcoming of difficulties and it is because Premier Program appreciates the importance and value of the story in a motion picture that it has retained in its own organization the scenario department for its producing companies.

"We have selected for the scenario department of the Premier Program two men who possess both imagination and originality. Both Cogan and Frederick come to the Premier with established reputations as masters of their art, but we have chosen them particularly because of their capacity to visualize a story and of gauging its interest to the picture going public.

Lubin's First "Unit Program"

Two Subjects in the Release That Have Been Highly Commended.

EXHIBITORS and exchange men of the General Film Company have been most generous in their praise of the first offering of the Lubin Manufacturing Company under the new Unit-Program release and there has been accorded to "Heartaches," the four-act drama in which the Lubin star, June Daye, makes her first bow to the public, and which forms the major part of the Unit of five reels, a consensus of comment which undeniably stamps that Lubin production as one of the best offerings of the year. The picture is an original story from the pen of Daniel Carson Goodman and was produced under the direction of Joseph Kaufman of the Lubin directorial forces.

Miss Daye's delineation of the character of the simple little girl of the shops is one which has given her instant accord as a favorite who is destined to jump to the top rungs of public favor, and her supporting cast have been equally well received.

The other part of the five-reel Unit is a single-reel comedy with D. L. Don in the lead, "Otto's Cabaret," a story written for that popular comedian by George Spink of the Lubin script staff and produced by Edwin McKin. In it Mr. Don, the droll and different comedian, is seen at his best in the character of the keeper of a small German restaurant, a character study which this same man made famous on the speaking stage in "The Belle of New York" and "The Girl from Paris."

In addition to the Unit-Lubin Program offering through the General Film Exchanges each week, the company also releases as heretofore a three-act dramatic subject each Thursday and a single-reel Billie Reeves Comedy every Saturday.

Lynn Reynolds and his company of Universalites have left the Universal City studios for Mount Wilson, where they are to stage exterior scenes in their production of a two reel story of the mountains written by Reynolds under the title, "Missy." Myrtle Gonzales, Frank Newburg and Val Paul appear in the leading rôles.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE OTHER SISTER (Lubin), Dec. 6.—An excellent one-reel drama in which an elder sister sacrifices her happiness for the sake of a selfish young girl. The story is interestingly told and equally well acted by Lillie Leslie, Flora Lea, Joseph W. Smiley and Wm. Cohill.

HEARST-SELIG NEWS PICTORIAL, NO. 97, 1915 (Selig), Dec. 6.—Rushing reserves to aid Italians at Gortz; fire, San Francisco; 300 marines leave San Francisco for Mexico; New York shows treasure seized by pirates; women sew for wounded soldiers, Boston; Washington, President Wilson receives telegrams for peace movement; man seeks pearls in river, Newark, Ark., and Cooper wins auto race, San Francisco, are the news items.

HER LAST FLIRTATION (Vitagraph), Dec. 6.—To adopt the note of admiration of a well-known American, this one-reel comedy is "corking"! The picture is a clean-cut, modern version of the "Taming of the Shrew," and was written by A. Laroque. Alfred Vosburgh, Myrtle Gonzalez, George Kunkel, Carleton Weatherby and Otto Lederer make an enjoyable cast. Ulysses Davis directed the reel.

MINNIE, THE TIGER (Kalem), Dec. 7.—Bud Duncan, Ethel Teare, Charles Inslee and Harry Griffith are the bipeds in this one-reel burlesque, but the name of the gentleman who fills the role and also the skin of Minnie is not on the program. The story is the work of that master of screen burlesque, Lloyd V. Hamilton, and proves that "Ham" has not lost his sense of humor during his confinement in the hospital.

PLAYING THE SAME GAME (Lubin), Dec. 7.—In this one-reel comedy, D. L. Don gives a humorous impersonation of a husband who wrongly suspects his wife and tries to turn the tables on her by flirting with every woman he meets. The reel is well supplied with broad fun, and the star is assisted by Florence Williams, Carrie Reynolds, Mary Rowland and Bartley McCullum.

ORDERS (Selig), Dec. 7.—The story of a traffic policeman's adherence to duty, this one-reel drama will find many admirers. It has strong heart interest and is skilfully constructed. Thomas Santschi, who produced the picture, is manly and earnest in the leading part. Edith Johnson gives a sympathetic portrayal of the officer's wife.

MARY (Edison), Dec. 8.—The heroine of William Addison Lathrop's one-reel drama is a noble little woman who sacrifices herself in order to secure another woman's happiness. The story is pleasing, although of no great dramatic strength, and derives valuable assistance from the acting of Margaret Prussing, Carlton King and Dorothy Graham.

DREAMY DUD IN LOVE (Essanay), Dec. 8.—Another of Wallace A. Carlson's diverting cartoon comedies, in which Dud and Wag both fall victims to the charm of the craftier sex. Five hundred feet of scenes taken in the Canadian Rockies are on the same reel with the cartoon comedy.

SONNY JIM'S FIRST LOVE AFFAIR (Vitagraph), Dec. 8.—Sonny Jim's doings in this one-reel comedy compare favorably with his adventures in previous pictures. They are humorous and natural and will appeal to Bobby Connelly's hosts of friends among patrons of the screen. Helen Connelly and Johnny Cahill are two other bright children in the cast. Tefft Johnson, as usual, is the "Sonny Jim" director.

THE MASTERFUL HIRELING (Biograph), Dec. 9.—An excellent one-reel drama, adapted from a story by Roy Norton. The plot is refreshingly different and Ivan Christy plays the high-minded, eccentric Dr. Harvey in accord with the author's intent. Charles H. Mailes and Mary Malatesta are effective members of the cast.

THE MERRY MODELS (Essanay), Dec. 9.—One reel of lively burlesque is the measure of this photoplay, and Ben Turpin and Harry Todd are responsible for most of the fun. Margaret Joslin and Carrie Turpin are valuable members of the cast, also, but Ben and Harry put the big punch in the picture.

FORTY-FIVE MINUTES FROM NOWHERE (MinA), Dec. 9.—Broad burlesque is the sole ingredient in this one-reel picture. There is little of novelty in its fun, although the cast work hard to create a laugh. A cartoon comedy, "Why Hubby Grows Bald," on the same reel, is not particularly well done.

HEARST-SELIG NEWS PICTORIAL, NO. 98, 1915 (Selig), Dec. 9.—The departure of the Ford Peace Ship from New York; the arrival of the steamship Zealandia in New York harbor, after being chased by a submarine; the car strike in Wilkes-Barre; departure of the Great Northern from Los Angeles on her first trip to Honolulu; illumination of State House, Boston; new wireless invention, Chicago; Washington, law makers at the Capitol, and Ohio corn growers calling on the President are found in this installment.

SAM'S SWEETHEART (Vitagraph), Dec. 9.—A simple little love story in one reel, written by Elizabeth R. Carpenter, but productive of pleasant thoughts and ready sympathy with the hero and heroine. Carolyn Birch, Anders Randolf, Rose Tapley, Templer Saxe and Mary Maurice form a worthy cast.

THE PAINTED LADY (Biograph), Dec. 10.—Blanche Sweet, Madge Kirby, Kate Bruce, Charles H. Mailes, Joseph Graybill and Wm. J. Butler are in the cast of this D. W. Griffith re-issue. The story is dramatic, up to the Griffith artistic standard, and the pathetic heroine could not have had a better interpreter than Blanche Sweet.

THE ESCAPE OF BRONCHO BILLY (Essanay), Dec. 10.—The evidence of a little child saves Broncho Billy from being convicted of murder, in this one-reel western drama. The incidents, construction and acting of the photoplay are all that could be desired. G. M. Anderson, Rodney Hildebrand, Lee Willard and Ruth Saville are members of the cast.

THE ANCIENT COIN (No. 7 of "The Ventures of Marguerite" Series) (Kalem), Dec. 10.—Marguerite's sweetheart, Bob Winters, comes in for the greater share of adventure in this one-reel drama. Hamilton Smith has made an interesting little play on the subject of the ancient coin, and Miss Courtot, Richard Purdon, Bradley Barker and Edwin Brandt do justice to the acting.

THE STOOL PIGEON (Lubin), Dec. 10.—A vivid picture of "the evil that men do" when impelled by their lowest instincts and love of gain is drawn in this one-reel drama. The plot is terse, plausible and calls for a realistic fight between the hero and the villain. L. C. Shumway, George Routh, Robert Gray and Velma Whitman constitute an entirely satisfactory cast.

STRANGLED HARMONY (Vim), Dec. 10.—The strenuous action that has erstwhile marked the paths of Pokes and Jabbs, is somewhat modified in this one-reel farce. Perhaps the notes of music from Pokes' violin may have had something to do with it, that gentleman having taken to horsehair and catgut. However, the spirit of fun in the picture has by no means been strangled, and the grotesque capers of the comics are as amusing as ever.

ROONEY'S SAD CASE (Vitagraph), Dec. 10.—The grandfather of Sidney Drew was celebrated for his acting of Irish character parts. In this picture the grandson shows that he has inherited much of his grandsire's skill, and even Mrs. Drew may be said to shine with a reflected light in the same line of endeavor. The plot of the play is not particularly strong, but the Drews and their associates succeed in making the reel very amusing.

THE LONE GAME (Edison), Dec. 11.—This one-reel drama tells in story form of the work being done by the Red Cross Society for the cure of tuberculosis. The subject is handled in a forceful manner and points out the best means for checking the ravages of the White Plague. Bessie Learn, Robert Walker and Wilfred Young give realistic impersonations of sufferers from the disease.

CROSSED WIRES (Episode No. 57 of the "Hazards of Helen" Railroad Series—Kalem), Dec. 11.—The woman operator jumps from an automobile to the ladder of a moving freight car in this one-reel drama, and foils a band of crooks who are trying to smuggle a number of Chinese into this country. Miss Gibson also shows her contempt for life and limb in various other ways. Robyn Adair, Clarence Burton and Franklin Hall are members of the cast.

BASHFUL BILLIE (Lubin), Dec. 11.—Some of the best work Mr. Reeves has ever done for the screen is found in this one-reel comedy. The situation of a bashful man attempting to benefit his health while receiving instructions from a female teacher of athletics admits of much good fun. Carrie Reynolds renders Mr. Reeves able support as the instructress.

THE BABY AND LEOPARD (Selig), Dec. 11.—There is no denying the grip of this one-reel Jungle-Zoo drama. The baby and the leopard are the center of the tense situation which S. A. Van Patten has made the big moment of his play. Edith Johnson, Lafayette McKee, Jean Frazer and George Larkin are well cast.

General Film Company Specials.

THE MONEY GULF (Kalem), Dec. 6.—A professional gambler, who reforms to please his sweetheart and gives his ill-gotten gains to the poor, is the hero of this two-reel drama by M. G. Sabel. The picture is melodramatic, brisk of movement and has but one mission—to entertain those who are willing to believe in the reformation of the gambler-hero. Harry Millarde plays the part in the right spirit and Alice Hollister is capable as the heroine.

CHRONICLES OF BLOOM CENTER, NO. 5, "The Run on Percy" (Selig), Dec. 6.—The plot of this installment of the "Chronicles" is decidedly more conventional than in its predecessors, and the fun is not so well sustained. The picture has considerable merit, however, and Director Sidney Smith has given it a careful production. The work of the cast is as rich in character drawing as ever.

A WOMAN WITHOUT SOUL (Biograph), Dec. 7.—The subject of this two-reel drama is treated with a grim realism that holds the interest from start to finish. The woman who plays fast and loose with her admirers meets her Nemesis in the man she marries. The acting in the picture is of excellent quality, Vera Sisson, Jack Mulhall, Robert Nolan, Helen Bray and G. Raymond Nye comprising the cast.

WASTED LIVES (Vitagraph), Dec. 7.—This three-reel drama, written by Ouida Bergere, is not up to the Vitagraph standard in several respects. The story is morbid, there is a preponderance of worthless, disagreeable characters, and the dramatic strength of the situations does not atone for the sordid atmosphere that pervades almost the entire picture. The production also is not above censure, the appearance presented by Julia Swayne Gordon in a canoe being the reverse of artistic; the pink tea costume she wears is as incongruous as her attempts at using the paddle are inexpert. The individual efforts of the cast deserve nothing but praise.

A POOR RELATION (Biograph), Dec. 8.—Released in three reels, this version of a play once made popular on the stage by Sol Smith Russell is an exceptionally strong attraction. Thomas Jefferson gives a telling characterization of Noah Vale and the children in his support add greatly to the heart appeal of an excellent picture.

THE WEB OF HATE (Lubin), Dec. 8.—Melodrama of the kind that can be spun from the lives of hot-blooded sons and daughters of Sunny Italy is found in this two-reel photoplay. The plot is replete with dramatic action and pulses with fierce love and fiercer hate. Helen Eddy puts intense feeling and fine artistic skill into her acting of an Italian girl, and L. C. Shumway, Melvin Mayo, Robert Gray and George Routh are always of value to the picture.

THE OGRE AND THE GIRL (Lubin), Dec. 9.—The acting and production of this three-reel drama are creditable, Bernard Seigel, Geraldine O'Brien and Kempton Greene being especially good in their respective roles; but the story is too improbable and loosely constructed to lend itself to the making of a satisfactory photoplay.

FAITH AND FORTUNE (Edison), Dec. 10.—An excellent melodrama, with scenes laid in the South and out West. Grace Williams and Curtis Cooksey are eminently successful in the leading roles. A review of this picture appeared in the issue of Dec. 11, page 2029.

BLIND JUSTICE (Essanay), Dec. 11.—Harry Sheldon has made a vastly entertaining drama of this three-reel photoplay. Its hold on the interest is cleverly contrived, the true character of the hero not being divulged until the very finish. The part fits Henry B. Walthall like a glove, consequently his performance is thoroughly enjoyable. Elizabeth Burbridge, the new Essanay leading lady, has a pleasing personality and is also an excellent actress; she plays the heroine very skillfully.

HUGHEY OF THE CIRCUS (Vitagraph), Dec. 11.—The circus atmosphere of this two-reel comedy is deftly woven into the plot, a love story involving Hughey, a Bearded Lady, a Fat Lady and a maiden lady of uncertain years, forming the groundwork of the plot. The situtions are distinctly comic, and Hughey Mack, Flora Finch, Nitra Frazer, Donald McBride, Anna Brody and Harry Fisher comprise a properly selected cast.

Fox Film Corporation.

THE UNFAITHFUL WIFE, Dec. 6.—The morbid tone of this picture may make it distasteful to many audiences. Robert B. Mantell as the deceived husband, Genevieve Hamper as the unfaithful wife and Stuart Holmes as the lover give forceful performances in a well-prepared production, directed by J. Gordon Edwards.

Metro Pictures Corporation.

ROSEMARY (Quality), Dec. 20.—Artistically staged and very well acted, this motion picture version of the old English play of the same name makes wholesome entertainment. The directors were especially fortunate in finding appropriate settings. Marguerite Snow as Dorothy Cruikshank, William Clifford as Sir Jasper and George F. Hernandez as Captain Cruikshank are valuable members of the cast.

Mutual Film Corporation.

ARMY-NAVY FOOTBALL GAME (Novelty), Dec. 8.—This picture of the annual gridiron contest between Annapolis and West Point comprises about 900 feet of film, is a splendid illustration of what happened at the Polo Grounds, New York, on Nov. 28th. Close views of President Wilson, Mrs. Norman Galt, Lansing, Daniels and other high government officials, are presented, along with the most stirring incidents of the game.

MUTUAL WEEKLY, NO. 49, 1915 (Mutual), Dec. 9.—Some of the interesting items of this issue are a motor wolf drive and coyote roundup, the commemoration of the 308th birthday of John Harvard, founder of Harvard University, the Christmas tree harvest at Oquossoc, Me., and fox hunting at Droitwich, Eng.

THE BOOK AGENT (Novelty), Dec. 13.—The troubles of a book agent are manifold, but it remained for Shakespeare Poe to be placed in a piano box and rolled over a big waterfall. This adventure itself makes the reel worth while, though the first half is a little slow in interest.

A GIRL, A GUARD AND A GARRET (Beauty), Dec. 14.—A comedy number, featuring Carol Holloway, John Sheehan and Wm. Carroll. The girl's father is a banker and sets a special guard over her, to prevent her seeing her reporter friend. But "love finds a way" as usual. The number is not particularly original but makes good light amusement.

SEE AMERICA FIRST (No. 14—Pittsburgh, Pa.) (Gaumont), Dec. 4. —A fine half-reel, giving excellent glimpses of Pittsburgh and its environs. The city itself is shown (without smoke!), and some instructive views are given of the big steel works.

KEEPING UP WITH THE JONESES (Gaumont), Dec. 14.—Another of H. S. Palmer's funny animated drawings, picturing Pa's experiences with the new styles. On same reel with above.

A MUSICAL MIX-UP (Novelty), Dec. 15.—A good deal of amusement can be had out of this picture, which is along the order of farce comedy. On opposite sides of a corridor are two music studios, one of which is occupied by a young woman, a singing teacher, and the other by a young man who teaches the banjo. A trick is played on the banjo teacher by three men who pretend to be deaf, dumb and blind. The story ends in the uniting of the two studios.

BILLY BUNKS THE BANDITS (Falstaff), Dec. 16.—A comedy number of the burlesque type, in which a young dry goods salesman dresses up as a cowboy and goes out to save a young girl from two unwelcome lovers. He accidentally brings two bandits to justice and becomes a hero in her eyes. This is quite entertaining.

SPIDER BARLOW'S SOFT SPOT (American), Dec. 17.—A Christmas story in which two young crooks rob a Christmas tree in a wealthy home in order to provide presents for some tenement children. One of them dresses up as Santa Claus in carrying out the plan. The number is interesting, but the good purpose of the deed does not quite justify the manner of its execution.

THE HOLD UP (Cub), Dec. 17.—This pictures more of the mishaps of Jerry. His adventures with Cyclone Pete bring out several laughs. The number is characteristic and will amuse Jerry's admirers.

TWO HEARTS AND A THIEF (Beauty), Dec. 16.—A comedy number, containing some bright situations, with Frank Borzage and Neva Gerber in the leading roles. An elopement is planned, but the mother frustrates this. Later a thief appears and complicates things. A pleasing love story.

CISSY'S INNOCENT WINK (Casino), Dec. 19.—Rather an amusing number, featuring Cissy Fitzgerald as the wife of a deacon. She has a nervous affliction which makes her right eye wink. This naturally brings on trouble in the congregation. A pleasing number of the kind.

Mutual Film Corporation Specials.

THE WAYWARD SON (Reliance), Dec. 12.—A two-part drama directed by Francis Powers. William Hinckley and Violet Wilkey have important roles in the play. The production does not always ring true; that is, it does not keep a steady average of consistency. The work of little Violet Wilkey is very pleasing.

THE ACE OF DEATH (Rialto), Dec. 15.—This three-part production from the Gaumont studios features Stella Hammerstein. W. F. Haddock has directed the picture, which is a melodrama with an interesting story, told lucidly. The ending of the story is rather improbable, and shows the heroine of the story after discovering a woman and her husband whom she believes to have drowned her child, forcing them to shoot each other with revolvers supplied by her. Before it is too late she discovers that a young girl she has been fostering is really her own child. The production will interest the majority of audiences.

THE ARAB'S VENGEANCE (Centaur), Dec. 16.—A two-reel production in which Margaret Gibson is featured. The work of Miss Gibson is very pleasing; and in fact the entire production is one that will please the average audience. Some attractive animal scenes are inserted in the course of the drama. The story is of a young woman, daughter of a naturalist, who is stolen from the government station by some incensed Arabs.

THE MILL ON THE FLOSS (Mutual Masterpicture, No. 51—Thanhouser), Dec. 16.—This five-reel adaptation of George Eliot's novel was made at the Thanhouser studio by W. Eugene Moore, from the scenario of Philip Lonergan. It is a pleasing presentation of a standard work of literature, and with the exception of the fact that some license has been taken in the matter of costuming, which does not always seem appropriate to the period, there is little fault to be found. A full review of the picture will be found on another page of this issue.

IN THE SUNSET COUNTRY (Mustang), Dec. 17.—A two-reel number, featuring E. Forrest Taylor, Nell Franzen, Lizette Thorne, Frank Cooly and others. The story is of a conventional Western sort, quite interesting in plot, but not so strong in action as some. In it a young prospector aids a girl from the dance hall to escape from the life that had become repugnant to her. The girl repays by saving his school teacher sweetheart from a dangerous situation. The Western scenes are pleasing.

THE PAINTED SOUL (Mutual Masterpicture, No. 52), Dec. 23.—This is an unusually fine production featuring Bessie Barriscale. She is supported by Charles Ray and Truly Stattuck. The story shows how a young woman of the underworld is transformed through contact with a painting called "The Resurrection." This happens when she is employed by the young artist to pose for a companion picture to be called "The Fallen Woman." A full review of this five-reel production will be found in our issue of Dec. 11.

Pathe Exchange, Inc.

PATHE NEWS, NO. 96, 1915 (Pathe), Dec. 1.—Interesting items of this number are an ovation given to the Liberty Bell at Lake City on its homeward way, ships passing at last through the Buffalo-Troy canal after 40 years' talk about it, scenes in the streets of Montgomery, Ala., during the Stock Show, Henry Ford at the White House and some scenes from the European war front.

PATHE NEWS, NO. 97, 1915 (Pathe), Dec. 4.—Interesting items of this issue are soldiers from Trinidad being reviewed by the Lord Mayor of London, children in Kansas who are in danger of tuberculosis being taught in the open, also sleeping in the open, Governor Ferguson of Texas crossing the border into Mexico to confer with Carranza and other current events.

SUGAR INDUSTRY IN THE MASCARENT ISLANDS (Globe), Dec. 6.—An excellent illustration of how the sugar cane is cut, gathered, etc., and the manner in which it is hauled to the crushing machines. The Mascarent Islands consist of Bourbon, Mauritius and Rodriguez, islands lying just east of Madagascar. On the same reel with "Picturesque Hanoi."

PICTURESQUE HANOI (French Indo-China) (Photocolor), Dec. 6.—A number of interesting views of the city of Hanoi, capital of French Indo-China are given in this half reel, which is well photographed and instructive.

A FOOZLE AT THE TEE PARTY (Phunphilm), Dec. 8.—One of the "Lonesome Luke" series and an interesting specimen. Luke, out of a job, dons the attire of an aristocrat whom he knocks senseless with a golf ball. Some amusing scenes occur after the transformation. The comedy is an acceptable one and will please most audiences.

DEEP DYED DUBS (Starlight), Dec. 11.—One of the funniest of the Heinie and Louie films. Asleep in a stable one of the pair dreams a dream of how he and his partner try to impersonate a Baron and a statue. This is not unlike another Starlight film made some little time ago, but is thoroughly enjoyable, nevertheless.

MAX HITS THE HIGH SPOTS (Punch), Dec. 12.—This is a moderately good two-part Max Linder comedy. In this particular production Max plays the role of a shy young man whom his uncle tries in vain to persuade that a proposal of marriage to a certain young woman of good family will be a move in the right direction. Max, unable to "screw his courage to the sticking point," is then taken to some drinking resort to get a touch of life. This part of the picture presents too vividly the drunken orgie. Some of the comedy in the film is good.

Pathe Exchange, Inc., Specials.

THE ROSE AMONG THE BRIARS (Balboa), Dec. 9.—A three-reel colored production featuring Jackie Saunders. The story is that of a poor factory girl who is led, through association, into cabaret work. She gains a position as a dancer in a restaurant of the gayer sort, and is inveigled by an old roue into accompanying him to his home under the pretense that he and his wife, who, by the way, does not exist, wish to adopt her. She is rescued from his clutches by a young man of the factory who loves her, and has her shadowed in order to be able to protect her when the call came. Her love is not for him, however, and he is forced to see her the wife of another man.

THE GREATER WILL (Gold Rooster Play), Dec. 10.—The Premo Company has made this five-reel feature with Cyril Maude as the star. Others of the cast are Lois Meridith, who plays the feminine lead, Will T. Carleton, Montague Love and Chas. Francis. We have seen Cyril Maude in plays that suited him better. The story is not an especially healthy one, and often the star does not play with ease.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, NO. 11, "A Stony Deal," Dec. 13.—"A Stony Deal" is the title of this episode in which Wallingford is outwitted by the eleventh of the clique. A pasture bought for a mere song from Jonas Squibble is sold back to him for fifteen thousand dollars; but Jonas, discovering the value of a stone quarry located in the pasture, sells out immediately to another party for $50,000. The episode is a good one and well produced. Any audience would be pleased with the comedy it contains.

THE RED CIRCLE, Episode I, "Nevermore" (Balboa), Dec. 15.—"Nevermore" is the title of this, the first number of the series. Ruth Roland plays the feminine lead supported by Frank Mayo. Daniel Gilfeather also appears in the first episode, but as "Circle" Jim kills himself and his son when on his release from prison he finds his son following in his footsteps. The red circle is a birthmark on Jim's hand which designates by way of family record that he who is unfortunate enough to be branded by the mark is doomed to a life of crime. The series promises to be a good one. There will be fourteen episodes of two reels each.

THE BELOVED VAGABOND (Gold Rooster Play), Dec. 17.—A five-reel production featuring Edwin Arden. It is one of the best picture productions of the season, and has been colored in France. Edward Jose has directed the picture, which is an adaptation of the novel of William J. Locke, and it will be found that nothing has been left undone to make the production one of singular beauty and interest. A full review of this picture will be found on another page of this issue.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 196 (Universal), Dec. 8.—Views of American tennis champions, Carranza and his troops, a fox hunt in Tennessee, the Ford peace ship, London parades, and Hy Mayer drawings are included in this entertaining number.

THE DOOMED GROOM (L-KO), Dec. 19.—An eccentric comedy number, picturing the adventures of an unwilling bridegroom. Fatty Voss, attired in woman's clothes, plays the blushing bride. A pleasing idea handled in a fairly amusing way.

LOVE AND A SAVAGE (Nestor), Dec. 20.—A clever comedy number by Al E. Christie, with Betty Compson, Eddie Lyons and Lee Moran in the cast. The latter makes up as a Zulu chief to cure the girl of her longing to be a missionary. This is unusually pleasing.

HOWARD'S MONARCHS OF THE FOREST (Powers), Dec. 23.—A half reel number, picturing some dogs and trained black bears in a vaudeville act. This is one that will no doubt amuse children in particular.

WILD BIRD LIFE (Powers), Dec. 23.—On same reel with above, a splendid half reel, made by H. H. Cleaves, showing wild bird life on the Atlantic coast. White breast swallows, sand pipers, plovers and many other birds are shown in their native haunts.

WHEN THREE IS A CROWD (Nestor), Dec. 25.—An Al E. Christie comedy, featuring Neal Burns, Billie Rhodes and Ed Burns. The plot is slighter than usual. The number is fairly strong.

UNCLE SAM AT WORK, NO. 1, "Where Uncle Sam Makes His Laws and Keeps His Relics" (Powers), Dec. 25.—The first of a series of one-reel educational pictures taken at Washington, D. C., where there is a broad field for interesting and instructive views. This takes up the Smithsonian Institute in detail and also gives some general views of department buildings. This series looks very promising.

Universal Film Mfg. Company, Specials.

THE BACHELOR'S CHRISTMAS (Rex), Dec. 19.—A three-reel Christmas story, featuring Ben Wilson, Dorothy Phillips and two children. The scenario was written by Wm. Addison Lathrop. It shows the way in which a wealthy young landlord attains the property of a poor girl, who is forced to go on the stage to support her small brother and sister. The young man later meets the girl and plays Santa Claus to the children. The story is somewhat obvious, but contains a good Christmas flavor and makes a pleasing seasonable offering.

FATHER AND THE BOYS (Broadway-Universal Feature), Dec. 20.—An excellent five-reel comedy, adapted by Ida May Park from the play by George Ade. Digby Bell, the veteran character actor, is seen in the leading part. He is supported by a good cast, including Louise Carbasse, Hayward Mack, Lon Chaney, Thomas Chatterton and others. The story is a comedy of the quiet, refreshing type. It pictures the way in which a business man, worn out by the frivolous activities of his two sons, decides to take up the butterfly life himself and show them its absurdity. He succeeds in this and the production winds up with both the boys candidates for matrimony. A very pleasing comedy number.

THE TENEMENT HOUSE EVIL (Universal Special Feature), Dec. 20.—No. 2 of the "Graft" series. Hobart Henley, Jane Novak and Glen White again are featured. In this number the young district attorney has a second tilt with "The Fifteen" and succeeds in cleaning up the tenement trust after some exciting events. Dow, another member of the band, is killed for abandoning his friends. The fire scene in the tenement structure is excellently handled. A good number.

CHRISTMAS MEMORIES (Gold Seal), Dec. 21.—A three-reel Christmas offering, featuring Ella Hall and Robert Leonard. The orphan girl marries a city man. Later she tires of city life and flies back to the country, where her son is born. The story is worked up very effectively, the third reel being particularly strong. It makes a nice, seasonable offering and should have wide appeal.

FROM BEANERY TO BILLIONS (L-KO), Dec. 22.—A two-reel burlesque number, featuring Alice Howell and others. She is first seen as a waitress who marries the son of a rich man. Later she breaks into high society. Some of the scenes are funny in this, but the production has drawbacks and is coarse in several situations. The chase at the close is the best feature.

ONE HUNDRED YEARS AGO (Laemmle), Dec. 23.—A two-reel number, with Dorothy Davenport and Rupert Julian in the leads. The story covers two periods, the first in colonial times and the second more modern, the principals repeating in each. The lovers are separated in the first, due to the father's anger, the girl dying of a broken heart. In the second episode the finding of the old dairy leads to happier results. This is well-photographed, appealing in costuming and settings and tells a story that holds the interest well. It makes an offering that is better than the average.

WHEN ROGUES FALL OUT (Bison), Dec. 25.—A strong railroad story in three reels, featuring Helen Holmes, L. D. Maloney and J. T. McDaniel. The story deals with the theft of a railroad franchise. Hynes, who admires the president's daughter, schemes to have the paper stolen, then railroads Brown, the tool, to the penitentiary. Brown escapes and undoes the villainy in which he took part, aided by the girl. Helen Holmes does more of the daring work for which she is noted, dropping from a railroad bridge on to a fast-moving passenger train. The story is unusually well-constructed and holds the interest firmly.

Triangle Film Corporation.

LET KATY DO IT (Fine Arts), Dec. 19.—Jane Grey, Tully Marshall, Ralph Lewis and seven clever children take part in this splendid comedy-drama. The story treats of how Katy, the only one of the household not afraid of work, was left with the care of the seven children of her dead sister. She goes with them to Mexico and lives with her uncle. Here an attack of the Mexicans is repulsed and an opportunity for spectacular results is made the most of.

THE CORNER (Kay-Bee), Dec. 19.—This is a labor play in which are featured George Fawcett, Clara Williams and Willard Mack. The production has been well produced, and has the human element that most audiences like. The cruel factory owner is in the end lured by one of his own workmen to the factory where he is seized and bound, and left to die among tons of food that he cannot get at.

FATTY AND THE BROADWAY STARS (Keystone), Dec. 19.—An excellent comedy which exploits the talents of a number of well-known stars, namely Weber and Fields, Sam Bernard, Joe Jackson and William Collier. Roscoe Arbuckle is of course the Fatty of the production, and after many vicissitudes goes to sleep and dreams a wonderful dream in which he is the hero of a studio fire.

V-L-S-E, Inc.

THE PRICE FOR FOLLY (Vitagraph), Dec. 13.—Reviewed by Louis Reeves Harrison, on page 1625, issue of June 5.

World Film Corporation.

SEALED LIPS (Equitable), Dec. 13.—"The Silence of Dean Maitland," by Maxwell Gray, is the inspiration for this very impressive five-part picture, produced by John Ince with William Courtney, Arthur Ashley and Mary Charleson playing the principal roles. The story is thoroughly human and its presentation in this photoplay is in all respects excellent.

THE SIREN'S SONG (Shubert), Dec. 13.—There are some effective scenes in this five-part melodrama produced by George W. Lederer; but in its entirety the picture is rather disappointing. Many of the situations appear forced and a lack of restraint too often characterizes the acting. The most satisfactory performances are given by Charles Trowbridge and Helen Ware.

Miscellaneous Specials.

THE BURGLAR AND THE LADY (Sun), State Rights, December.—James J. Corbett gives an able performance in the role of Raffles, a gentleman burglar, who eventually wins the love of the daughter of the man he attempted to rob. Claire Whitney is attractive as the daughter, and for the rest, the cast is adequate in a continuously entertaining five-part picture, directed by Herbert Blache and handled on the State Rights plan by the Sun Photoplay Company.

New Deodorizing and Perfuming Device

Massachusetts Concern Initiates Campaign for Placing on Market Fan Attachment to Purify Air of Theaters.

THE Springfield Deodorizing and Disinfectant Company, Inc., is preparing for an active campaign in the installation of its device for neutralizing all odors brought into a theater. A World man last week visited the busy Massachusetts town and called on the two principal officers of the company at their headquarters, 463 Main street. Frank S. Stone, the president, is one of Springfield's well-known residents and has for many years been a leading chemist. Dr. Philip W. Stone, the son of the president, is general manager.

The completed device and the liquids that perfume as well as deodorize the air are the result of experimentation for a year and a half of the two men named. The president has given especial attention to the composition of the chemicals as to their deodorizing qualities. It has been his aim to avoid absolutely any headache or nausea following the circulation of the vapor; to so mix them that even those most susceptible will be unaffected. With different kinds of vapor he has experimented on bacteria in order to find the most efficacious germ destroyers. "We can give an exhibitor anything in the way of odor he likes," said Dr. Stone. "For instance, if for a special occasion he wants violet, we can give him that. The basic principle of all the liquids is the same. Our idea is not to do away with a ventilating system, but to supplement it."

The device is made to conform to any size of electric fan. The nickel apparatus, which is placed in front of the blades, carries at the top a small container. By the pulling of a string or the pushing of a button the liquid is released into three small rubber tubes held in place by a freely perforated cloth. Through the courtesy of Manager Henry B. Schoch, the writer stood at the orchestra rail of the Bijou theater in Springfield, with twenty-six rows of seats intervening between that point and the demonstrating fan. In a couple of minutes the vapor made its presence felt—and not unpleasantly. It is estimated by the officers of the company that a five-minute operation a half dozen times a day will be sufficient to keep the air sweet. The president suggested that at a conservative estimate the fan retained at least 75 per cent of its power when the device was not in operation.

The company has prepared sixteen combinations which will be carried in stock. Some of these the writer saw demonstrated, including among others opera bouquet, sweet grass, violet, lemon. The company makes no charge for the device, the installation following an order for a stipulated quantity of liquid. Many Massachusetts houses already have been equipped and it is planned to extend operations to other States as rapidly as possible.

KELLY DOING GOOD WORK.

Anthony P. Kelly, whose very successful feature film, "The Soul of a Woman," led to his present engagement as Lubin's chief scenario man, is at work on a new feature for that company, entitled "The Light at Dusk." Lubin will soon release two of Kelly's four-reel original stories, called "The Sorrows of Happiness" and "The City of Failing Light." Through V-L-S-E will be released his five-part feature, "The Streets of Silence."

Beban's Bit

"Dog's Teeth Sterilized? Let Him Bite," Said Beban—The Retake that Failed.

A LITTLE thing like being bitten by a ferocious bull dog doesn't feaze George Beban, the World Film star, provided, of course, that the animal's teeth have been carefully sterilized before the biting scene is enacted.

They were taking the exterior stuff for the new feature drama in which Beban will star, "The Genius." They were proceeding with a scene in which Beban quarrels with his wife. The bull dog leaped into the picture and seized Beban by the leg.

"Great," cried Director Maurice Tourneur.

"Ouch!" cried Beban, "let go, you brute!"

The cameraman, not realizing the effect of the dog's impromptu entrance upon the scene, had stopped turning the crank.

YOU'VE GOTTA STERILIZE THAT ANIMULE'S TEETH!
TOOTH BRUSH

"We'll do that bit over," said Tourneur, as some one called off the dog.

"What bit?" queried Beban, "the dog biting bit?"

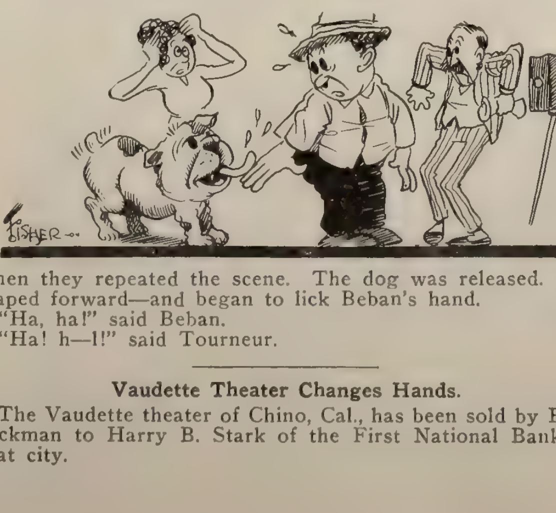
"Yes," said the director, enthusiastically. "It's fine."

"Nix," said Beban. "Yep," said Tourneur.

This ran back and fourth several times.

"Sterilize his teeth and I'll do it," ultimately agreed Beban.

They sent for tooth brushes and various dental antiseptics. Three men held the dog while its owner did the sterilizing.



Then they repeated the scene. The dog was released. He leaped forward—and began to lick Beban's hand.

"Ha, ha!" said Beban.

"Ha! h—l!" said Tourneur.

Vaudette Theater Changes Hands.

The Vaudette theater of Chino, Cal., has been sold by Fred Jackman to Harry B. Stark of the First National Bank of that city.

Manufacturers' Advance Notes

"THE BANKHURST MYSTERY" (Reliance).

AN adventure of Remar, the detective, whom followers of Reliance photoplays will remember as a heroic figure of force and daring, is the theme of this Reliance feature. A. D. Sears again plays the detective, while Irene Hunt, Margie Wilson, Alfred Paget and Jack Brammell are other principals.

The great diamond which Remar saved from the "Queen of the Band" (Reliance feature) is again the object of crooks. Mason (Jack Brammell) is manager of the jewel shop in the vault of which the diamond is kept. He plans with Hanson, hotel keeper (Alfred Paget), to steal it. Mason's wife discovers the plot. She is slain by Hanson and the local police cannot find that her death was other than natural.

Scene from "The Bankhurst Mystery" (Reliance).

Remar is called in to solve the murder mystery. Ultimately, by means of footsteps near the body, he fastens the crime upon Hanson.

Meanwhile Hanson and Mason have taken the huge diamond from the vault. Remar gets hint of the crooks' plans, but Hanson and a female confederate escape in an automobile with the gem. Remar follows in another machine. He overtakes the criminals but is stabbed and falls to the ground. He is picked up later by his assistant in another automobile. A final race with the crooks' car follows which ends in victory for Remar and the ultimate punishment of all the guilty.

The auto racing scenes are thrillingly presented, and it is no secret that A. D. Sears ran considerable risk in making his fall from the onrushing car. Closeups are used with rare artistic utility to show how the mysterious murder was committed and how it was solved.

MISS ZEIDLER IN BIG "A" FEATURES.

Miss Leatrice Joy Zeidler has been engaged to play leads in all future productions of the Nola Film Company, one of the releasing companies of the Associated Program. Miss Zeidler holds the unique distinction of being the only player of the Nola Film Company who has played in all of its productions and is held over for the Big "A" productions. Miss Zeidler is of a vivacious, ingenue type, though she also displays great skill in the interpretation of dramatic roles. Her beauty is that of the Spanish type, the kind that is liked by the patrons of the silent drama, as it photographs beautifully. The next feature she appears in, in which she triumphs over all her former performances, is "The Turning Point," soon to be released on the Associated Program.

LEONARD MAKES ANOTHER OF HIS FAMOUS BOOB COMEDIES.

With the possible exception of the serial feature, "The Master Key," there is probably no type of story which has made Robert Z. Leonard's name so welcome on the Universal program as his intermittent series of "Boob" comedy dramas with himself in the role of "Boob." That is why exhibitors and film fans the country over will be keenly interested to learn that he has just completed another of these two-reel subjects, this time the story of an amateur detective who scores a scoop on the real article sent out from the city on the trail of a gang of bandits.

"The Boob's Victory" is the title of the tale and in it Leonard plays the role of the corn-fed country boy whose interest is always divided between the work he is hired to do and the studying of a little hand-book on the subject, "How To Becom a Detective." During the two reels comedy situations alternate with dramatic crisis in a way that lends strength to both. This is the first of Leonard's productions since returning from Arrowhead and in it Ella Hall plays opposite Leonard, with Marc Robbins and Kingsley Benedict comprising the supporting cast.

KINEMACOLOR MAKING A FEATURE.

The Kinemacolor Company has just started the production of a new five-reel feature to be called, "Her American Prince," and is a picturization of the play of the same name. It is a fiction romance on the order of "Graustark."

Arthur Donaldson is to be featured in the part of Baron Von Blumberg. Miss Ormi Hawley will play the leading feminine role. In the supporting cast the leading male role, opposite Miss Hawley, is Bradley Barker. The juvenile lead will be played by J. Frank Glendon.

FANNIE WARD IN "THE CHEAT" (Lasky).

There is unusual interest attached to the coming Lasky Feature Play Company's release, Fannie Ward in "The Cheat," a Cecil B. De Mille produced picture, which will be shown in Paramount theaters December 13. Jesse L. Lasky, in a letter to W. W. Hodkinson, president of the Paramount Corporation, declared his belief that the production was one of the very best, if not the best, photoplay the producing firm has done, and that it certainly placed Fannie Ward in a foremost place among motion picture actresses.

Hector Turnbull is the author of "The Cheat," the story of which finds an application to thousands and thousands of families. It is the story of an extravagant and unthinking wife who compromises herself through thoughtlessness. In the moment of her great peril her husband comes to her rescue, shoulders the blame for her pistol attack on a wealthy young Japanese and stands trial for the assault.

The verdict of the jury is that the husband is guilty. But the wife goes to the stand, tells the true story, shows the mark which the Japanese made on her shoulder and wins the acquittal of her husband. Meanwhile the Japanese is nearly mobbed in court.

Scene from "The Cheat" (Lasky).

It is a swift moving melodrama of many surprising scenes

Miss Ward, heretofore on the stage and on the screen (she was the star in the Lasky production, "The Marriage of Kitty") has been known chiefly as a comedienne. Now she becomes a dramatic actress of great skill and power.

The supporting company includes Jack Dean, as the husband; Sessue Hayakawa, as the Japanese; James Neill, Utaka Abe, Dana Ong and Hazel Childers.

"RECKONING DAY" (Essanay).

The bitterness of an unhappy married life which finally turns into the sunshine of happiness is the theme for this three-act photoplay. The girl weds a young scapegrace who has the dashing brilliancy, which young women are said to admire in men, only to find he is a forger and blackmailer. Her life is made miserable until the young man is forced to flee from the city after being exposed in a fraud. She hears that he is dead and marries again, only to find out that he is alive. The scapegrace husband enters her home at night to extort money from her. There unfortunately he meets a burglar, who kills him. The girl then finds happiness with her new husband, who has all the good qualities the other lacked. E. H. Calvert plays the scapegrace with all his characteristic faculty of making himself hated in the villain role. Elizabeth Burbridge takes the part of the girl.

Scene from "Reckoning Day" (Essanay).

"CISSY'S INNOCENT WINK" (Rialto).

Cissy Fitzgerald is always recognized on the screen by the fascinating wink, which one may almost regard as her "trademark." This has been taken advantage of by Ben Cohn, who has written an extremely humorous Casino Star Comedy about "Cissy and Her Wink."

Miss Fitzgerald is introduced as the young city wife of a Deacon in a rural community. Unknown to the deacon, she has a nervous affliction which takes the form of an unconscious wink. "Budd" Ross as the deacon puts into his playing all the skill that comes from his years upon the stage as a comedian.

When the deacon brings Cissy to his village home and introduces her to the men in his congregation, Cissy gives them all the wink. They think she is flirting with them and complications follow fast and furious. The chief offender is played by Charles Craig, who has been seen to such good advantage in some recent Casino Star Comedies.

Scene from "Cissy's Innocent Wink" (Rialto).

The play is staged by Director Edwin Middleton with his usual care, and embodies all the fun one finds in such plays as "The Old Homestead."

"THE CLEAN UP" (American).

Edward Coxen, the leading man of the Coxen-Greenwood Company of "Flying A" players, is ill. Coxen contracted a severe cold recently and complications have set in to such an extent that Ed has been forced to take to his downy couch for a week or two at least. In the "Clean Up," a two-reel "Flying A" drama, a forthcoming American release, Miss Winifred Greenwood appears without her co-star. It is the first time for many months that the American has scheduled a week's output of film without the capable Coxen appearing opposite Miss Greenwood. Coxen's illness for a time was the cause of much apprehension among his confreres, but reports from the sick-room are now to the effect that threatened pneumonia has been averted.

Scene from "The Clean Up" (American).

"THE GIRL AND THE GAME" RELEASE POSTPONED.

In response to the requests of a large number of exhibitors the release of "The Girl and the Game," the Signal Film Corporation's series of railroad stories, featuring Helen Holmes, to be released through the Mutual Film Corporation, has been set forward to December 27th.

"SPEED KINGS" (Vim).

"Speed Kings" and "Mixed and Fixed"—Vim Comedies of December 17 and 24, respectively—promise to abound in unique and comical situations.

"Speed Kings" is the story of a couple of men—Pokes and Jabbs—who receive an automobile in payment for a debt and proceed to get the speed fever. The picture is marked by the explosion of an automobile which is said to be a most realistic bit of photography.

"Mixed and Fixed" presents a mix-up in wives and husbands, a mask ball and a "dummy" figure which is the cause of all the fuss. The comedy ends in a lively chase which promises to surprise even the most blase.

Scene from "Speed Kings" (Vim).

In both of these comedies "Bobbie" Burns and "Walt" Stull as Pokes and Jabbs are featured with pretty Ethel Burton as chief support.

GAUMONT TO RELEASE A COLORED FILM.

Giving its December 29 photoplay a holiday atmosphere by tinting the film, the Gaumont company will release on the Mutual Program a beautiful Rialto Star Feature called "A Prince of Yesterday." To secure the utmost in the way of pictorial effect, this prismatic play has been presented in costume amid settings of unparalleled richness.

The story deals with the efforts of the Prince of Ballanza to resist his councilors who seek to force him into a marriage of state with a princess whom he has never seen. Accompanied by one advisor, he travels in foreign lands, and happens to see a beautiful maiden at a convent casement. Unwittingly he has been brought to the very girl that he must marry to give his state happiness and prosperity. The love story develops along natural lines.

Scene from "A Prince of Yesterday" (Gaumont).

Whatever the beauty of the story, it is rendered incomparably greater by the wonderful effects of color. It is a multiple-reel photoplay, and as a holiday offering will be welcomed by exhibitors who delight in giving their patrons unexpected treats. It is released without extra charge on the Mutual Program as a regular Rialto Star Feature.

"THE TERROR OF THE FOLD" (Centaur).

The first Centaur Feature production directed by William J. Bowman, until recently director for Francis X. Bushman, is "The Terror of the Fold," a two-reel drama to be released December 30 on the Mutual program. In view of Mr. Bowman's past performances (he has staged a large number of photoplay successes), exceptional contributions are expected of him, and in this, his first effort, every anticipation has been realized.

The story of "The Terror of the Fold" was written by Miss Theodosia Harris, of David Horsley's scenario staff. It has a powerful motive charmingly treated. The scenes are laid in the woods of the Northwest and are decidedly picturesque. Some very thrilling scenes are enacted by the principals in the cast and the Bostock pumas, which are just being brought before the camera.

Scene from "The Terror of the Fold" (Centaur).

Besides being Mr. Bowman's first effort for Centaur Features, the picture marks the initial bow in this brand of William Clifford, erstwhile associate of Francis X. Bushman, and other stars in photoplay features. Mr. Clifford assumes the leading character, that of a government forest ranger. He is supported by Miss Marvell Spencer in the leading feminine part; Mr. Ed. Alexander in the character lead, and Mr. Howard Millcrest in the "heavy" role.

GERALDINE FARRAR IN "TEMPTATION."

Geraldine Farrar is to be seen in another Lasky Feature Film Company's production on the Paramount Program. The photoplay is a six-part feature, produced by Cecil B. DeMille, and entitled "Temptation." It will be shown in Paramount theaters for the first time on January 6.

Coming at a time when Miss Farrar's film version of "Carmen" is breaking records as a feature attraction throughout the country, announcement of the release of "Temptation" has evoked the keenest interest among motion picture men and the public.

It is the story of a grand opera prima donna, her trials, troubles and tribulations in the long, hard fight to the top. That many of the incidents which comprise the play have been taken from Miss Farrar's own personal experiences, lends no small amount of interest to the production. Many of the scenes reveal for the first time publicly the manner of life and artistic business behind the scenes of a great opera house. Hector Turnbull, formerly dramatic critic of the New York Tribune, is the author of "Temptation."

Geraldine Farrar appears in the role of Renee Dupree, a young American student of singing, who is able to pursue her studies by reason of a small income she earns by singing in big restaurants. She is in love with a young violinist and composer. One night Muller, the impresario of the opera company, hears Renee sing, sends for her to come to his table at the restaurant, where he is sitting with a young woman who is infatuated with him, and invites her to try for a place in the opera company.

Scene from "Temptation" (Lasky-Paramount).

Theodore Roberts never has done anything better than his interpretation of Muller, the impresario. Pedro de Cordoba appears as Julien and the cast includes also Raymond Hatton, Anita King and Elsie Jane Wilson.

RAVER TO USE PILOT STUDIOS.

Harry R. Raver, president of the Raver Film Corporation, has made arrangements through the courtesy of Dr. Shallenberger of the Arrow Film Company for the use of the Pilot studios, located in Yonkers.

This gives the Raver Company added facilities for the filming of the interior scenes of "The Other Girl," the successful Augustus Thomas stage play, which they are producing. At the outset it was thought that the production could be completed with the use of but one studio. Up to the present time the Gordon studios, on Staten Island, have been used exclusively. This new arrangement will not only facilitate the making of interiors, but also the filming of the outside scenes. Many of the locations have been picked in Yonkers, while other desirable spots were found on Staten Island.

CHANGE OF RELEASE DATE FOR RIALTO STAR FEATURE.

Announcement that "The Secret Agent" would change dates on the Mutual program with "The Ace of Death," in which Miss Stella Hammerstein is starred, has just been made by the Gaumont Co. Both these multiple-reel productions are Rialto Star features. "The Ace of Death" will be released Dec. 15 and the other photodrama Jan. 12. Robert T. Haines is the star of "The Secret Agent."

"THE MYSTERY OF CARTER BREENE" (Centaur).

The first episode of the "Adventures of Allan Dare" series, made by David Horsley and released under the brand name of Centaur Star Features, is entitled "The Mystery of Carter Breene." It is in three reels and will be released Wednesday, December 22, in the regular service of the Mutual program.

Unlike other continued pictures, this series will offer a complete story in each release. One picture will have no bearing on the preceding or subsequent release except that the principal characters are retained throughout. Each time another adventure of Allan Dare will be taken up and carried through to its final solution so that in the case of a patron missing a release the chain of the series will not be broken beyond following.

Scene from "The Mystery of Carter Breene" (Centaur).

The advantage of carrying a series of this kind is manifold, as has been shown in the experiences of the biggest magazines of the time. A likable character when introduced will naturally bring to the magazine a number of followers, which will be maintained and increased with subsequent material concerning the same character. The Wallingford, the Craig Kennedy and the Penrod stories of Booth Tarkington are few of the instances in point. The same principle applied to motion pictures can only be expected to result the same way.

The series is written by Crane Wilbur, who has shown unusual ability as a photoplaywright with such scenarios as those used in "The Blood of Our Brothers," and "Could A Man Do More?" In each picture Mr. Wilbur will also enact the leading part.

In the cast besides Mr. Wilbur, who plays Dare, are Carl Von Schiller, Gordon Mullen, J. H. Lynch, Edward Collins, Celia Santon, Mrs. Williams and a host of others. The production was made under the direction of Robert B. Broadwell, with the assistance of E. F. Bishop. The next release of the series will be made in January.

IVAN ADOPTS STATE OPTIONS.

State right buyers no longer can purchase individual productions of the Ivan Film Corporation. For, as the records of the past few weeks in the sale of "Concealed Truth" and "Forbidden Fruit" demonstrate, state right buyers are eager for all Ivan productions. Answering the requests of many of his customers, General Manager Chadwick of the Ivan Film Corporation has evolved a new plan of selling his productions. He is disposing of options on his entire yearly output of a feature a month. He is connecting with the foremost state right buyers in every territory where possible, and is guaranteeing features of Ivan one a month regularly hereafter.

Statements to the effect that state right buyers haven't the faith of their own convictions is belied in the present Ivan situation. These concerns are today placing deposits on their faith in Ivan's "making good." Announcements have not been made yet of the titles of the forthcoming Ivan productions. Nevertheless, over half of the country has been sold on all Ivan productions issued during the coming year.

NOLA FILM CO.'S ACTIVITIES.

Two Orleans beauties are to have leading parts in the dramatic and comedy pictures of the Nola Film Company, the principal stock of which concern is owned and controlled by local persons. One of the girls is Miss Leatrice Joy Zeidler, who is to be leading woman, and the other is Miss Madelyn Nichols, who will be ingenue for the company. Miss Zeidler is a vivacious beauty of the Spanish type, and has acted in all Nola films produced so far.

Miss Nichols is the daughter of J. W. Nichols. She was picked out by Prof. George H. Dorsey of the University of Chicago as a beauty who would register well in the pictures. Miss Nichols has had some experience on the stage, having played with Emma Bunting in stock.

Plans for producing films equal to the best from California and the East are being made at the Nola studio. Captain William J. Hannon, president and general manager, has just returned from New York, where he signed up Walter Morton, former Pathe and Edison director, to show the Nola players how to act. His new cameraman is Norton Travis, formerly with William Fox. William Morgan Hannon will be scenario editor and assistant director. The assistant cameraman is H. Guy Uyama, who once worked with David Griffith.

Nola films are to be released through the Associated Film Sales Corporation.

MUSTANG, NEW TYPE OF WESTERN DRAMA.

Without much ado, the old type of Western film drama, with its bucking bronchos and mad dashes over mountain trails, with its wild horseback rides and its sensational gun-play scenes, has evolved into a new type of photoplay. The new Mustang features produced by the American Film Co., Inc., and released on the Mutual Program, indicate the change that has been wrought. In these productions is found all the thrilling action that was seen in the old type of Western drama, but in addition have come stronger plots, involving intense emotional acting—stories that are more realistic and true to life.

In explaining the transition that brought about the new Mustang film productions, Samuel S. Hutchinson, president of the American Film Co., Inc., said: "I have made a deep study of the production of Western dramas. There is a big demand for them; but the material of this type that was marketed as late as six months ago, in which only a wild chase was necessary for a film play to be labeled 'Western,' cannot find a place in film service today."

"A DAUGHTER OF THE CITY" (Essanay).

"A Daughter of the City," a five-act Essanay feature, adapted from the play of H. S. Sheldon, deals with a problem growing out of the present-day economical and social conditions. It is the story of a girl who, through the combination of beauty and poverty, falls prey to the flesh-hunters.

The parts of the play which point out the great evil threatening the girl are delicately handled and fascinating. These parts are necessary to the story and point out the moral with force and strength.

Marguerite Clayton, who takes the part of the girl, who falls into the trap of the rich flesh-hunter, is ideally cast. She is beautiful and her large eyes look out at you from the screen with all the innocence of the character she represents.

E. H. Calvert, who takes the role of the wealthy business man looking for young girls as his prey, carries out his part in a way that makes his sinister motives stand out clear and sharp, but he stops short of any demonstration that could give the slightest offence to the most fastidious. He pursues his victims as a hunter pursues game, carefully, relentlessly. His patient, methodical efforts to trap the girl bring a shudder at the calculating villainy of such men, and sounds a note of warning to all young women.

Scene from "A Daughter of the City" (Essanay).

There is no melodrama, no killing, no hysteria. The photoplay is a cross section of life as it is today, and men are not killed as a general rule for plotting against the virtue of a girl. But the libertine is punished in a much more effective way than killing. He is stripped of his mask and revealed to himself for what he is in the light his wife's contempt and utter scorn throws on him.* And the girl is saved through the love of a boyhood playmate, who saw the dangers she was falling into and watched over her, until he could prove to her the evil intent of the man who was supposed to be befriending her. The picture is logical and well constructed under the direction of Mr. Calvert.

PERKIN'S PEP PRODUCER" (Selig).

"Perkin's Pep Producer," released Monday, December 20th, through General Film service, is perhaps one of the most comical of the rural productions that have made "The Chronicles of Bloom Center" so popular. The same cast of characters which has added so much to the entertainment of the preceding Bloom Center Chronicles disport themselves in this latest comedy.

Scene from "Perkin's Pep Producer" (Selig).

Bloom Center is peaceful, but in Pleasant Grove, a nearby town, Percival Perkin is peddling Perkin's Pep Producer, a marvelous fluid, guaranteed to make one feel like new. The Bloom Center Bugle states that Bloom Center needs a trained nurse, and Percival Perkin decided that his wife, Lucy, should supply this demand and do the advance advertising for the patent medicine. The masculine Bloom Centerites are immediately interested when the beautiful young nurse arrives among them. Many become suddenly ill, and the nurse is called to attend them.

Slim Boggs arrives in the village and is taken really ill. The doctor pronounces the case smallpox. In the midst of confusion, Percival Perkin arrives. He gives Slim a dose of whisky instead of the Pep Producer, with most beneficial results. The sales are numerous. When the Bloom Centerites go behind the barn to drink the stuff, they find it quite different from the sample. It is too late, though, for the Perkins are far down the road toward the next town they will victimize.

"THE DRAGON" (Equitable).

In the Equitable's forthcoming release, "The Dragon," the story is told of youth and innocence issuing forth from an humble home to conquer the dragon which it has been told lurks in Fifth Avenue, the city's great highway of fashion, seeking what it may devour. Youth and innocence are personified by Miss Margarita Fischer, and the one who warned her of the perils of the city's artificial life is her old father, who has suffered at the teeth and claws of the dreadful monster.

Scene from "The Dragon" (Equitable).

She meets various people of various sorts and conditions, among them being most of those who had brought ruin to her father and his family. Totally unconscious of the fact that she is working out the decrees of fate, she in her turn brings desolation to those who had injured her father, and retribution, if not poetic at least effective, overtakes them.

The scenes of the play include many taken in the streets and avenues of this city, Fifth avenue in particular, being the locale of some of the most striking—a big department store, a downtown bank, Washington Square, the downtown Italian section, and other sections of the great metropolis being included in the "locations." The fortunes of the family are recuperated through the results of the heroine's adventures, and the final triumph over the powers of evil embodied in the dragon of Fifth avenue makes a happy ending, and shows that the law of compensation some times works out in a peculiar way. The story is the first produced for the Equitable by Harry A. Pollard, and is regarded as a production of the highest class.

"THE HOLD UP" (Cub).

The Cub Comedy release on the Mutual program for December 17 entitled "The Hold-Up" presents George Ovey in the character of a gay Lothario under the always applied name of Jerry. As a swashbuckler, however, he is a questionable success, since his proclivities eventually land him in jail.

Jerry is in love with Bessie, whose mother objects to the attentions bestowed upon her daughter. In order to get her daughter from Jerry's influence she plans a long automobile trip. Bessie is not to be coerced in such a manner and tells Jerry of the plan. He promises to rescue her.

The party starts out and on the road is held up by Cyclone Pete, a Mexican bandit. Jerry has hovered near and, in the spirit of bravery, creeps up behind Pete, knocks him unconscious, and then takes from him all valuables, turning them over to the victims.

In time Pete revives and starts out for a country hotel, where Bessie and her parents and Jerry are enjoying themselves. Arriving there he starts on a rampage, shooting up the place and everybody in sight. One of the panic-stricken guests calls the police, who arrive while the excitement is at its height and put an end to the trouble by carting Pete and Jerry to the calaboose.

Scene from "The Hold Up" (Cub).

Besides George Ovey as Jerry, there is in the cast George George as Cyclone Pete; Belle Bennett as Bessie; Jefferson Osborne as her father; Janet Sully as her mother, and a host of others.

SELIG STUDIO NOTES.

Colin Campbell, Selig director, together with his stock company, including Thomas Santschi and Bessie Eyton, left Los Angeles for San Francisco on December 2. In 'Frisco special water scenes for a forthcoming Selig Special, "Flotsam and Jetsam," will be filmed. Director Campbell and his "Ne'er-do-well" company were present at the opening of the Panama Canal, and therefore it was appropriate that Mr. Campbell and company should have been present at the closing of the Panama Fair.

Lewis Cody has joined the Selig Polyscope Company as a leading man and will show to the best of advantage as "Donald Harvey" in "The Grinning Skull of Respectability," a Selig drama by W. E. Wing, now in course of production.

The Selig Jungle-Zoo possesses six fine specimens of llama. These have recently been broken to harness and carrying packs and they will be used in a South American feature pictureplay.

Producer Wm. Robert Daly, of the Selig Company, claims he has a remarkable detective story in "The Uncut Diamonds," a single-reel melodrama. Fritzi Brunette is featured, supported by E. J. Pell, Frank Clark, James Bradbury and others.

Frank Beal, Selig producer, has started work on a highly dramatic one-reel subject entitled "Her Dream of Life," in which Harry Mestayer and Grace Darmond will appear.

Earl Foxe, member of the Selig company of actors, is one of the best-known dancers in the country.

Chaplin in "Carmen"

Essanay's Popular Comedian Does a Burlesque on Well Known Story.

"CARMEN," the classical tale of love and passion, written by a Spaniard and so appealing that it has been translated into every language in the world and made into a play and into an opera and finally into a photoplay by two different companies, is the vehicle that Charlie Chaplin has chosen for his next offering to the world of mirth. The thing is so big that it lends itself readily to burlesque. And Chaplin as the smitten soldier uses Edna Purviance and the situations made by the story to such effect that the play is one continuous laugh. The situations aren't changed. But it is Chaplin, as the "lowbrow" in the part, that makes it ridiculous. Edna Purviance is a beautiful, passionate Carmen and Chaplin is a well-meaning and therefore extremely funny lover.

Scene from "Charlie Chaplin's Burlesque on 'Carmen'" (Essanay).

LIONEL BARRYMORE WITH METRO.

Lionel Barrymore has signed a long time contract to appear exclusively in Metro feature productions, according to an announcement made at the Metro offices in the Heidelberg Building early this week. Mr. Barrymore recently finished playing the stellar role in "A Yellow Streak," a Columbia-Metro feature. It is Mr. Barrymore's present plan to take a rest of several weeks before starting on his next picture. During this time he will go to the wilds of Long Island on a shooting trip, in quest of the festive wild duck. While on Long Island, Mr. Barrymore expects to spend a day or two on the country estate of his illustrious uncle, John Drew, who lives near Southampton.

Immediately upon his return to New York, Mr. Barrymore will begin work on the big five-part feature, "The Mysterious House," in which he will be co-starred with Marguerite Snow. "The Mysterious House" will be produced by the Columbia Pictures Corporation, for release on the Metro program. It is the first time that these two stars have been engaged for the same feature, and their joint appearance will be welcomed by a host of admirers.

"VITAGRAPH FAMILY."

The "Vitagraph Family" is the name of the attractive snappy new house organ issued weekly by the Vitagraph Company. Its purpose is to create a spirit of loyalty, co-operation, efficiency and harmony among the various individuals and departments of that concern, in order to reach out toward a higher achievement in years to come.

"The Family" is edited by J. Stuart Blackton and Albert E. Smith, heads of the Vitagraph Company, and besides containing a great many "Donts for Directors, Actors, Camera Men, etc.," it contains some valuable information on the proper making of pictures.

EQUITABLE'S FOR THE NEXT QUARTER.

The definite program for the Equitable Motion Pictures Corporation, which releases through the World Film Corporation, has been laid out for the forthcoming three months.

Following Henry Kolker in "The Warning," William Courtnay in "Sealed Lips," and Gail Kane in "The Labyrinth," will be seen Margarita Fischer in "The Dragon," which is now completed, and which represents the best work of Director Harry Pollard. This release date will be December 27th.

Julia Dean makes her first appearance in an important picture in the Triumph Film Corporation's Visualization of the well-known play, "The Ransom," which is in the final stages of studio and laboratorial work now and which will reach the program January 3rd.

Molly McIntyre, late star of "Bunty Pulls the Strings," and "Molly McKay," will be seen in S. E. V. Taylor's original story, "Nan Perrine," or "One Night," which Mr. Taylor wrote and which he is producing for Equitable. Miss McIntyre is making her debut in this picture, which will characterize the program January 10th.

Marie Empress, last seen in a Metro play, comes from the Triumph Film Corporation's plant in a stirring, interesting tale, "Behind Closed Doors." Miss Empress will feature the program January 10th, after which will come Muriel Ostriche in "Babette of the Ballyhoo," Frank Sheridan and Lily Cahill in "Caste," Gail Kane in "Her God" and Charles J. Ross in "The Senator."

In addition to the above stars, Marguerite Leslie, Teddy Sampson, Carlyle Blackwell and Clara Whipple will be seen in important productions.

A NEW A. C. F. PRODUCTION.

The wealth of the war-film controlled by The American Correspondent Film Company, Inc., is due to two facts: it has official permission to get German pictures; and it has war correspondents at once daring and indefatigable. "The Battle and Fall of Przemysl," released a few months ago, and "The Battles of a Nation," the success of the Park theater, are so popular that those who saw them will hail the appearance of the latest A. C. F. feature, "The Warring Millions."

"The Warring Millions" has had a run at the Oylmpic Theater in Chicago and police were necessary at each performance to hold back the crowds who came to see it. "The Warring Millions" is a faithful presentation of actual happenings taken on the battlefield by noted correspondents, among whom are Edward Lyell Fox, A. K. Dawson and Jack Everetts.

CONTRACT FOR ASSOCIATED PROGRAM.

To have three exchanges of a competitive program sign up in one day is the honor that was thrust upon the Associated Program on Saturday, December 4th. Fred Murphy has signed up for two exchanges, Buffalo, N. Y., and Boston, Mass., and H. A. Lande, of Pittsburgh, has signed up for his territory.

"THE LITTLE PURITAN" (M-IN-A).

"The Little Puritan," the M-in-A release of December 23, is said to be a high-class comedy possessing considerably more of a plot than the average one-reel comedy. It deals with the rivalry between two New York theatrical managers and how one of them finally gets the better of the other in a most unique and comic way.

Scene from "The Little Puritan" (M-in-A).

"Smiling" Bill Parsons, who has played the lead in several laughable M-in-A releases, takes the part of Hubert, a theatrical manager, who is baffled by his rival with the invaluable aid of Corinne, a dancer. The part of Corinne is taken by Constance Talmadge, who has also appeared to advantage in many M-in-A releases in the past.

PATHE TO RELEASE "LIFE OF OUR SAVIOUR."

Pathe will release on the Gold Rooster program for Christmas week the famous seven-part "Life of Our Saviour" in Pathe color. This very costly production has probably attracted as much or more notice than any photoplay ever produced. Years were spent in its making and thousands of people employed in the cast. The principal parts were played by the leading celebrities of the Parisian stage, and the bewildering number of historically correct costumes had to be specially made. The subject lends itself particularly well to color and the glowing splendor of many of the scenes are almost beyond description. It is difficult in a play of this character to give a thoroughly harmonious and reverent interpretation, but the success with which it has been done in "The Life of Our Saviour" is proven by the universal praise which has been given it by the clergy and educators everywhere.

Scene from "Life of Our Saviour" (Pathe).

THE EQUITY MOTION PICTURE CO.

The Equity Motion Picture Co., Inc., of New York, that has been filming comedies featuring Billy B. Van, the comedian, and the Public Service Film Co., of New York, that has been handling and exhibiting moving pictures, have combined forces with a capitalzation of one million dollars, with Billy B. Van as president, Joseph Leblang, vice-president, Alexander L. Jones, treasurer, and Morris Cohen, secretary and counsel. The administrative offices of the company are located in the Strand Theatre Building. The new Equity Motion Picture Co. have built a studio at Ridgefield Park, New Jersey, where they will commence picture making on or about the first of the year.

HAROLD LOCKWOOD IN "THE TRAGIC CIRCLE."

The thousands of admirers of Harold Lockwood, one of the leading photoplay actors of the day, will be delighted to learn that he is to appear in a number of two-reel subjects to be released at intervals by the American Film Company, Inc. The first of the two-reel Lockwood pictures will be "The Tragic Circle," which will be released December 27th. A particularly strong cast will appear in "The Tragic Circle." In addition to Harold Lockwood, Miss May Allison, William Stowell and Ashton Dearholt have prominent roles. The picture was produced by Thomas Ricketts, who has directed a number of notable recent successes, including "Damaged Goods," "The Secretary of Frivolous Affairs," "The House of Scandals" and "The Buzzard's Shadow."

CHANGES IN V-L-S-E FORCES.

Announcement is made that C. E. Shurtleff, formerly of the Atlanta office of the Big Four, has been transferred to Detroit, to take charge of the sub-branch office in that city, which is under the supervision of Sydney E. Abel, manager of the Cleveland office.

Another addition to the Big Four's constantly increasing sales organizations is that of Allan J. Bachrach, who will be attached to the Washington sub-branch office, and will work in North Carolina and Virginia. Mr. Bachrach was a former exhibitor, who made quite a name for himself by reason of advanced methods while manager of the Washington house of a Brylawski chain of theaters.

Mr. Bachrach entered the sales field of the industry when he became affiliated with the World Film office in Washington, under Leon J. Bamberger, who was then its manager. Mr. Bamberger is now sales promotion manager of the V-L-S-E, so that Mr. Bachrach will again come under the notice of the man who first introduced him to the marketing side of moving pictures.

"NO GREATER LOVE" (Selig-V-L-S-E).

"No Greater Love," a life drama of today, being the study of a woman's heart, will be released as a Selig Red Seal play in five soul-stirring acts through V-L-S-E, on January 10th. The play was written by the famous author, William Le Queux, and features Miss Regina Badet, the wonderful French emotional actress, in the role of Sadunah, the dancer. "No Greater Love" is a drama of intensity throughout, revealing the wonderful power of mother love. Husband, fame, life itself are all surrendered in one glorious sacrifice for an only child. Sadunah, the dancer, has a beautiful daughter whom she wishes to defend from the perils of the world and see comfortably settled. Pursuing her sole ambition, she marries a rich financier and when he gets into serious straits compels him to commit crime. But she, too, is ready to sacrifice and, the call coming, Sadunah, at whose feet the artistic world has paid homage, proves the Biblical adage of no greater love. Miss Badet has many opportunities for convincing emotional work; the scenic backgrounds both interiors and exteriors are beautiful in the extreme. Miss Badet is supported by an all-star cast of players.

"TWO MEN OF SANDY BAR" (Universal).

Although he has been with the Universal Pacific Coast studios eight months and in that time has appeared in the leading roles of half a score feature productions, with every production he appears on the screen in an entirely different character. He has played cattleman, clergyman, professor, woodsman, ward heeler, trapper and others. Now comes one of the most picturesque roles of them all, that of John Oakhurst, in Bret Harte's play, "Two Men of Sandy Bar."

The character is that of an American of the early days of California. An interesting feature of Bosworth's make-up in this production is the pair of spurs which he wears. They are more than forty years old and were at one time the property of one of the oldest of the early Spanish families. They are of the old-fashioned Mexican type, silver mounted, with the silver tambores dangling from them and ringing with every movement of the foot.

"STINGAREE" MEETS WITH PRAISE.

Almost since the day of the initial release of the "Stingaree" series letters and telegrams of congratulation have been coming into the Kalem Company, mainly from exhibitors, though not a few were also from picture fans. One of the first letters to be received was the following communication from Ira Aronson, manager of the Cameraphone theater, Pittsburgh, Pa. It read: "Allow me to congratulate you on the first episode of 'Stingaree.' I played it Friday, the 26th, in our theater to about seven thousand people, and can truthfully say that 70 per cent. of my audience went out praising it. I am quite sure that you will meet with great success in this series, as the acting, the staging and the scenery are superb. I might add that our house is known for Kalem productions."

PAT ROONEY WITH UNIVERSAL.

Pat Rooney, of the well-known vaudeville team of Rooney and Bent, which has traveled and delighted vaudeville audiences the world over, has at last invaded motion pictures. His "maiden" appearance was made at Universal City, where he took the leading part in "I'll Get Her Yet," an original one-reel comedy written and produced by Roy Clements. It is one of those comedies in which Mr. Rooney can be seen to the best of advantage, and he has made the most of the opportunities offered him in this little comedy. Marion Bent, Pat's partner in the vaudeville team, plays the role of Marion in the picture.

Scene from "I'll Get Her Yet" (Universal).

SMILEY BUSY ON SECOND OCEAN FILM.

Joseph W. Smiley, chief director for the new Ocean Film, who has just completed "Life Without Soul," five reels, in seventeen days, based upon Mrs. Shelley's classic, "Frankenstein," which will be an early 1916 release, is now engaged in forming his company for his second Ocean picture, "The Fortunate Youth," Mr. Smiley's own scenario from the novel of the same name by W. J. Locke, the celebrated English author, who wrote "The Morals of Marcus," "The Derelict" and many other best sellers. He has engaged Lilie Leslie as the leading woman, Wilmuth Merkyl for the title role, William Cohill, John H. Smiley, Charles Graham and Sue Balfour. As usual, Martin Faust assists Smiley.

CONGRESS TO SEE "THE BATTLE CRY OF PEACE."

At the instigation of Mrs. Storey, president of the Daughters of the American Revolution, the members of the Senate and the House of Representatives witnessed a private showing in Washington on December 17th of V-L-S-E's famous message on preparedness, "The Battle Cry of Peace."

Mrs. Storey sought to secure the consent of the President to attend this performance, and was told that, while Mr. Wilson feels that the picture is performing a wonderful work, he would have to forego the pleasure of viewing it because of demands which would be made upon him to see other film productions. That "The Battle Cry of Peace" should have a marked influence on the action of Congress in handling President Wilson's recommendations for greater defenses, is forecasted by the remarkable reception which the picture is receiving throughout the country.

PIONEER HAS "THE BURGLAR AND THE LADY."

Announcement is made by the Pioneer Feature Film Corporation, 130 West 46th street, New York City, that they have secured the New York State rights to "The Burglar and the Lady." This is an enthralling drama in five stirring reels, adapted from the play of the same name, and featuring James J. Corbett and the favorite stage beauty, Miss Claire Whitney.

Though the picture will be released on December 28th, advance bookings are already coming in at a fast rate. The Loew's Theatrical Enterprise has secured the first booking at the New York theater, Broadway and 44th street, on December 28th, and the Pioneer will cheerfully issue invitations to all exhibitors who are desirous to witness this exhibition.

CHURCHES BOOK "MANGER TO CROSS."

The fact that church and school authorities read the trade publications seems to be borne out by Kalem's experience since the original announcement that this year the holiday feature, "From the Manger to the Cross," could be booked direct from that company. A number of inquiries have been received from church and school authorities, though the only announcements yet carried have been in the trade publications. It might be said in passing that from the surprising number of bookings already made by exhibitors on this feature "From the Manger to the Cross" will continue to hold its record as the perennial holiday attraction.

NOTES OF THE TRADE

THE scenario of the Triumph-Equitable five-reeler, "The Warning," featuring Henry Kolker as the "good fellow" whose vices become monsters to drag him down, and whose fearful and dramatic experiences here and in the hereafter serve as a "warning" indeed to himself and the spectator, was written by Eve Unsell. The picture affords unusual entertainment, both as a good drama and as presenting weird and splendid spectacles of illusion and trick photography. Mr. Kolker rises to superb heights and does perhaps the best work of his career. Eve Unsell is the author of many other feature adaptations, among which are "The Man From Mexico," "Wildflower," "The Dawn of a To-morrow" and "The Ransom," an original dramatic feature for Julia Dean, now in course of production under Mr. Edmund Lawrence, who also directed "The Warning."

Eve Unsell.

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The Manhattan Slide and Film company has opened a branch studio in the Advance building, 1514 Prospect avenue, Cleveland, Ohio. Western business will be handled from Cleveland.

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Under the direction of Otis Turner, J. Warren Kerrigan has begun work in the stellar role of a film version of Louis Joseph Vance's novel, "The Pool of Flame," scenario for which was arranged by F. McGrew Willis. Bertram Grassby plays the role of Count Chambry with Lois Wilson in the character of Princess Beatrix. The story will be complete in five reels.

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The last hundred feet of "The Rack," the World Film release in which Alice Brady is to star, have been taken. It will be shown the first week in January.

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But a few scenes remain to be photographed at Universal City in the Smalleys' production of the five reel story by Rufus Steele, "Hop." The story deals with the smuggling of opium into this country and the leading roles in it are taken by the Smalleys themselves with Marie Walcamp, Juan de la Cruz, C. Norman Hammond and Eddie Polo supporting.

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Mary Anderson, who recently joined the Vitagraph company at Santa Monica, Cal., has finished work on a one-part comedy entitled, "He Got Himself a Wife." It was written by Edwin Ray Coffin and produced under the direction of George Stanley. Included in the cast with Miss Anderson are Webster Campbell and Aileen Allen.

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Carter De Haven is still at work on a five reel feature, "The Wrong Door." De Haven and his wife, Flora Parker De Haven, play the leading roles.

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Frank Thompson, son and heir of the great Denman Thompson, whose immortal "The Old Homestead" is being adapted by the Famous Players, was an interested visitor at the company's studio while some of the scenes from the play were being enacted. Mr. Thompson, who appeared in the original play with his father, was particularly impressed by the work of Frank Losee, who is giving the beloved character of Josh Whitcomb its silent impersonation. "I have known and admired Losee's work for many years, but in this role, I believe he surpasses anything he has ever done," said Mr. Thompson.

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With "What Followed" completed, the William Worthington company this week began production at Universal City of the three reel story, "Scales of Justice," featuring Herbert Rawlinson. Agnes Vernon plays opposite Rawlinson in this offering.

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James Oliver Curwood is the author of the five-part melodramatic Blue Ribbon Feature now being produced for the Vitagraph by William Humphrey. Mr. Humphrey has selected such prominent Vitagraph Players as Harry Morey, Carolyn Birch, Leo Delaney, Rose Tapley and Templer Saxe to enact the leading roles.

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Lawrence Carey has been engaged by the Nola Film company, whose output is handled by the Associated Film Sales corporation, to play heavies. Mr. Carey worked in the Selig studios in Chicago under the direction of William Boggs playing character and leads in 1910 and 1911. He also played under Director Frank Howard of the same company. Mr. Carey's former connections before joining the picture business were with E. H. Sothern in repertoire. He played characters with the Edna May Spooner Stock company at the Lyric theater, New Orleans, La., in 1910, and also played with the Baldwin-Melville Stock company in Buffalo and New Orleans.

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Helene Rosson contributes a wonderful bit of character acting in "The Pitch of Chance," a two reel American "Mustang" drama to be released December 24.

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Pauline Frederick is delighted at the prospect of changing from the Egyptian atmosphere of "Bella Donna" for the regular, calm and collected American atmosphere of "Lydia Gilmore," which will be the next photoplay in which the Famous Players star will appear.

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"One Against Many" is the title of another Lenora Ainsworth picture which William C. Dowlan is this week putting on at Universal City. The story will be completed in three reels and in it Dowlan plays opposite Gloria Fonda.

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Julia Swayne Gordon, Robert Whitworth, Arline Pretty, Arthur Cozine, and Leo Delaney will be featured in Ouida Bergere's three-part dramatic Broadway Star Feature, "Wasted Lives," which was produced for the Vitagraph by Director Theodore Marston.

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Thomas Sanschi, Selig star, has laid aside his producing for the present in order to devote his entire attention to playing the leading role in a sea feature soon to be completed by Director Colin Campbell. His first scene required him to run about 150 feet along a rolling deck, to engage twelve sailors in a rough and tumble fight, then to receive a knock-out blow from a belaying pin and be thrown over the ship's side forty feet to the water below.

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Raymond Schrock, who has been editor of scenarios for the Imp-Universal forces, has written 112 scripts in the last two years. He will become a director when the Universal gets into the new studios.

Trade News of the Week

Gathered by Our Own Correspondents

Confreres Honor Farrell

Boston Exchange Managers Show Appreciation of General Film Manager Edward J. Farrell, Recently Promoted to Important Job, by Calling at His Office Before His Departure and Making Him a Handsome Present.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Prior to his departure to assume his new duties as the Southern district manager for the General Film Company, Edward J. Farrell was pleasantly surprised by the managers of the different New England exchanges.

They visited him at the offices of the New England branch of the General Film Company at No. 218 Commercial street, Boston, presented him with a purse of gold and wished him the best of success in his new venture.

The visiting party included Fred B. Murphy, proprietor of the United Film Service of New England; Manager Frank H. Vine of the World Film Corporation; Manager Samuel Moscow of the Boston office of the United Film Service; Assistant Manager Frank Grady of the V-L-S-E; Manager George Balsdon of the V-L-S-E; Charles Frazier of the United Booking Offices; Thomas Sprye of the American Feature Film Company; Winfield Bradley of the Triangle Film Company, and J. Lourie of the Beacon theater.

The presentation speech was made by Fred B. Murphy, who sincerely voiced the sentiments of all those present that the departure of Mr. Farrell from New England was deeply regretted by everyone, both the exhibitors and exchangemen. As Mr. Murphy expressed himself, "What New England loses, the South gains." There was not a dry eye in the party during the presentation, so deep is the regret of Mr. Farrell's departure. Both the visitors and office employees could not help displaying their emotions. Mr. Farrell responded with a few words, but was too overcome to talk at any length.

Samuel Hasse, who also left with Mr. Farrell for Dallas, Texas, was presented with a pigskin traveling bag by the exchangemen.

Mr. Farrell was the idol of every exhibitor in the New England territory. His genial nature made him many friends. He is succeeded as manager of the New England exchange by Lawrence J. Hacking, who has been his assistant for the past year and a half. Mr. Hacking has been connected with the local General Film office for six years.

GWENDOLYN PATES IN BOSTON.

Manager Pattee of the Grand Opera house, Boston, is now using United Film Service in conjunction with the Grew-Pates Stock company. Gwendolyn Pates, the former Pathe star, is the leading lady with the stock company.

FRED B. MURPHY ENTERTAINS.

A number of New York guests were entertained by Fred B. Murphy of the New England United Film Service on the day following the ball of the Motion Picture Exhibitors' League of Massachusetts. The party included Miss Rose Duggan of the New York Evening Mail; Doc and Mrs. Willat (Mae Rock), Mrs. Fred Singhi, Adam Kessel of the Triangle Film Corporation, Harry A. Palmer, comptroller of exchanges for the General Film Co., and Edward Klein, son of the late Charles Klein, the playwright, who lost his life on the Lusitania, and Miss Christine Mayo, who was second in the Boston American's popularity contest.

PRETTIEST GIRL AT THE BALL.

Miss Sophie Sadowski, the Dorchester girl, who was declared the prettiest girl in attendance at the Movie ball, left during the past week for the Thanhouser studios at New Rochelle, N. Y., to begin work as a picture actress. The girl will adopt the nom-de-cinema of Doris Grey and it has been stated that her first appearance will be made in a three-reel feature entitled, "What Doris Grey Did," a story of her adventure in winning this contest.

Miss Sadowski is eighteen years of age and was chosen from about one hundred contestants by a board of judges composed of Miss Florence La Badie of the Thanhouser Company; Miss Salita Salano of the Boston Traveller; Charles Sutherland of the Boston Herald, and Frederick Johns of the Boston American.

On the trip to the New Rochelle studios she was accompanied by Edwin Thanhouser, president of the Thanhouser Film Company; Leon J. Rubinstein, publicity director, and Alfred H. Moses, Jr., chief photographer and technical expert. The result of this contest gained considerable publicity for the Thanhouser company in New England and reflects great credit on the efficiency of Mr. Rubinstein. The young lady's picture was published in every Boston paper and a number of the New England dailies printed special stories. It has been pronounced one of the biggest film publicity stunts ever pulled off in New England.

On the evening of her departure, Mr. Thanhouser gave a dinner in her honor at the Copley Plaza hotel. This was attended by President and Mrs. Ernest H. Horstmann, of the Motion Picture Exhibitors' League of Massachusetts; Mr. and Mrs. Samuel Grant, R. W. Drown; H. Hirsch of the New England Mutual office; Miss Sadowski and her mother and brother; George Creney; Miss Lillian Russo; Frank Lavelle, of the Boston Globe; Bert Ford, of the Boston American; George Prince of the Boston Journal; Edward Hale and William Hardy of the Boston Post; Leon J. Rubinstein and Alfred H. Moses.

In the afternoon, Miss Sadowski was introduced to the audience at the Scollay Square Olympia, the most beautiful and largest moving picture theater in Boston

KILLS DORCHESTER PROJECT.

The combination civic forum, community meeting place and moving picture theater of Joe Mitchelle Chapple, the Boston author, has been refused a license by Mayor James M. Curley, of Boston, as the result of the protestations of many Dorchester residents at a hearing during the past week. Eldridge Anderson, attorney for Mr. Chapple, submitted a petition with a thousand signatures favoring the $50,000 structure, which he intended to erect.

The proposed building was to have been located on Dorchester avenue. Chapple planned to use it three evenings a week and never during the afternoon when school was in session. He had planned to allow the community to use it for local gatherings, amateur entertainments and in various other ways to make the community more intimate and acquainted. The picture program was to be of a quality to make a mother happy through her knowledge that her child would be safer here than at any other entertainment.

HARRY F. CAMPBELL PROMOTED

Manager Harry F. Cambell, of the New England office of the Fox Film, has been appointed district manager for the New England and Canadian territory of the company. He will assume his new duties at once. Mr. Campbell has been the manager of the local Fox office for the past fourteen months and during that time has placed Fox features in almost every theater in the New England territory.

WINTER FILMS IN MAINE.

Many Companies Expected in the Pine Tree State to Get Snow Scenes.

From John P. Flanagan, Maine Correspondent, Moving Picture World.

BANGOR, ME.—Several of the large motion picture producing companies are planning a pilgrimage to Maine, it is reported, with a view to securing snow and woods scenes, such as Maine affords in abundant measure. The performers will arrive in Portland just as soon as possible after the announcement that there has been a good fall of snow in the state. Parts of the pictures have already been enacted and need but the Winter scenery to complete them. The companies will go directly to the woods and will remain there until all of the many scenes have been completed. It is expected that the experience will be a novel one, particularly for the moving picture stars who have never been away from the electrically lighted highway. The experience will also prove an interesting one to the woodsmen, many of whom are now in the forests.

DUSTIN COMES HOME TO HUNT.

Dustin Farnum, the noted Paramount star, recently made a trip of 3,000 miles from California to his native state of Maine just to enjoy the hunting. He was born in Bucksport, in this state, and says that there is no hunting like that to be found here.

Technicolor Motion Picture Corp.

Portland, Me.—The Technicolor Motion Picture corporation has been organized in Portland to manufacture and deal in moving picture machines, appliances and supplies. The capital stock is authorized at $150,000, with a par value of $1, of which nothing is paid in. E. P. Thompson of Arlington, Mass., is president; H. P. Sweetser, Portland, clerk; E. C. Randall, Boston, treasurer; directors, R. S. Almeder and E. C. Ramsdell of Boston; P. E. Coyle and C. A. Hight of Brookline; E. P. Thompson, Arlington, Mass.; E. T. Sheehan and H. P. Sweetser of Portland.

MAGISTRATE WARNS TROY, N. Y., MANAGERS.

Sixteen Owners Called and Warned That Letting in Children Under Sixteen Without Guardians Was Jail Offense.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

TROY, N. Y.—Managers of Troy moving picture theaters who permit children under sixteen years old to enter their theaters unaccompanied by parents or guardians will be sent to jail, Police Magistrate James F. Byron has announced.

The magistrate had the owners of sixteen theaters before him on complaint of Nathaniel J. Walker of the Mohawk and Hudson Humane society. He told them he had been receiving complaints for the last six months but that no specific complaint had been made until Mr. Walker acted. Mr. Walker's complaint came when it was reported to him that a girl, twelve years old, had been assaulted in a theater.

"We start out on an even basis today," Judge Byron said. "Past performances do not count. If any one of you is convicted before me from now on he goes to jail and gets the limit sentence provided by law. In the past I have been easy with you, but I won't be any more."

He warned the theater owners that strict watch will be maintained upon their places and that the owners will be held liable if ticket choppers permit children under sixteen years to enter the theaters without parents or guardians.

PARAMOUNT ROAD MAN DIES.

Mr. Davidson, traveling salesman for W. L. Sherry Feature Film, handling Paramount in New York state, was taken seriously ill while in Amsterdam and later died in the hospital. Mr. Davidson was working this territory only a short while for the above concern but during that time he made many friends, who will mourn his loss. It is reported that Mr. Davidson was smashing all records on business turned in to his exchange for the number of days he was working before being taken to the hospital.

CHOSEN MIDSTATE ITEMS.

"The Battle Cry of Peace" is booked for a return engagement of 6 days at Proctor's Griswold (Troy). This feature did a record breaking business when first show in this house and hundreds were turned away.

Mr. J. Saperstein has purchased the Star theater, South Troy, from H. Ryan.

The Beman Park theater is now under the management of H. Hall of Novelty theater, Troy.

The Glen theater managed by W. Rogers has been closed but it is soon to be reopened under different management.

IN NEW JERSEY.

New Houses—Personals—Features.

The Park theater, James J. Lyons' new house at Morristown, will be opened to the public in the first part of December. The work of construction is rapidly drawing to a close.

Weekly moving picture shows will hereafter be given every Friday evening at St. Stephen's Parish House, Millburn. "The Money Master" was the three parts feature last week.

The annual exhibit of the famous Wallace Hunting pictures was held last Wednesday at the Rialto Opera House, Plainfield, N. J.

"Honesty is the best policy." This maxim is again demonstrated in the case of Leopold Golden, of 11 Clayton street, an usher in the Strand theater, Newark. About a month ago, the usher picked up a bag of jewels valued at $600 which were last by Mrs. John West, of Cranford, N. J., the wife of a well-known broker, with offices in New York. Besides receiving a substantial reward, Golden has been offered a position with the brokerage concern at a remunerative salary.

Fighting Blue Laws

Jersey City Moving Picture Interests Association Begins Fight Against Obsolete Regulations on Sabbath Observance—Insist on the Laws Being Equally and Completely Enforced—Hale Many to Court.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

JERSEY CITY, N. J.—The Moving Picture Interests' Association, through its counsel, Frederick C. Henn, conducted a vigorous campaign Sunday against those, whom they alleged, were guilty of breaking the almost obsolete "New Jersey blue laws."

To show the law's absurdities they have taken steps to summon to court a dry goods merchant for selling goods on Sunday, a constable for throwing dice for cigars, 10 conductors and motormen for operating trolley cars, 200 storekeepers for opening their places of business on Sunday and even a chauffeur for operating an automobile. The proprietors of the moving picture theaters are of the opinion that the city authorities showed discrimination when they ordered the closing of their establishments.

Moving picture men, however, are quite hopeful now that State Senator Charles M. Eagan has come out for a more liberal Sunday. Senator Eagan announced that he would introduce a bill in the next session of the legislature legalizing Sunday picture shows. Although encouraged, the Jersey City film men will not discontinue their vigorous campaign until they have succeeded in their efforts.

ADDITIONS TO MUTUAL STAFF.

Frank L. Doyle, a well-known moving picture man of Hudson county, has joined the Mutual exchange, in Newark, as roadman covering the northeastern section of New Jersey. Mr. Doyle was formerly manager of the Columbia theater, Jersey City, and of the Majestic and Hippodrome, Bayonne.

Another addition to the Mutual road force is Louis Lyons, formerly manager of the Lodi theater, Lodi, N. J., and later connected with the Pathe exchange.

Ned Contrell, formerly with the United Film company, is also a new man employed by the Mutual forces. The new quarters of the Mutual, at 25 Branford place, have been fitted up with all the latest equipment essential to the running of a modern film exchange. Lynn S. Card is the resident manager in charge.

SINGER'S NEW EXCHANGE.

Leo Singer, formerly manager of the Special Feature Film, which represented Pathe in New Jersey, has organized the Royal Feature Film company, at 288 Market street. Mr. Singer will book Griffith's productions and the films of the Life Photo Film corporation. The new quarters have been thoroughly renovated.

NEW PLAYHOUSE AT RAMSEY.

Vincent Trainor is erecting a moving picture theater at Ramsey, N. J. The house will accommodate 400. The structure is now in course of construction, and will soon be opened to the public.

SUIT OVER NAME.

The Paramount Pictures corporation, of New York, has applied to the Court of Chancery at Trenton for an injunction restraining the Chelsea Securities and Investment Company and Siegfried Leschziner from using the name Paramount as a title for the moving picture theater at Broad and Hill streets, Newark.

The film corporation contends that insomuch as Paramount pictures have been discontinued since October 2, the term Paramount theater is a misnomer. When the representative of the Moving Picture World called at Mr. Leschziner's office, he was told by the exhibitor's secretary that Mr. Leschziner felt justified in retaining the name Paramount, as the name of the theater has nothing to do with the name of the producing company. The outcome of the case is awaited with interest by Jersey exhibitors, as it will set a precedent for the future.

NEW PERFECTION EXCHANGE.

The Perfection Motion Picture and Entertainment company has been organized with offices in the Strand theater building. Homer D. Smith, formerly with the Supreme Features, is the manager of the new exchange, while Henry Herdegen will manage the office. The newly-formed company will book special features exclusively.

CITY THEATER OPENED.

The new City theater, at Seventh and Orange streets, Newark, was opened Wednesday evening, December 8, under auspicious circumstances. The house, which seats 1,600, is completely equipped in every particular. Edward W. McDonough, the owner of the new house, will act as manager. Triangle and Keystone pictures together with the latest feature films will furnish entertainment to the patrons. The house is one of the largest in the state devoted exclusively to motion pictures.

NEW HOUSE IN JERSEY CITY.

The large new building now in course of construction at Ocean and Clairmont avenues, Jersey City, will, at its completion, be occupied as a moving picture theater. The new amusement place is owned by John F. Mooney and William Higgins, both of Jersey City.

JOHN ALLEN MAKES CHANGE.

John Allen, who managed the Broadway theater, Bayonne, has left that place, and will assume like duties at the New Empire theater, Bloomfield.

PARK THEATER DEDICATED.

The new Park theater, owned by former Assemblyman James J. Lyons, was opened to the public last Tuesday evening. The structure is designed in accordance with the Italian Renaissance, and Hyman Rosenohn, of Newark, drew the plans for the artistic amusement place. The seating capacity of the house is about 1,400.

LOEW'S BIG BENEFIT.

For the benefit of the National Polish Alliance, the sum of $240 was realized last Sunday. Rumor was current about Newark that the so-called benefit performances were "fake," and that the proceeds went to the managers. When asked about this, Eugene Meyers, resident manager of Loew's theater, made the following statement to the World correspondent: "It is absurd to make such irrational statements. There is absolutely no foundation for the circulation of such reports."

Palace Shows Triangle Plays.

The U. S. Palace theater, 504 Main street, Orange, will show Triangle plays twice a week. The prices will remain the same as at other performances.

Andover's New Picture House.

Leslie L. Van Syckle is making arrangements to start a moving picture place in Centennial Hall, Andover. It is expected that the house will be ready for occupancy about January 1.

Facing Censorship

Exchangemen's Association, Newly Formed in the Capital, Holds Meeting to Discuss Censors—Philadelphia Man's Tale Gives Shivers—Organization Advocated to Combat the Movement.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—At a meeting of the National Exchangemen's Association, held in the offices of the Pathe exchange, where the members were last week the guests of its manager, Herbert M. Osborn, a delightful evening was spent listening to the beautiful prospects offered by censorship as observed by Mr. Hebrew, manager of the Philadelphia office of the V-L-S-E. The remarks of Mr. Hebrew sounded like sections of a fairy tale, none of those present having previously realized just what censorship means, although some of the difficulties of the Pennsylvania exhibitors and exchange men had become known here. His talk, however, led the members to pledge their aid and assistance to any of the exhibitors in this territory who may face similar difficulties.

J. Howard Bennett, Maryland vice-president of the National League, who was also present at the meeting, told of the efforts being made by the exhibitors of Baltimore to get together on a strong footing so as to be enabled to squarely face some of the troubles which now beset them. Mr. Bennett told of the efforts being made there to bring about state censorship of motion pictures. Here again the exchange managers pledged their cooperation to aid the exhibitors.

It has been intimated that the entire censorship agitation in Baltimore has emanated from one source—a man who is at present an exhibitor in that city. It is generally believed that if this be true, and there is little doubt but that it is, the efforts of this exhibitor are not founded upon a desire to conserve the public morals, but perhaps more from a desire for personal gain. It is decidedly deplorable that there should be such a break in the ranks at this time.

Mr. Hebrew, in commenting upon the good work already accomplished by this new organization, urged that its membership be extended to take in all of those exhibitors of the territory whose desire it is to secure a betterment of conditions in the motion picture business, that a strong front may be had in facing its many problems. This suggestion was well received and further discussion will be had in the matter at a forthcoming meeting.

CENSORS IN GREENSBORO, N. C.

GREENSBORO, N. C.—Prof. W. C. A. Hammel, of the Normal College faculty; Dr. J. L. Mann, superintendent of the city schools, and Prof. T. R. Foust, county superintendent of education, have been appointed as an investigating committee by the city authorities of Greensboro, N. C., to visit the local theaters and to report to the city commissioners if any films or vaudeville performances are being given of a type that will tend to corrupt the public morals. These special officers are to serve without remuneration and they will in no wise be "censors." They will merely visit the various exhibitions of films, dramatics, etc., and report to the city authorities. A number of complaints have been filed by respected citizens that the performances in question savor of vulgarity; that they do not constitute musical comedies, but that they are an exposition of "form" with musical and comedy parts merely as an excuse for the display of figures in tights and stockings.

In explaining the stand taken by the city commissioners, Mayor Murphy stated that the performances given at the three theaters giving daily performances, particularly the one presenting the musical comedies and at present the principal subject of the controversy, should be censored very severely, and that every line or gesture that might be construed as being suggestive should be eliminated, as a large number of women and children attend the performances and the latter are very susceptible to suggestion.

AN INTERESTING CONTEST.

Great interest is being shown in the Ashville, N. C., Galax and Princess theaters' profit-sharing contest which started on Nov. 24 and will continue for twenty-five days. This is in reality a voting contest. Contestants are allowed to sell orders on the two theaters. What seems to interest all of those entering into this contest is the fact that they cannot possibly lose, for while the capital prize is a Maxwell touring car valued at $750, three prizes of $40, three of $20 and three more of $10, those who fail to obtain one of these will be given a present amounting to 10 per cent. of the value of the orders that they may have sold during the life of the contest. To make it more interesting the management of the theaters have decided to offer no free votes as a bonus, a scheme usually adopted to swell the number of votes and keeping the excitement at a high pitch, and each week a less number of votes are to be given to the contestants for their personal work so that those who entered early will be hard to beat. Votes are given at the rate of one for each 10-cent admission ticket. This assures purchasers of not only seeing the show at the regular price of admission, but also of helping a friend. The commutation tickets are good at either house and a special number of votes will be given to each contestant making a sale of these. It is these votes that will decrease in number as the contest waxes warm.

The manner in which this contest is being operated brings it outside the pale of a lottery, which would be subject to the censorship of the post-office department. The giving of the 10-per cent. on each sale of a commutation ticket places it on a commercial plane, it is believed, rather than making it a so-called gift enterprise on which the law frowns.

CITY SETS LIMIT TO ADMISSION PRICE.

West Point, Georgia, Says Exhibitor Must Not Ask More Than Ten Cents.

By A. N. Beatty, Atlanta Correspondent of Moving Picture World.

WEST POINT, GA.—Perhaps one of the most unique incidents of municipal regulation of moving picture interests is that which has been brought to light by W. C. Brandon, Atlanta branch manager of the V-L-S-E, at West Point, Ga.

The city government of that community has fixed by statute the maximum admission which an exhibitor of motion pictures may charge. This maximum is ten cents, and in the event that the exhibitor insists he cannot show a picture for that price, and he can prove to the city authorities that it has such exceptional merit as to warrant him charging more, he is required to pay the city a sum of $50 for the privilege.

It is said the ordinance was introduced because up to within a short time ago there had never been any competition in the city, and the sole exhibitor in the place abused his position by charging the public twenty-five cents for inferior productions.

John and Gus Evans Give Big Benefit Show.

Atlanta, Ga.—All of last Monday's profits of the Vaudette theater were turned over to the Christmas fund for the Atlanta Child's Home. The Vaudette opened its doors at 10:30 a. m.—eight performances being given between then and 10:30 p. m. The ninety lady patrons of the home, ten from each of the nine circles in charge, began last week selling tickets of admission, and great crowds filled the theater all day. With the object of making as much money as possible for the Child's Home, John and Gus Evans, proprietors of the Vaudette, placed on Monday's program, the very best Triangles obtainable—"Double Trouble" and "A Janitor's Wife's Temptation."

"Nation" Film Breaks Record.

"The Birth of a Nation" is playing this week at the Atlanta theater, matinee and evening. The advance sale of admission has broken all records of the Atlanta theater, and capacity business is assured all week.

The Common Towel and Drinking Cup

District of Columbia Commission Forbids Same Cup and Towel for Everybody After February 1, 1916—Will Affect Theaters.

THE attention of the exhibitors and theater managers of Washington is being invited to the new regulations recently adopted by the Commissioners of the District of Columbia governing the common use of drinking cups and towels which are to go into effect on Feb. 1, 1916.

In many of the places of amusement, in addition to the cases containing sanitary drinking mugs for which a charge of one cent each is made, the mugs or cups being contained in a slot machine, there is provided a glass or mug for common use. This latter will be prohibited by the regulation, which provides that "No person shall provide or expose any cup, mug, drinking glass or similar article for use by the public generally in any place under his control, or allow any cup, mug, drinking glass or similar article to be provided, exposed or used there, unless such cup, mug, drinking glass or other article has been thoroughly sterilized since last used."

The regulation prohibiting the common use of towels provides that "No person shall provide or expose any towel or similar article for use by the public generally in any place under his control, or allow any towel or similar article to be provided, exposed or used there, unless such towel has been thoroughly cleansed since last used."

Section 2 of each of these regulations provides that "Any person who violates any of the provisions of this regulation shall, on conviction thereof, be punished by a fine not exceeding $25."

LEO GARNER, NEW MANAGER.

Leo Garner, who has been traveling through Virginia and North Carolina for Sidney B. Lust, owner of the Washington United Film Service, has been recalled to assume the management of the local office. He is to be succeeded on the road by George Powers, a former employee of the company. During his several weeks on the road on this trip Mr. Garner has made a good record.

Refuse Proceeds of Sunday Picture Shows.

Rome, Ga.—The Woman's Club of Rome and the local branch of the Salvation Army have refused to accept the proceeds from Sunday motion pictures to be applied to their Christmas fund. They had been named as beneficiaries of a proposed empty stocking fund to be raised by this means when the city commission granted local theaters permission to operate on Sundays. The result of the refusal and the apparent public sentiment against Sunday motion pictures caused the exhibits scheduled for yesterday to be called off.

Sunday Charity Show at Grand.

An enthusiastic group of Atlanta children have organized to alleviate the sufferings of war victims, and gave a moving picture entertainment at the Grand theater Sunday afternoon from 2 to 10 p. m. The pictures shown were "Faithful Unto Death," a four reel drama of the Franco-Prussian war; "Joan of Arc" and a Pathe war special showing actual scenes of the conflict, and also "War Stricken Louvain," an eight reel picture. The entertainment was well patronized.

Tebo Quinerly Visits.

Tebo Quinerly, manager of the Majestic theater in Greenville, S. C., was an Atlanta visitor during the week.

Private Showing of "Peace" Film.

W. C. Brandon, manager of the Atlanta office of the V-L-S-E, gave a private showing of the "Battle Cry of Peace" in the assembly room of the Chamber of Commerce Tuesday to a selected crowd. From reports it is to be one of the really great pictures of the day, and is to be shown next week in Atlanta.

Empty Stocking Fund.

All the theaters in Atlanta will from time to time give benefit performances for the "Empty Stocking Fund," the receipts to go toward seeing that the poor children of Atlanta have a real Christmas time this year.

M. S. MASTBAUM BUYS THEATER. IN PHILADELPHIA.

M. Stanley Mastbaum, well-known moving picture notable in Philadelphia, has recently taken over the Tulpehocken theater from H. M. Reis. This theater is one of the most elegant in the city and has a seating capacity of 900 persons. Hitherto the house has been a failure, but it is expected that under the leadership of Mr. Mastbaum new life will be installed into the theater and that it will begin to play to normal houses.

WILL MANAGE NEW FILM CORP.

C. Lynch, formerly assistant manager of the Electric Theater Supply company, has taken over the management of the New Film Corporation, with headquarters at 1335 Vine street. Mr. Lynch will engage in putting out releases of the World Film Corporation and the Equitable Film company.

Chosen News Items of Interest.

The theater at 5123-25 Germantown avenue has been sold by the Manheim Amusement company to John Courdoff for a nominal consideration, subject to a mortgage of $14,729.33. The property occupies a lot 50 by 201 feet, together with a lot in the rear 15 feet 2 inches by 56 feet, and is assessed at $25,000.

The Frolic theater, 52d street and Wyalusing avenue, has been leased by several Pittsburgh exhibitors, who report accomplishing a favorable volume of business to date. This theater was idle for some time and the new managers are to be complimented on their creditable showing.

Court Reviews Pictures

Philadelphia Court of Common Pleas Decides That Film Companies Have the Right to Demand Review of Pictures by Courts as Appeal from the Decisions of the Censor Board—Case One That Has Excited Interest.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—The fact that leading film companies are refusing to take the decision of the State Board of Censors as being final was again demonstrated when an exhibition of a disputed film was given in Common Pleas Court No. 2. Counsel for the Franklin Film company requested that the court view the picture, "Virtue," part of which had been eliminated by the censors, and then give a decision in the case. Attorney General Brown, acting for the Board of Censors, contended that their decision was final and that the court had no power to interfere with said decision unless it was proven that they had made gross abuse of their power in such cases.

Judge Barrett decided that he should witness an exhibition of the photoplay in question and overruled the objections of Attorney General Brown, at the same time inviting Judge-elect Wessel to a seat on the bench.

As the exhibition proceeded it was discovered that the theme of the play lay in life in a girls' seminary and much of the above-mentioned life, including athletic events, was laid bare upon the screen. Judge Barrett remarked that he thought a little too much of a cross country run in which the contestants were clothed in one-piece running suits was shown. Attorney Krauss, acting on behalf of the film company, stated that this was done in order to show a real seminary contest. In answer Judge Barrett declared that he had never been through a seminary, but that he doubted if the public would be benefited by such an exhibition.

After the picture was shown counsel repaired to the office of Attorney General Brown, where an agreement on the scenes to be eliminated was reached without the aid of the court. Several scenes were withdrawn from the film, but the moving picture interests are well pleased with the outcome of the case and are more determined than ever to contest any discriminations shown by the Board of Censors.

BIG TRENTON DEAL.

TRENTON, N. J.—A deal was recently closed which will make moving picture history in the amusement field in Doylestown, Pa. Messrs. Bowlby & Powers, proprietors of the Princess theater, have purchased large holdings in the Strand Theater company, of Trenton, Lambertville and Doylestown, and will assume active management of the Strand theater in the near future.

The Princess theater has been closed and every franchise held by the Princess has been transferred to the Strand. Elmer Atkinson, the present manager of the Strand, has been transferred to the new Strand theater, now under course of construction in Trenton, N. J. While there are other moving picture theaters in Doylestown, the Princess and the Strand represent the highest class houses and now that the two have been combined a most satisfactory patronage should be the result.

SETTLEMENT WITH UNION.

TRENTON, N. J.—At a meeting held in the offices of the Trenton Exhibitors' Supply company, on East Hanover street, moving picture exhibitors and machine operators reached a friendly settlement of the differences which have existed between them during the past several weeks, and on account of which the operators recently went on a strike.

The meeting was attended by a number of managers, operators and unionists, including C. Howard Severs, organizer of the American Federation of Labor; Messrs. Hildinger, Blaustein, Levy and Robinson, exhibitors, and Clark D. Vaughn, Harvey Manners, J. Norris Dakeh, Frank Krueger, William Sison and Thomas Wheatley, of the union.

The settlement concerns those theaters which did not sign the contract drawn up between the operators and exhibitors, the terms of which were mentioned in last week's MOVING PICTURE WORLD, including the Star, Garden, Princess, Park, Wilbur, Palace, Centre Street, Majestic, Crescent and Royal theaters. A most satisfactory agreement has been reached and the dissatisfied operators have already returned to their posts.

EXHIBITOR MULHERN UPHELD.

Court Says Inspectors Must Ask for Censor Certificate.

PHILADELPHIA. — Judge Sulzberger rendered a new interpretation of the laws concerning moving pictures when he remitted a fine of $25 and costs imposed upon James Mulhern, manager of the Fifty-second Street theater, for interfering with Frank P. Brennan, an inspector of the State Board of Censors.

On Oct. 23 past Mr. Mulhern refused to allow Brennan to enter the moving picture booth to inspect the "approval seals" on the films being projected upon the screen. There is an order of the fire marshal that only licensed operators are allowed in the booth while the machine is in operation.

Judge Sulzberger brought to light a clause in the act providing for a certificate of censorship, but this seemed to have been lost sight of by all of the attorneys in the case. The law provides that it is the certificate issued by the board which must be shown to the inspector and not so much the approval seal. The inspector had not demanded to see this certificate and Judge Sulzberger held that he could not unrestrictedly enter the machine booth of a theater for the inspection of films, but must call for the written certificate of censorship issued to the producer of the film.

H. SCHWALBE SECURES LOCAL TRIANGLE RIGHTS.

Quarter of a Million Said to Have Been Paid—How Pictures are Shown.

H. Schwalbe, of the Electric Theater Supply company, has contracted for one year for the exclusive right for the showing of productions of the Triangle Film Corporation in Philadelphia. The contract involved the sum of one-quarter of a million dollars, a large first payment having been made with the balance being payable monthly. Mr. Schwalbe has already closed many contracts with local exhibitors proving the advantage to be secured by the one-day booking system over the former method embracing three or four days.

The first run has been removed from the Chestnut Street opera house, where it proved to be more or less of a failure, to the Arcadia theater, Philadelphia's newest and most beautiful photoplay theater. One instance of the freedom allowed by the Schwalbe system can be seen in the fact that the management of the Somerset theater has thrown over the old three-day plan and is now booking for one-day only under Mr. Schwalbe. Exhibitors throughout the city are remarking on the favorable results obtained from the use of Triangle films and several large houses are about to adopt the system already employed at the Great Northern and Belmont theaters.

Won't Try Bullock

Justice of Peace Schwartz in Cleveland, Ohio, Refuses to Act Further in Celebrated Case of State Censors Against Defiant Picture Exhibitor Who Criticised Them on Screen—Bullock Still Defiant.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

CLEVELAND, O.—Justice of the Peace Schwartz has refused to act further in the effort of the Ohio Board of Motion Picture Censors to make Samuel Bullock, Lorain avenue theater proprietor, suffer for his defiance of their mandates. Trial of the charge of having violated the censorship law by displaying slides criticising censorship as it exists in Ohio resulted in a disagreement of the jury before Justice Schwartz. Now the censors want Schwartz to revive the case and hale Bullock before him.

Justice Schwartz recently announced that the case was ended as far as he is concerned and that if Bullock is tried again, it will be before some other magistrate.

Bullock is still after the official goat of the censors. One of the members of the board is a woman.

ARREST ON SUNDAY CHARGE.

Victim Circulating a Petition Against the Unpopular Law.

East Cleveland, O.—Arnold Goodman, proprietor of the new Windermere theater, Euclid and Lake Front avenues, East Cleveland, arrested last Sunday for violating the East Cleveland ordinance forbidding Sunday amusements for profit, is backing a petition fight against the regulation.

Goodman is circulating petitions in East Cleveland, demanding that the council of that city repeal the ordinance. It is predicted that the regulation will either be repealed or will become a dead letter with the advent of a new administration January 1. Public sentiment is declared to be overwhelmingly against the enforcement of the measure.

Goodman's theater, called the Windermere, has been open a week. It seats 1,000 and is declared to be one of the best equipped motion picture houses in Ohio.

PATRONS WILL DECIDE POLICY.

Adolph Mahrer, owner of the Milo theater, which opened December 4, will let his patrons decide his policy. The new theater with 1,000 seats will draw from a big residence section around East 100th street and Miles avenue. It is in the center of a fast growing section of Cleveland.

"I expect to give the public the best there is to be had in the film business," Mahrer says. "The house is to be first class in every particular at all times, but of course the demands of its patrons will be consulted in some matters."

SAVOY OPENS.

The Savoy, opened at East 103rd street and St. Clair avenue last Saturday, has been drawing big crowds all the week. Herman Garfield is proprietor of the new house which has 900 seats.

GETS TRIANGLE FRANCHISE.

The Cleveland franchise for Triangle plays has been granted to Emmanuel Mandelbaum and Triangle films will be seen in many Cleveland photoplay houses in 1916. H. J. Bayley, until recently manager of the Alhambra theater, is booking Triangle films for Mr. Mandelbaum.

First run on the Triangle has been secured by the Metropolitan theater. The contract with this house stipulates that Triangle plays shall not be shown in any other Cleveland theater within thirty days of their exhibition at the Metropolitan. Two downtown playhouses have been negotiating for second run of the pictures.

LOUISVILLE NEWS LETTER.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

Colonel Al. Boulier Dies.

LOUISVILLE, KY.—The first week in December saw the passing of Col. Al. Boulier, 74 years old, one of the pioneer theatrical men of the district. Colonel Boulier for many years was manager of the old Masonic Temple theater, at Fourth and Jefferson streets, and was later manager of the new Gayety, which was conducted at various times as a burlesque and moving picture theater. During his many years as a theatrical manager he made hundreds of friends among the theatrical stars and companies visiting Louisville, and was a close friend to the late Col. John T. Macauley, who died less than a month ago. Colonel Boulier was one of the three surviving charter members of the local lodge of Elks, which was founded in 1877.

Dorsey Oriental Pictures Sold.

Probably one of the greatest film bargains ever purchased in Louisville consisted of twelve reels of film which were sold at the Courthouse door last week to satisfy an attachment against the films by a local concern which supplied machines and equipment while the pictures were shown at the Jefferson County Armory a few weeks ago. These twelve reels represented the Dorsey oriental pictures.

Ambitious New Film Company.

At Paris, Ky., Mrs. Laura Estill Francis, of Escondida, in the same county, announces that she has been chosen vice-president of the World Peace Film company, of Washington, D. C., a concern capitalized at $100,000. This concern proposes to secure a lease on a tract of land in the Blue Grass district of Kentucky with the intention of producing a serial film of the Bible in thirty-five installments. It is understood that the Cuningham farm on which Mrs. Francis resides, near Escondida, has been selected as a basis for operations, and that a small army of principals and supernumeraries will be brought to that point.

Good Advertising Stunt.

J. Johnson Mussellman, manager of the Star theater, of Louisville, recently employed a unique device in attracting attention from the crowds on Fourth street. A nine-foot figure of Charles Chaplin was placed in the lobby of the theater. One of the well known telephone and megaphone attachments was arranged so that the megaphone was hidden behind the figure, and a man was placed in Mr. Mussellman's office behind a screen. The operator could see the crowd on the street, but could not be seen. He spent his time in "kidding" the crowd, invited the people to come into the theater, and called some people down for jostling. The idea proved a good business getter.

Casino Gets First Run Associated.

Judge W. A. Kinney, of the Orpheum and Casino theaters, Louisville, has closed a contract whereby the new Associated program will be shown in the Casino, of Louisville, as first run. This service consists largely of western comedies and society dramas.

Edward Purnett Makes Headway.

Edward Purnett, of the Green Dragon theater, Shelbyville, Ky., was recently in Louisville, where he stated that he was now making nice headway with the new theater.

Louis Baum Visits.

Louis Baum, of the General Film, was a visitor in the city during the first week in December and discussed the new Unit program with a number of the local exhibitors.

Edward Clay Union Business Agent.

Announcement has been made to the effect that Edward Clay, who for five years was business agent for the local operators' union, will resume that position on January 1. Mr. Clay resigned a few weeks ago and Robert Hewlett has been holding down the job.

Torch Overflows and Burns Director.

Roy W. Conant, general manager of the Enterprise Film, suffered a badly burned left hand while taking a commercial picture of 1,000 feet in Madison, Ind., recently. A torch used for taking an interior fire scene overflowed, and the burning oil ran over his hand. The injury was not serious, however. The picture will be shown at the Crystal theater.

Irving Cummings in Louisville.

Irving Cummings, who played Arthur Stanley, the hero in "The Diamond from the Sky," was recently in Louisville where he appeared in person on the stages at the Novelty and Walnut theaters at various performances on Tuesday and Wednesday, December 8 and 9. Mr. Cummings made short talks before appreciative audiences. This is one of the first times that a well known star has appeared in person in the local picture theaters, and the star and the novelty attracted a good deal of attention.

Tickets Reward Best Essay.

Arrangements were made between the New Novelty theater and the Louisville Herald whereby a contest was inaugurated in connection with the showing of the film, "Should a Wife Forgive," at the theater. The Herald advertised that it wanted individual solutions to the problem, "Should a Wife Forgive?" and offered a first prize of 25 tickets to the Novelty, these tickets to be good until used. A second prize of fifteen tickets, six prizes of five tickets, and ten of two tickets were offered. A portion of the proceeds of the engagement were devoted to the Herald's Empty Christmas Stocking Fund.

Triangle Prices Still Lower.

The Walnut Street theater, of Louisville, has again reduced prices on the Triangle program, and from 15, 25 and 50 cents prices have gone to 5, 10 and 15 cents. The lower floor is 10 cents, the mezzanine floor 15 cents, while the balcony or gallery is 5 cents. It is understood that the management of the Walnut theater, which also controls a chain of theaters throughout the city, is making arrangements whereby the Triangle films may be shown at some of the outskirts houses.

William Tapp Back for Holiday.

William Tapp, manager of the Knickerbocker theater, of Eighteenth and Market streets, Louisville, recently returned from Galesburg, Ill., where he visited his mother whom he had not seen in a period of five years.

L. J. Dittmar in New York.

L. J. Dittmar, manager of the Majestic Amusement company, of Louisville, and president of the Kentucky Branch No. 7, Moving Picture Exhibitors' League of America, recently left Louisville for a ten-day trip to New York, it being understood that he will close some big pending business matters while in the East.

New Theater in Sardis, Kentucky.

J. M. Wheatley, Jr., of Sardis, Ky., is reported to be making arrangements for the establishment of a new moving picture theater and electric light plant in the city. The electric light plant will furnish current throughout the city and will furnish power and light for the theater. While Sardis has less than 500 people, it has a rich agriculturial district to draw from, and no immediate competition.

Buys New Richmond House.

Charles Triebel, of New Richmond, O., recently purchased for $605 the Pastime theater, of Maysville, Ky., which was sold by the commissioner at the Courthouse door. The sale included the lease, apparatus, furniture and fixtures. The theater has been in the hands of the court for many months. The Knights of Pythias, to whom the building belongs, made an effort to buy the theater in. The new owner of the theater has had previous experience, and will open the house at an early date.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the ***one paper in the trade that fully fills the requirements of every reader.***

New House at Second and A Streets.

Joseph & Joseph, Louisville architects, have applied to the building department for a permit for the erection of the new moving picture theater at Second and A streets, and it is now certain that the new theater will shortly be in operation. The permit will probably be issued this week and calls for a theater to seat 750 people, to be built at a cost of approximately $15,000 for the building proper, without estimating the cost of heating, lighting or ventilation installations, which will bring the total cost of the house up to about $25,000. An interesting feature of the plans for this theater are that it is the thirty-eighth theater which the architects have built during the past few years, showing that the concern is obtaining a monopoly on this business in Louisville.

Preparedness Film Stirs

In Cincinnati, Manager R. L. Shrader Gives Private Advance Showing of the Big Vitagraph Feature, "The Battle Cry of Peace"—Many Prominent People Present —Stirs Enthusiasm for Preparedness.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, O.—One of the largest audiences which ever witnessed a private moving picture exhibition in Cincinnati saw an advance presentation of "The Battle Cry of Peace," the big Vitagraph "Blue Ribbon" feature released under the V-L-S-E brand, at the Hotel Sinton, on Wednesday afternoon of last week. Manager R. L. Shrader, of the Cincinnati V-L-S-E exchange, issued invitations to several hundred people, selected because of their prominence and their probable interest in the film, and the big auditorium on the ninth floor of the Sinton, which is equipped in such a manner that it can be turned into a complete moving picture theater holding a thousand persons, was well filled.

Besides a number of local and out-of-town exhibitors who were interested, and many of the film exchange men who were Manager Shrader's guests, representatives of the various civic and patriotic societies, of the city government, and the like helped to make up such a gathering as is seldom seen save at an unusually interesting advance exhibition, such as this was. Detachments of sailors and marines, in charge of officers from the local recruiting stations, lent a peculiarly appropriate touch to the exhibition, and Manager Shrader was especially fortunate, moreover, in that the date was that immediately following the publication of President Wilson's message emphasizing the necessity of preparedness "against war," which is the moral of the picture.

The powerful manner in which the pictures drives home this lesson, and its instantaneous response, was evidenced by enthusiastic applause. It has not yet been settled where the picture will be shown in Cincinnati, nor who will have the privilege of the first run, which, it is anticipated, will be for several weeks, and at prices a good deal higher than the ten-cent admission which is the rule in Cincinnati for most features. "The Battle Cry of Peace" has just completed a week's run at the Colonial theater, at Dayton, and there, as elsewhere in the State, met with marked success.

COMBINATION VOTING CONTEST.

A selling campaign conducted by a number of the leading merchants and manufacturers of Cincinnati, in which prizes to the aggregate amount of $8,000 will be given to various organizations and individuals at the end of a voting contest in which votes will be cast represented by purchases of various commodities, is well under way. A number of moving picture houses are participating in the campaign as a means of publicity, each admission ticket being good for votes. Those who have entered the campaign are the Alhambra, the Freeman, the National, the Royal, the Variety, the Fairview, the Norwood, the Imperial and Heuck's.

FIVE-A OPENS ITS STUDIOS.

The new operating quarters of the Five-A studios, in connection with the International Film plant at Dixmyth and Clifton avenues, in Cincinnati, were formally opened on last Saturday afternoon, and many visitors responded to the invitation of Director Rex Weber to look through the plant. It is fully equipped in every way, not only for the finishing of films, but for the rehearsing and production of complete dramas, insofar as indoor work is possible; and this makes practicable more extensive training for the Five-A classes in moving picture acting than has heretofore been possible, as well as giving the best producing facilities in the city.

Anti-Tuberculosis Campaign.

All of the leading houses of Dayton, O., are lending their aid to the Anti-Tuberculosis Society in its educational campaign for the purpose of spreading information as to the sanitary precautions which should be used to avoid contagion. Slides are used by the theaters, for which they make no charge, calling attention to these hygienic matters, and to the necessity of reporting promptly to the health authorities all cases of "the white plague."

Clay Brehm Gets Around.

Manager Clay Brehm, the head of the Cincinnati World Film exchange, has inaugurated a new method of covering his territory and getting in close personal touch with exhibitors and conditions. Last week he made an automobile tour in which he visited the principal towns to which he furnishes World film service, as well as a number of smaller place, and returned delighted with the experience. He was able to make much better time in most cases, he said, as well as being able to go and come without reference to train schedules. Except in severe or inclement weather, he expects to follow this plan frequently in the future.

Some Feature Hits.

A very plain connection between the film dramatization of the novel by E. Phillips Oppenheim, "Mr. Grex of Monte Carlo," and the present European war, gave added interest to the Lasky feature at the Strand the latter half of last week, while Carlyle Blackwell and Theodore Roberts in the principal roles helped in drawing large houses.

"The Cave Man," the Vitagraph production featuring Robert Edeson in his latest film role, was shown for a single day, December 1, at the Alhambra theater, the Fifth-street house securing the film for the one day by reason of an open date.

Governor Willis Guards His Flock

Governor of Ohio Forbids His Party of Prize Corn Raisers to See "The Birth of a Nation" While in Philadelphia.

COMMENT upon the recent incident in Philadelphia, in which "The Birth of a Nation," barred by the Ohio censors, and the Ohio "corn boys" figured, has been widespread and caustic. Gov. Willis of Ohio, accompanying the big party of prize corn-raisers, put an end to the plan of having them see the film, which was on exhibition in Philadelphia at the time the party reached the city, on the ground that the Ohio censors had decided that it should not be shown in Ohio, and that, therefore, it was not proper for Ohioans to see it anywhere.

Five hundred seats had been reserved for the party, and it is reported that a considerable number of the party saw the picture, in spite of the governor's veto, and his attempt to give a sort of extra-territorial effect to the edict of the censors. The ground on which the picture was refused the privilege of exhibition in Ohio, as reported at the time, was that it tended to stir up race prejudice; and the applicability of this ground with reference to a view of the picture by a party of Ohio people outside of Ohio is hardly as clear as might be desired. However, most of the youngsters in the party had to bow to the governor's ukase, and saw a vaudeville performance instead of the picture; and it takes a governor to say that, judging from the average vaudeville show, this was more uplifting, or less demoralizing, than "The Birth of a Nation."

SABBATH LAW IN CHILLICOTHE.

Chillicothe, O., is having its own little private war over the question of the opening of moving picture houses on Sunday, which has been fought out in other of the smaller Ohio cities and towns more or less unsatisfactorily. Clarence Myers, owner of the Majestic theater in that city, has offered himself as the martyr to the cause, in order to test out the legality of the order of the city authorities to close up, and was arrested following his action in keeping the Majestic open on two Sundays in succession. He demanded a jury trial on the question, to which he is entitled, but the trial is awaiting the decision of how the matter shall be handled, under some ancient city ordinance. It is understood that sentiment in Chillicothe is about equally divided on the question.

Fight Cloth Sign Rule

Injunction Secured in Michigan Against Fire Marshal's Enforcement of the Rule Against Cloth Signs—Many Detroit Signs Are Still Up, in Spite of the Order—Fire Chiefs for the Rule.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—It may be that after all moving picture theaters will not be compelled to remove cloth signs from in front of their amusement places, despite the fact that the crusade against their use is being continued by the state fire marshal's department and the fire chiefs in various cities. A Benton Harbor business man protests against the enforcement of the ruling and is willing to go to the mat with the state department. He has secured an injunction against the state fire marshal from enforcing the ruling until such time as the case can be tried in the Berrien County Circuit Court.

According to Sam Robinson, assistant fire marshal, Detroit is the worst offender on the cloth sign proposition. Three hundred were found some weeks ago in that city and orders issued to have them down by December 1st. Many are still up, however. "This is the first year we have been able to go after cloth signs," said Robinson. "The law formerly barred them, but did not place any penalty. The 1915 legislature added this, and now we are trying our best to rid the state of them. The fire chiefs of the various cities are taking an interest in the work, as they are really responsible for the law. They say that in addition to being a menace and a fire hazard in themselves, the signs obscure the view of the building and where they cover the entire building, as they do in many cases, a fire may burn for several hours before it is noted on the outside."

WILL MANAGE NEW STRATFORD.

E. V. McGrath, who has been manager of the Maxine theater, Mack and Baldwin avenues, Detroit, since it opened more than a year ago, has resigned to assume the direct management of the new Stratford theater, Dix and Ferdinand avenues, which is now in course of construction and which will be completed the latter part of January.

Mr. McGrath came to Detroit from Cincinnati and has spent a lifetime in the amusement business. Until the Stratford is ready he will assist in supervising the construction, buying the equipment and seeing that the equipment is properly installed. It will be the policy of Mr. McGrath to give the patrons of the Stratford big features only, and to quote his own words, "No feature will be too big for the Stratford. We will play second run wherever we can get it."

The Stratford will seat about 1,200 people. It is 60 by 139 feet in size, steel frame, reinforced concrete floors and roof. The exterior is of terra cotta and brick, trimmed with terra cotta in recessed panels. The entrance doors and box office will be of mahogany, the base being of marble. A marquise will project over the sidewalk covering the entire entrance, which will be ornamented with concealed lights.

Ample space for poster advertising is provided by stationary frames in mahogany set in flush panels on both street fronts. The cost of the building and equipment is more than $75,000. The main floor seats 950 persons with 36 in the proscenium boxes and 115 on the mezzanine floor.

Convenient rest rooms are provided on both sides of the foyer. The ladies' room will have ample space to accommodate baby carriages. In the prospectus which the company has issue, it is estimated that the weekly receipts will average $3,360 and that the weekly expenses will be around $500. These figures are based on full capacity. At two-thirds capacity the receipts would be $2,240; at one-half capacity the weekly receipts would be $1,680 and at one-third capacity the weekly receipts would be $1,120. Even at one-third capacity, on the basis of a capitalization of $75,000 the stockholders would receive 45 per cent. on their investment. Fred A. Schneider is president, and William H. Steffes is secretary.

NEW POLICY AT ATHENAEUM.

Jackson, Mich.—Dates of all shows which were billed to appear at the Athenaeum, Jackson, Mich., between now and January 1st have been cancelled and that playhouse, the largest in the city, will be remodeled and converted in a photoplay house, to be known as The Majestic. H. J. Porter and George Howson, former managers, will sever their relations and the new lessees will be William F. Phillips, Wirt S. McLaren and Charles Ulrickson, who will comprise the Majestic company. No expense is to be spared in making the theater one of the finest in Michigan and to this end at least $20,000 will be spent in making improvements.

The management of the Majestic will be in the hands of Mr. McLaren, present manager of the Colonial theater, located on the east side. This will also come under the direct supervision of the Majestic Company. Mr. Phillips is a business man of Niles, Mich., while Mr. Ulrickson was instrumental in promoting the Colonial theater. The improvements include the installation of a large pipe organ, new stage, new lobby and new equipment. There will also be a new front. The projection booth will be moved into the rear aisle of the parquet. The music will be furnished by an orchestra, in addition to the pipe organ. Efforts are now being made to secure the exclusive first rights of Triangle pictures. Prices at the Majestic will be 10 and 15 cents, with a few at 25.

ART BLANKMEYER VISITS US.

Art Blankmeyer, proprietor of the Grand Circus theater, 301 Woodward avenue, called at the World office this week prior to his leaving for New York. He has appointed Fred La Vound as house manager and Harry Raber, assistant manager.

Many in Detroit Want Local Censorship

Several of the City Newspapers Co-operate with Vigilance Committee to Organize Board to Watch Theatrical Amusements.

DETROIT, MICH.—Co-operation of several of the newspapers of Detroit in support of the vigilance committee's program for cleaning up the theaters of the city was pledged at a meeting of newspaper representatives and member of the committee Wednesday afternoon, Dec. 8, at the Detroit Board of Commerce. The program includes plans for the organization of an efficient board of censorship of wide scope to watch first performances at all theaters and to pass on films of all the motion picture houses. No provisions for a censorship board were made in the city's budget for 1915, but the committee hopes to bring pressure to bear to secure an appropriation for next year. It is not proposed to take authority from the police department, but to secure action by the department through public sentiment.

As the writer intimated sometime ago, some of the publicity seekers of Detroit are doing everything in their power to bring about the censorship of moving picture films. The motion picture exhibitors of Michigan, who value their enterprises, are making a big mistake by sitting still and not getting together so as to be prepared when this great subject comes to an issue. Quite a number of leading Detroit exhibitors fully agree with what John H. Kunsky said—to have a city or state law passed eliminating such film that is not approved by the National Board of Censorship. In other words, to assure the public and public officials that the exhibitors, as a class, do not favor showing of objectionable film and that they are willing to abide by the judgment of the National Board, which certainly comprises intellectual men and women of unbiased judgments.

STARTS EQUIPMENT COMPANY.

Ray Branch, formerly assistant manager of the Detroit Universal Film Co., and who for a few months past has been representative for the Detroit Kriterion Film Co., has resigned to engage in business for himself. He has organized a company to be known as the Enterprise Theater Equipment Co., with offices at 409-410 Peter Smith building, Detroit. Mr. Branch has already secured the state agency for the Motiograph machine and has a number of other agencies pending.

As the name implies, the company will handle every thing in the way of theater equipment. Mr. Branch says he is going into the business on a big scale and that he will give Michigan exhibitors service such as they have never had before. He is a former electrician and operator himself, and with his experience in the exchange departments, has a pretty complete knowledge of what a theater should have in the way of equipment. He will have an emergency department which will be able to take care of troubles on very short notice; there will be an inspection department, the purpose of which will be to inspect theater equipment regularly; there will also be a repair department. Ray has many good friends in Detroit and Michigan and the news of his new venture will surely meet with general approval. The World wishes him every success.

NEW MANAGER OF THE MAXINE.

Frank C. Glick has been appointed manager of the Maxine theater to succeed E. V. McGrath. Mr. Glick was formerly assistant manager and prior to coming to Detroit was connected with the Stair & Havlin circuit of theaters.

DUPLEX THEATER OPENS.

The Duplex theater, Woodward avenue and the Grand Boulevard, Detroit, which opened December 15, will show first run Pathe Gold Rooster films. Earl N. Hennessy is manager of this theater. He was formerly with the Fine Arts.

LEASES CRYSTAL AT STURGIS.

R. J. Crosbie is now the sole lessee of the Crystal theater at Sturgis, Mich. He came to Sturgis in 1910 and started motion pictures in a church building. Then he took hold of the Crystal and put it on a paying basis, afterwards selling to Messrs. Landis and Yeagia, which was later taken over by Wait Bros. Mr. Crosbie has again taken over the lease. He started Dec. 6.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

Illinois Charters.

THE Arthur Lowy Company, Chicago, $2,500 capital, to conduct a theater business. The incorporators are John F. O'Connell, Alfred Livingston and John E. Crahen.

Secretary of State Stevenson at Springfield has issued charters as follows: The International Film Syndicate of Chicago, stock at $350,000, incorporators, George S. Pines, Richard R. Klein, Edward R. Newman; and the Lombard Amusement Company of Lombard, which was incorporated by Edward F. Bradley, Henry C. Schumacher and William Hammerschmedt, and which has $8,000 capital stock.

Some Chosen Items of Interest.

A fire-bug with a particular grudge against moving picture shows in general is blamed for a blaze that swept the business district of Coal City, Ill. The flames were discovered in the night in the Park theater, owned by Giacomo & Donna, which was destroyed with a loss of $5,000.

Joachin Wilson, proprietor of the Star theater, at Clinton, Ill., rooms over the theater. An excited man rushed into the show and yelled: "Jesse Wilson's house is half burned down." Confused by the name and thinking the blaze was above, the crowd left hurriedly, but no one was hurt.

Mayor Woodruff, of Peoria, Ill., when approached upon the question of a Sunday "lid" for saloons, intimated such a policy might also mean the closing of the moving picture theaters. A shut-down is not likely.

The pink dramatic section of the Sunday State Journal at Springfield, Ill., carried four extra pages, two of which were used by Manager W. W. Watts, of the Gaiety theater, to mark the introduction of Triangle service. Only half was advertising—the rest was bright Triangle feature news.

Schnepp & Lyon claim the largest mirror screen in Illinois for their new Castle theater at Bloomington. It is 13x17 and weighs two tons.

Changes and Business Notes in Illinois.

George Norwood Gollus succeeds Ellsworth Bros. as manager of the Rich theater, in Maywood. He will use Triangle service. The new manager operates other houses in Chicago and Austin.

H. E. McDonald has opened the Elmwood theater, seating 400, on Harrison street, in Oak Park.

Guy Barrett has purchased a half interest in the opera house at Villa Grove from Louis Van Rheeden.

Tedens Bros. have purchased the moving picture theater at Lockport from Kelly & Nelson.

Citizens of Milford are converting a building there into a moving picture theater.

J. C. Miller, proprietor of the Princess theater, at Woodstock, may reopen the other moving picture house on Main street in that city.

Ralph W. Crocker, formerly cashier of the Elgin Courier, has assumed the management of the Star theater, in Elgin, which he recently purchased.

The Plaza theater, at Eighteenth avenue and Seventh street, in Moline, opened with the feature "Doc."

The lease on the Majestic theater, at Kankakee, has been transferred from G. K. Brown to James Cradon and Anthony Nichols, of Chicago Heights.

Charles Atherton has started a moving picture show in the opera house at Lafayette.

The Theater Belvoir opened November 24 at Champaign. Pictures and theatrical attractions will alternate.

F. A. and T. Robinson, of Birmingham, Ala., have leased the Cozy theater at Shelbyville and re-opened it as the Tutweiler theater.

Manager Higgins has been remodeling the Higgins opera house at Cuba and fitting it for use as a moving picture theater.

Citizens of Kilbourne have organized a stock company to operate the A-Muse-U, a moving picture theater.

The Belasco Theater Company of Quincy has increased its capital stock from $1,200 to $10,200.

R. E. Layton of Kankakee has purchased the Grand theater at Mattoon. Ben Uran of Kankakee will be manager.

J. C. Wilson & Sons, who operate a moving picture theater at Astoria, have purchased the Gem theater at Macomb from L. L. Butterfield & Son and will conduct both houses.

C. E. Ensminger of Bolivia has purchased the Joy theater in Pana from S. R. Calvin.

E. Hamilton of Cicero and M. H. Bates of Riverside are managing the new Paragon theater which has been opened in Curtiss street in Downers Grove.

Fred Bach and Swen Ostewig have opened a moving picture show in the Opera House at Lee.

Irving Shuman plans to open his new opera house at Sullivan about January 1.

The Apollo theater has been opened in the city hall at Knoxville. Thanksgiving Day it gave a benefit for a farmer's family which had lost all in a fire.

H. B. Mayers has leased the Barley building in Mt. Sterling and will open a moving picture theater.

Oscar Ulrich, operator, and Miss Lilian Kremer, pianist, have purchased the Crescent theater at Alton from J. H. Work.

Marcus West will erect a moving picture theater, 40x123 feet, at LeRoy.

H. S. Toops, of Clayton, is operating a moving picture show at Baylis.

Manager Brownie Linton is adding 24 feet to the length of the Olympia theater at Tuscola.

The Strand theater, formerly the Grand opera house, in Aurora, opens December 12 with a Triangle program.

John B. Mayes is now manager of the Elite theater on Scherry street, in Galesburg, succeeding Harry W. Edmonson, resigned.

La Grille & Middleton have sold the Grand Photoplay theater at Sterling to George Greenough and I. A. Flynn, of Peoria. The theater will be enlarged to double its capacity.

Scores Lurid Posters

Percival Chubb, President of the Drama League of America, Says Violent Posters Do More Harm to the Picture Business Than Sensational Films.

Special to Moving Picture World from Midwest News Service.

GRAND RAPIDS, MICH.—It is the sensational poster that is injuring the moving picture industry, and not the films themselves, according to Percival Chubb, president of the Drama League of America.

"I think it is a violent offense to employ the popular advertising that is used by the moving picture show managers," he said to the Association of Commerce at Grand Rapids, Mich. "Great boards are covered with flaring placards which call attention to the extreme moment of the play—a man murdering another, for instance. The most morally injurious moment of the film is held where it is constantly in the eye. That is the great harm. The picture itself, from which the placard is drawn, shifts by in a moment and is obscured, but the placard creates a single impression that is lasting. This feature of the moving picture show should be done away with."

Among other things he said: "Everything is becoming a matter of pictures and print and the moving picture shows are merely the culmination of this tendency. We are speaking less and reading more. The moving picture should pursue one course, and the spoken drama another.

"There is no reason why films should be cencored any more than any spoken plays. I don't believe there is any more morally objectionable features in the moving pictures than in the spoken drama and if one is to be censored, the other should be.

"Everyone wants the moving picture, the 'quick-lunch' drama. Few care for the spoken drama, because there is not speed enough to it."

FILMS WIN AT THE FULLER.

Kalamazoo, Mich.—The Fuller theater at Kalamazoo which has been "filling in" with moving pictures has revised its policy and will become a moving picture house, but now and then will use a theatrical attraction. George Spaeth, for twelve years treasurer of the Majestic theater in Grand Rapids and later treasurer of the Fuller, has been made manager. The house was closed for two weeks to adapt the interior to the new photoplay policy.

Michigan W. C. T. U. Boosts Films.

The State Woman's Christian Temperance Union of Michigan, through its official publications, is boosting moving pictures, declaring that the theaters keep men out of the saloons.

Orders Their Weekly Bath.

Bay City, Mich.—A resolution requiring that all theaters be scrubbed at least once a week was passed by the Bay City Board of Health. Complaints had been received of unsanitary conditions but no theater was named.

Michigan Changes, Etc.

C. H. McLaurin has sold the Princess theater at Manistique, Mich., to Edward A. Garden and Lawrence Boudoin. The former has led the orchestra for two years.

A syndicate will operate the Knickerbocker theater at Holland, Mich.

A new moving picture and vaudeville theater will be erected in Adrian, Mich. Fred A. Acker, banker; George Ballenberger, market owner; Vern Hornley, fence manufacturer, and A. J. and J. J. Walper are interested in the project.

The Lyric theater at Fremont, Mich., owned by Pratt & Terry, was gutted by fire with a loss of $25,000. It used pictures and vaudeville.

J. W. Edminster of Hastings, Mich., has purchased the moving picture theater at Curtis, Mich., from Manager Fitzer.

Michigan Brevities.

When "Inspiration" was shown at the Idlehour theater in Grand Rapids, Mich., especial invitations were extended to the art classes of the high school.

The Gem theater at Hartford, Mich., has started "The Broken Coin." Manager John Conners of this house has a date line for his house run beneath the Chaplin cartoons supplied a local paper by a syndicate.

The Eagle theater at Olivet, Mich., has added Saturday matinees.

The Majestic Gardens at Grand Rapids, Mich., has taken on the Triangle service.

The Orpheum theater at Benton Harbor, Mich., had the naval reserves in full dress uniform as its guest to see "Neal of the Navy."

Father Henry J. Maus of St. Andrews Catholic church in Saginaw, Mich., has installed a moving picture machine in the church auditorium.

Whitcomb & Hafey have been increasing the capacity of their house at Lakeview, Mich., to 250.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

The Lyceum to Reopen.

NDIANAPOLIS, IND.—The Lyceum theater of this city is being redecorated. The Strand Theater company of Chicago is to take possession early in January and operate it as a high class photoplay house. It has been dark for several weeks, pending the outcome of a suit in Federal court in New York, filed by Dickson and Talbott against Anderson & Zeigler, who formerly operated the house.

E. C. Divine, president of the company; E. M. Tracy, secretary, and Ward Johnson, musical director, were in Indianapolis this week making arrangements for the opening of the house. They say four shows will be given daily and the prices will be 10, 15 and 25 in the afternoon and 10, 15, 25 and 35 at night.

Get $40,000 for New Invention.

Evansville, Ind.—Clifford T. Curry, former city judge of Evansville, and Smith Wiltshire, owner of the Annex hotel, Evansville, have sold the patent on an electric controller invented by Michael Burns of Evansville for $40,000. The controller is for use on moving picture machines and it is declared will reduce the user's expense from sixty-five to seventy per cent. Several Evansville houses are using the controller. It is understood a factory for making them is to be built in Indianapolis.

Features in Indianapolis.

One of the most important announcements in the Indianapolis motion picture industry is the one that Edward Sourbier of the Keystone theater has signed a contract with Triangle. This means that all the leading programs come here. The Colonial and the Regent are running Metro, Fox, the V-L-S-E and the Pathe Gold Rooster, and the Isis and Alhambra are running Universal, Paramount and World pictures.

The Keystone will show a five reel photoplay, a two reel Keystone comedy, with music by a six piece orchestra playing scores provided by the Triangle company. Continuous shows will be given. The first will start at 10:30. One complete Keystone comedy will be run every day at noon in order that patrons may see one complete picture in the noon hour. The Keystone seats but 600 people but is on Movie Row and is one of the most prosperous of the small theaters of the city.

Theater at Madison, Ind., Reopens.

Howager's theater, the Little Grand, Madison, Ind., has been remodeled throughout, and was opened December 8. The house is fireproof throughout, with the operating booth lined with sheet metal and asbestos. Two motion picture machines of late design will give continuous service. The house seats 800.

Want to See the "Nation" Film.

The newspapers at Evansville, Ind., are taking up the fight for "The Birth of a Nation," declaring that the film should not be prevented from being shown. The Evansville newswriter says, "For Mayor Bosse to throw one obstacle in the way of permitting citizens of Evansville to see this work of art would be a deplorable blunder."

Got Too Much Heat.

As a result of an overheated furnace, Manager James Chandler of the Palace theater, Peru, Ind., will have to replace his screen, buy a new piano, new seats at the front of the theater, redecorate the walls and revarnish some of the seats nearby.

Manager H. H. Hornbeck of the Majestic, Monticello, Ind., is giving an orchestra night once a week. On these nights is a special musical program.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

V-L-S-E Office Remodeled.

ST. LOUIS, MO.—Manager S. W. Hatch, of the V-L-S-E exchange, at 3630 Olive street, is having the office remodeled, the old partition that was used when the office was known as the Alco exchange has been pulled down, and a new one put up that will give more room in front. A private office for the manager will also be constructed.

Ferris Frees with Local Triangle.

Ferris Frees, formerly with the Mutual Film of Oklahoma City, Okla., has been appointed as assistant manager of the Triangle exchange, at 3320 Lindell boulevard. Mr. Frees has had much experience in the distribution of films and is an old friend of Floyd Lewis, the manager of the Triangle branch. They have been associated together in the business in Oklahoma before the Triangle exchange opened in St. Louis.

New Grand Central Books Fox.

Manager Baker, of the Fox exchange, reports the closing of a contract with Wm. Sievers, of the New Grand Central, for the exclusive use of Fox features, the first run of the pictures will be shown at the New Grand Central, and then transferred to the Central at Sixth and Market streets, and will not be shown anywhere else in St. Louis for the period of one year thereafter.

Changes at Redmon's Majestic.

Redmon's Majestic at Collinsville and St. Louis avenues, in East St. Louis, is a theater that deserves special mention for the high standard of management and program. The theater seats 1,100 and is up-to-date in every respect. Mr. Redmon has just completed the erection of a new front to the house, and a late model electric sign that will add much to the appearance of the place. First run Paramount and other big features are used and the theater and its program is extensively advertised, the press work being in the hands of John Choate.

Children's Shows at Lyric.

The West End Lyric, Delmar and Euclid, started a morning matinee for school children on December 4th, which will be a regular Saturday feature during the winter. Special subjects will be shown, among them educational and industrial pictures, besides comedy and films featuring child actors. The price will be ten cents for all seats.

Dixie Reopened by J. H. Kientzle.

The Dixie theater, formerly the Sun, at 13 North Broadway, which has been closed for some time, reopened on Thanksgiving Day, under the management of J. H. Kientzle, after being refurnished and having new projecting machines installed. The Dixie shows five reels of pictures for five cents, and runs continuously from 9 a. m. to 11 p. m.

E. Auger Visits St. Louis.

E. Auger, special representative of the Mutual Film Company of New York, was in St. Louis last week, and greeted many old friends among exchangemen and exhibitors. Mr. Auger was for a long time manager of the General Film Exchange, and is well known to the trade in the St. Louis district.

J. W. Cotter Resigns.

J. W. Cotter has resigned the management of the Kriterion exchange at 3217 Locust street, and says he will rest before he becomes affiliated with any other concern.

DENVER NEWS LETTER.

By Muriel Lee, Denver Correspondent of Moving Picture World.

"Peace" Picture at Fancy Prices.

DENVER, COLO.—"The Battle Cry of Peace" is on in Denver now, and is playing to packed houses at two dollar prices for the best seats. The picture is being shown at the Paris theater, and is being put on in splendid manner. The interior is artistically decorated with American flags, and an orchestra of 18 pieces has been added to the Paris great Wurlitzer Unit Orchestra.

It will be well seen that the picture is being heartily endorsed by Denver people when it is known that a special permit has been secured from Washington to take one of the latest models of field pieces and place it before the Paris. Several of the National Guardsmen were stationed there to answer questions and to give information or verify statements made in the picture. So strong an appeal is the picture making, that every day there are recruits being added.

Harry Lustig Goes to Metro.

Harry Lustig, for three years in the Mutual Exchange office in Denver, has just resigned the managership of it, to take charge of the Metro exchange in Los Angeles. Mr. Lustig leaves Denver Wednesday.

There is no exchange man in Denver who is better known, or more popular than Harry Lustig. He is popular alike with his competitors and with his clients. Before his affiliation with Mutual, Mr. Lustig was in the feature business for himself. When he first went with Mutual he entered in the capacity of assistant manager. A year and a half ago he took over the management, and his exchange has been one of the busiest in town.

Aitken Visits Denver.

H. E. Aitken, president of the Triangle Film Cn., was in Denver for a short time Wednesday, to look over the situation here and to meet a few old friends. He was met at the train by Harry Lustig, manager of the Mutual exchange, and by Wm. T. Binford, traveling man for Metro, who was for many years in Mutual employ. The three men had lunch together, after which they visited the leading picture houses.

John Drum on Vacation.

John Drum, who has been traveling for World out of Denver, and who is a nephew of Webb Drum, and Harry Drum, both connected with World, has gone to Chicago for a vacation. Mr. Drum has made an unusual record since he has been traveling, but his health gave way, and he was forced to take a vacation. He will undoubtedly return in the next few weeks.

G. A. Smith Likes Denver.

G. A. Smith, in charge of Pathe serials, was in town a few days ago, completing arrangements for the Pathe serial to be shown here. Mr. Smith was much impressed with the greatness of the moving picture business in Denver, and considered it one of the strongest moving picture towns in the U. S.

Charles Guilmore Goes to Mexico.

Charles R. Guilmore, manager of the World Film Exchange, has gone on a short business trip down into Mexico. Mr. Morris, one of his traveling men, has taken charge of the office in his absence.

Denver Dancer Seen in Picture.

Of peculiar interest comes the news that Miss Hazel Wallack, well known Denver danseuce, appeared at the Isis theater Friday and Saturday, the 10th and 11th. Miss Wallack's first appearance at the Isis theater was in person, when she danced at the opening of the house.

FUNERAL OF EDNA ROLAND.

NEENAH, WIS.—The funeral of Mrs. Ellis, known in the photoplay world as Edna Roland, was held at Neenah. Mrs. Ellis and her husband were members of the Pike's Peak Photoplay Company at Colorado Springs, Colo. Mrs. Ellis was on her way to the plant to see a private exhibition of a five-reel production in which she recently appeared, and fell dead.

N. J. Blumberg Opens New House.

The Downer theater at Downer avenue and Belleview place, in Milwaukee, Wis., opened December 3. N. J. Blumberg, formerly with Paramount Pictures, is manager of the house, which is controlled by Oscar Brachman. It seats 1,200, has a pipe organ and an orchestra led by Elwyn Owen.

New Policy at the Toy.

The Toy theater in Milwaukee, Wis., has a new price of ten cents and a new policy which includes the booking of the Metro service.

Malicious Rumor Killed.

Somebody in Chippewa Falls, Wis., started one of those damaging rumors that the balcony of the Victor theater was unsafe. The city engineer after a test declared when filled it had only a third of the load it would stand.

Wisconsin Changes.

The Frellson Amusement Company has leased the Unique theater on Main street, in Waukesha, for two years to the Unique Theater Company. It will be managed by Charles C. Frellson. Although the new manager is a brother of George Frellson of the former lessees, there is no connection between the two companies.

Ted Lewis has purchased a half interest in the Pastime theater at Delavan.

Wisconsin Brevities.

The Colonial theater at Waukesha reserved the entire house when "Damaged Goods" was shown at 50 cents down.

The Orpheum at Lancaster gave a whole week with the exception of Tuesday night as a benefit for the Cemetery association.

Films of Mooseheart, the home for Moose children, was shown at the Idea in Fond du Lac under the aupices of the lodge.

"Judge Not" was shown for two days at the New Lyric in Marinette for the benefit of St. Paul's church.

The Idle Hour at Menasha had a special matinee of "Damon and Pythias" for school children.

Lyric Changes Holders

Minneapolis' Leading House Now Leased by A. G. Bainbridge, Jack Elliott and Harry Sherman—Goes Back to Popular Prices for Triangle Film—Interesting Career of "Buzz" Bainbridge.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—The past week has brought changes of importance in the line-up of the downtown picture houses. Under the new ownership of A. G. Bainbridge, Jr., Jack Elliott and Harry A. Sherman, the Lyric goes back to popular prices, 10, 15 and 25 cents, but will continue to show Triangle programs.

L. V. Calvert, manager of the New Garrick, has been quick to avail himself of the Paramount service thus left open and has the exclusive contract for Paramount including the News Weekly and the Travelogue, which have been showing in other houses.

The sale of the Lyric by Saxe Brothers to local men is another step in the long history of this show house. The Lyric was the first high-class picture house in the city, but it had had a long and varied career before films were thought of. More than a score of years ago it was then known as the Lyceum, and was the center for lectures and intellectual activities of the city and for visiting companies of high order, Booth and Barrett being among the first to play there. It has housed nearly every stock company that has ever come to Minneapolis. It was at the old Lyceum that tne early, pretentious and flickering travelogues were put on. In 1911 it cast its lot permanently with picture houses.

"Buzz" Bainbridge.

The career of the genial "Buzz" Bainbridge, who now becomes half owner in the Lyric contract, is almost as indicative of changes in the theatrical world as is the history of the old playhouse. The live young chap with the graying hair, familiar to nearly every theater goer of Minneapolis, confesses that if he should die tomorrow, he would have had "all the fun there was in it," and there is little that a theatrical manager can do that "Buzz" has not done. He started at eighteen as a "second man." A second man, he describes briefly, as a bill poster, and like the door-handle polisher in Pinafore, he posted the bill so carefulee that the next year he was manager of the companee.

Bainbridge ascribes his sudden rise to ill luck and drink, but both belonged to the other fellow. The first two months out as second man, the manager fell sick (just as in the theatrical fairy tales) and no other being immediately available, "Buzz" stepped into managerial shoes. Then came summer with a circus, then another year of managership, and then the drink. That is, the general manager from New York went on a "grand toot," and young "Buzz," still in his 'teens, stepped into the job of general manager for Carpenter, with some 20 shows on his hands, shows of the old style, melodramas described as "howling," and filling the description.

Makes Stock Company in Week.

One day, out of a job down in Chicago, he met Lou Scott. Mr. Scott told him the Metropolitan in St. Paul was dark for six weeks, and the same day Bainbridge was booked to put on a stock company there those same six weeks. He hadn't any stock company; he never had had, but a little thing like that never mattered to him. Inside of a week he had a company headed by Willard Mack (whom he dug out of obscurity) and Maude Leone. The company played the six weeks, then went to Duluth for a year and half, and just when "Buzz" was thinking more seriously than he cared to of breaking up the company there, a phone call from the Scotts brought him to Minneapolis. He put on stock at the Metropolitan for a time, and then got the two Shubert theaters in St. Paul and Minneapolis under way. From June 1910, when the Shubert, in Minneapolis, opened he was manager until a year ago, when he took his own lease on the house.

Bainbridge comes very near now, literally, to "having the only show in town." At the Shubert he is running "The Birth of a Nation," permitted to run after a long fight, which the courts decided against him and which was put up for final action to a censor board of 80. At the Metropolitan Bainbridge has his stock company, and now he is half owner in the Lyric, one of the three biggest downtown houses.

Bainbridge had a chance to go into the pictures ten or twelve years ago when they first started. He didn't take up with the chance, but he never forgot what E. H. McCoy, head of the National Printing Company in Chicago, who offered him the chance, said to him: "The Metropolitan Trust Company of New York City is the biggest corporation in America and they got it at a nickel."

"Buzz" has had plenty of downs in his career as theatrical manager—what manager has not? But he keeps right on smiling. "Only," his friends say, "you can tell the difference, because when things aren't going right, he wrinkles up his nose when he smiles."

Church to Compete With Sabbath Shows

Minister to Give the Best Picture on Sunday Nights in Order to Get Young People Away from Unregenerate Shows.

Special to Moving Picture World from Midwest News Service.

MADISON, WIS.—"We deliberately want to compete with the moving picture houses of the city in attractiveness," is a statement attributed to Rev. George E. Hunt, D. D., pastor of Christ Presbyterian Church in Madison.

Dr. Hunt has installed a machine in his church. After praising moving pictures for young people, he said: "The church plant located in the heart of the city can be made an effective instrument for reaching the multitude of young people with higher ideals of life and inculcating religious truths and practices if they can be induced to attend.

"They go to the picture shows Sunday nights in multitudes. They see there cutthroats and pluguglies and silly farces and meaningless tricks and a few worthy lessons. The photoplay producers are steadily improving the quality of the film lesson, and today there are hundreds of noble themes of life well acted before the moving picture camera and inculcating inspiring ideals of conduct and life. And there are many Bible themes already produced and many more will be produced, for there is no literature in the world so dramatic and powerful and so well known and genuinely interesting as the Bible."

UNION STARTS SCHOOL.

The moving picture operators' union at Milwaukee has established a school for members at Room 214, Alhambra building, on Grand avenue. All members of the union will study new devices of interest and value to the operating room. As fast as new appliances appear on the market, makers will be invited to send demonstrators.

The object is to increase the efficiency of the men. Incidentally, it is reported, practically every member of the Milwaukee local has a job.

CENSOR BOARD ORGANIZES.

Minneapolis' new board of censorship, which opened operations by deciding that "The Birth of a Nation" was entitled to a showing in this city, after numerous efforts had been made to prevent it and a supreme court decision had been secured upholding the power of the mayor to stop it, has formally organized with Karl De Laittre as chairman.

TWO NEW THEATRES.

Two new moving picture theaters are being built in Minneapolis. A theater to seat 1,200 persons on one floor is to be erected at once at 1021 East Franklin avenue by C. E. Marr at a cost of $40,000.

E. J. Phelps is building a new theater at 733-37 East Lake street. It will be of brick, tile and reinforced concrete and will cost $27,000.

"Good Fellows" All

Every Kansas City Exhibitor Is Now in the Great Christmas Organization and All Are Boosting the Movement to Bring Some Joy at the Yuletide to Children Who Would Be Forgotten Otherwise.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—A lot of "kids" in this city who would see Christmas only as a day of sorrow, some shivering in rags, some without sufficient food, and all without a visit from the white-whiskered Santa Claus, are going to be made happy this year. And the motion picture exhibitors of Kansas City will be able to set that down as a part of the year's good work. For every exhibitor here is going to be a "Good Fellow" and his show house will be one of the charity's biggest boosters.

The "Good Fellow" movement is an annual attempt of anonymous Kansas Citians to furnish the needy and poverty-stricken with good cheer on Christmas Day. It became an institution along about 1908 and every year thereafter its motor cars, its scouts, its kind-hearted members have carried toys to children, presents to boys and girls and food and clothing to the older persons who otherwise would be without.

Last year ten thousand families were aided and more than that number of children were given toys, candy and fruit.

Everything the "Good Fellows" do is anonymous. The organization has a chief. Not a dozen persons in the city know his name. Last year he had five thousand helpers. Their names were unknown and the only credit they got was the satisfaction and knowledge of having done good on the Christmas Day.

Well, one of the five thousand is a manufacturer of slides here. (It wouldn't be "Good Fellowship" to give his name). He has made, gratuitously, a hundred slides for projection use, calling upon whoever reads to become a "Good Fellow," taking care of a family, donating goods, candy, oranges or money to the cause.

After he made the slides he went around to every picture show in the city and persuaded the exhibitors to throw the appeal on their screens once in the course of every show. They appeared for the first time last week and will continue until the big Christmas giving is over.

And of course the Chief Good Fellow—the man whom nobody knows, but everybody reveres—has ordered that every exhibitor in the city be inscribed as a "Good Fellow."

"PEACE" FILM IN MIDDLE WEST.

Repeated demands for information from Middle Western exhibitors concerning the Vitagraph special, "The Battle Cry of Peace," has elicited the announcement from E. R. Pearson, V-L-S-E representative in Kansas City, that the big feature would open simultaneously in the Willis Wood theater, Kansas City, and Boyd's theater, Omaha, Christmas week. Boyd's theater, managed by W. J. Boyd, formerly was a "legit" house, but will start an exclusive motion picture policy, it is understood, with the Vitagraph picture.

Mr. Pearson has induced the Willis Wood to raise its admission fee to a scale of 25, 50, 75 and $1 for this attraction, the first time prices have gone above 20 cents in the Kansas City house. Boyd's theater, it is expected, will charge the same.

Several weeks ago when Hudson Maxim, the inventor, was in Kansas City to address the annual meeting of the Commercial Club on war preparedness, Mr. Pearson met him and induced him to write a monograph on peace that will be read both in Kansas City and Omaha in the course of the picture. Newspapers in both cities already have shown the necessity for defense and Mr. Pearson expects they will join in boosting the Vitagraph special. Plans now are being made for extensive advertising for its appearance.

DODGE CITY'S NEW THEATER.

Dodge City, Kas., hasn't the largest population of the cities in that state. It's far below several others, but after Dec. 15 it will have a motion picture house that will be exceeded in size and lavishness by only one or two in Kansas. The new house that will open then is the Beeson theater, built at a cost of $50,000 by Merrett L. Beeson, a son of Chalk Beeson, the wealthy cattleman and former plainsman, who was one of the best known pioneer Kansans. The Beeson theater will be devoted largely to features, according to information in the hands of Kansas City exchange men.

A KANSAS SCHOOL CIRCUIT.

A picture circuit of the five big state schools of Kansas is to be established, with a program one night a week at each. Educational pictures are to predominate, but there is to be a varied assortment, including comedies. The state manual training normal has projecting equipment now, and the other schools are to be supplied at once, according to the present plan. A committee composed of officers of the five schools will handle the engagement of films and the booking.

A FORTUNATE THEATER.

The Barrymore theater, at Thirty-ninth and Summit streets, has been enjoying a rapidly increasing business—as is indicated in the announcement of early improvements to be made in the house. Another indication of the growth and the popularity of the house, is that it has secured the first suburban releases of Triangle films; it is already the first suburban on Fox releases on the South Side, the second on Paramount in the city, on the latter showing three weeks after the Royal. It gets Triangles two weeks after the Willis Wood. One of the special services of the Barrymore is its picturizing of the community, especially the children. The company has its own machine and men, and develops the pictures on the place. The screen shows the children of the neighborhoods of the South Side, much to the delight of the small spectators. The theater is operated by R. and C. H. Green.

J. W. Wendel Opens New House.

J. W. Wendel, owner of picture houses at both Holton and Junction City, Kansas, has opened a new house at Clay Center, in the same state.

New Theater for Topeka.

A new motion picture theater will be erected in the business district of Topeka, Kas. A permit for the building was issued last week by the city fire marshal to Abraham Jacobson for the erection of a $10,000 stone and brick structure at 506-8 Kansas avenue. It will be completed about March 1.

New V-L-S-E Lobby Display Boards.

E. R. Pearson, V-L-S-E representative in Kansas City, has a new lobby display board that is being used widely by exhibitors. They do away entirely with the use of lithographed sheets in frame and provide a handsome lobby setting. The boards are made here, of beaver board almost a fourth of an inch thick, and the edges are secured by riveting a fiber mat around the whole. Brass corners, also riveted, prevent broken corners.

The boards are about the size of a one-sheet and are painted a solid color. Then either a sketch made by local artists or pictures of the players are placed on the board. A set for each film contains five boards. Mr. Pearson rents them to exhibitors for $1 for the time the film runs. The manufacture of a single set costs about $23.

The "Star" Starts Film Page.

The Kansas City Star is the last local paper to yield to the moving picture demands of the public, and establish a weekly moving picture page. It has for two weeks now devoted part of an inside page on Thursdays to the industry, using extracts from articles on moving picture productions and stars, chiefly concerning new productions and releases. The page has the advantage of a double column picture of a star or of a scene on each occasion.

Mrs. C. W. Harden Recovering.

Mrs. C. W. Harden, wife of the manager of the Fox Film Corporation at Kansas City, underwent an operation at the Wesley Hospital recently, and the friends of both will be glad to learn that she is recuperating finely.

P. J. Hall Back.

P. J. Hall recently returned from a trip to Chicago; he represents in Kansas City the Central Film Co., of the lake town.

Fred L. Scott New Apollo Manager.

Joseph L. Stiebel, who has been markedly successful in the management of the Apollo theater at 3227 Troost avenue, and Charles H. Rechner have sold their interests in the theater and the property to James W. Oldham, president of the Wellington Mines Co. Mr. Oldham will, it is said, enlarge the house, and make many improvements. Fred L. Scott, formerly owner of the Bancroft theater in Kansas City, will be the manager of the Apollo. Mr. Stiebel had been manager of the Apollo for four years; and he will now take a vacation, probably entering the business later again, in Kansas City.

New Slide Company Manager.

Floyd Deardorff has taken the management of the Best Slide Co. at Kansas City, and reports a good business. Mr. Deardorff has had large experience in this line, having been for years with the Kansas City Slide Co. One of his first acts after taking charge, was to begin the publication of "The Best Booster," a monthly house journal which displays slides, and includes helps for the exhibitor. There are many quaint sayings attributed to "Old Man Best," who is made a character.

Missouri Business Changes.

Joe T. Murray has sold his interest in the Broadmour theater, Kansas City, Mo., to his partner, Mr. Donnici, and it is said will soon open at a new location.

D. A. Baker is remodeling his airdome at Lamar, Mo., and will have it ready before Christmas, making it adaptable for use in the winter as well as summer.

O. C. Switzer has sold his theater at Cowgill, Mo., to F. A. Smith, of Eldora, Iowa.

Mrs. L. L. Cole is now in charge of the Princess theater at Joplin, Mo.

Kansas Business Changes.

The Orpheum theater, at Pittsburg, Kan., built 20 years ago at a cost of $40,000, and sold recently for $20,000, was burned November 24.

F. G. Yates is building a moving picture theater at Augusta, Kan., to cost about $8,000.

F. C. York at Salina, Kan., is building a theater to cost $7,500.

The Lotus theater building at Arkansas City, Kan., has been sold to the Home National Bank.

DALLAS NEWS LETTER.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

Nine Houses in San Antonio Consolidation.

SAN ANTONIO, TEX.—The recent consolidation in San Antonio did not stop with three houses, nine houses now being under control of the Lytle and Eppstein interests. These are the Wigwam 1 and 2, Pearl, Royal, Princess, Empire, Soledad, Pike and New Strand.

F. P. Roth Now With Mutual.

The Mutual Film Corporation has added a new member to its Texas force, F. P. Roth now being on the road in this State. Mr. Roth is an experienced film man, having formerly been with the Pathe and World forces.

New Theater in Hamlin.

H. B. Foreman has opened a new house at Hamlin, Tex., name yet uncertain. The place is well equipped, having two Powers 6-B's and a mercury arc rectifier. These and other equipment have just been shipped by J. D. Thrash.

Orpheum in Marlin Opens.

Marlin, Tex., has a new house, the Orpheum, under the management of C. P. Lewis. Mr .Lewis now has four houses in that city: Orpheum, Dixie, Majestic and one for the colored gentry.

United Installs a Rex Renovator.

The United Film's Dallas office is installing a Rex film renovater, which means good films.

F. P. Leiber Joins World Film.

F. P. Leiber, formerly manager of the Wigwam theater at Muskogee, Okla., and an old-timer in the business, has joined the exchange force as road man for the World Film Dallas office.

S. G. Sladden Back from New York.

S. G. Sladden, of the Fox office in Dallas, has just returned from Beacon, N. Y., being called there by the death of his mother. Mr. Sladden leaves here the first of the year, being at present engaged in the installation of W. M. Byrd in the Dallas office. After that time Mr. Sladden will be general manager of the De Luxe distribution offices. He is at present very much enthused over the magnificent De Luxe picture featuring Annette Kellerman, now being made by the De Luxe studios in the West Indies.

Business Good in Central Texas.

W. L. Lowe, of the Alliance Film Company, has returned from a business trip in Central Texas. He says the Christmas spirit is beginning to manifest itself and business is good.

Spokane Women's Clubs Insist on Good Music

Mrs. Heath Takes Lead in Crusade to Make all Picture Houses Give Normal Musical Interpretation to Picture Scenes.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Members of the City Federation of Women's Clubs, of Spokane, Wash., have practically pledged their support to a campaign against what they term inappropriate music being played at some moving picture shows.

The matter was first taken up with the film censorship committee by Mrs. E. C. Heath in a letter and reports are that the censorship committee is also considering advocating a committee to censor Spokane picture houses. They will also oppose offensive window display advertising.

It is the aim of Mrs. Heath, according to her own statement, to make appropriate moving picture music universal, instead of only in the higher class moving picture houses.

In the discussion it developed that hereafter when the moving picture show piano or organ players executes "Sparklets" or some of the later popular song hits, at a time when the villain, on the screen, is about to plunge a stiletto into the back of the golden-haired heroine, or pumps out the Lohengrin wedding march as the unfaithful husband flirts with the ballet dancer, he or she may have to account to the City Federation of Women's Organizations.

E. H. GOLDSTEIN IN SPOKANE.

E. H. Goldstein, assistant to the general manager of Universal exchanges, from New York City, spent a few days in the city in conference with G. A. Hager, local manager. He discussed exchange matters, the local business and the business of the territory while here. Previous to this he visited exchanges at Denver, Salt Lake and Butte, and will go from here to Seattle and Portland.

THE WEEK'S PROGRAMS.

Exceptional programs were presented to moving picture patrons in Spokane by Spokane exhibitors for the week ended Saturday, December 4. The second week of the Triangle picture at the Liberty theater continued to draw large audiences, the Clemmer presented Mary Pickford in "Madame Butterfly," and the third series of the J. Rufus Wallingford pictures, and the Class A presented Dorothy Gish in "Bred in the Bone." Each of the above run three and four days respectively.

Other programs which drew well in local picture houses were: Charles Chaplin, in a two-part Essanay comedy, at the Hippodrome, "The Woman"; Margarita Fisher in "The Girl from His Town" at the Lyric theater; Betty Nansen in "A Celebrated Scandal," at the Majestic; "Queen of the Counterfeiters" at the Best, and "The Measure of Leon Dubray," with Hobart Henley and Luella Maxim in the leading roles, at the Rex theater. Manager B. W. Copeland of the Rex theater says that all the Broadway Features are drawing good.

Jesse J. Crawford, organist at the Clemmer, played a special musical program during the engagement of Mary Pickford in "Madame Butterfly."

GAVE THEMSELVES A BENEFIT.

Another episode was enacted at the Empress theater, which has been running a moving picture and vaudeville bill combined, the vaudeville portion being largely made up of local talent. The receipts did not suffice to pay the salaries of the employes, actors and actresses, and as a result the employes and talent took charge of the theater for several days and last Sunday Manager W. J. Drummond of the Mutual exchange donated the film service to aid the employes so they could have the money to eat on.

A. R. PATTON TO TRAVEL FOR MUTUAL OUT OF SPOKANE.

A. R. Patton, for some time booking clerk in the Mutual exchange, Spokane, under W. J. Drummond, has just been appointed traveling representative for this territory for the Mutual.

He has been engaged in the moving picture business in one way or another for the past three years and has been with the Mutual for the past nine months. Previous to this he was manager of the Lyric theater, Spokane.

Mr. Patton is being succeeded by J. F. Churchill as booking clerk.

Manager Ekre Visits San Francisco.

George J. Ekre, local manager of the General Film exchange, is in San Francisco, Cal., attending the convention of the Western Branch Managers' Association of the General Film Co.

Liberty Announces a Griffith Film.

Manager Ralph Ruffner of the Liberty theater announces that William S. Hart will be presented in Griffith's "The Disciple" for a full week, December 8 to 14, inclusive.

The Mission theater at Cheney, Wash., was purchased by Glenwood Emory at a price said to be about $1,000. Mr. Emory is remodeling the place and putting in a new front at a cost of about $400. He has now signed for the Mutual service through the Spokane office.

Interesting Policy at an Iowa Family Theater

Asks 10 Cents Admission for One Whole Family, Any Size—Unattended Children Have to Pay 25 Cents.

Special to Moving Picture World from Midwest News Service.

DAVENPORT, IOWA.—Admission to a Davenport moving picture show is ten cents a family—no matter how many members. Single admissions for grown-ups is five cents and children unaccompanied are twenty-five cents. This is at Friendly House, in Davenport, where shows each Sunday will be designed for the family.

Friendly House has been placed in the circuit of the Iowa State College and Iowa State Teachers' College Film Service, which supplied educational films through the engineering extension department at the state university at Ames.

The high price for single children is because youngsters alone have a special show for Saturday at one cent admission.

PROJECTORS FOR SCHOOLS.

The Victor Animatograph Company of Davenport, Ia., is reported to have secured a contract to supply 1,100 projectors for use in the schools of that state. A. F. Victor of Davenport is the inventor.

RAGTIME WITH "CARMEN."

The Casino theater at Davenport, Ia., thought it best to have a few "rags" to accompany the Fox "Carmen." It gave notice as follows: "Our organist is not going to play the entire score of the opera. He played it yesterday at rehearsal—but we believe in tuneful, catchy music, so we have eliminated those wonderful or 'horrible' examples of classical music and substituted excerpts from other operas and even injected a few 'rags,' so a good time is in store for everybody."

Hurt by Falling Screen.

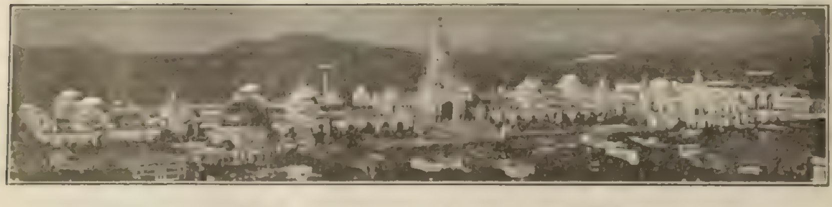
Harry D. Breene and Floyd Porch were injured when the screen in the Garden theater at Iowa City became loosened, fell and struck them.

Meets Patrons' Wishes.

Manager Samish of the Temple Grand theater at Creston, Ia., has decided to discontinue Sunday vaudeville in deference to the opponents of Sunday shows who are otherwise friendly and are patrons.

Leland Schmuck and George McPherson of Davenport, Ia., have opened a moving picture show in the opera house at DeWitt.

The theater at Mineola, Ia., owned by L. W. Bichel and Joseph Deitcher, was destroyed by fire. Loss, $10,000. Insurance, $3,500.



The Exposition Closes

World's Greatest Show Passes into History—Extensive Use of Moving Pictures One of Its Distinguishing Features—California Exhibitors Feel That It Cost Them a Prosperous Summer—Some Did Very Well.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO.—The Panama-Pacific International Exposition, which has attracted the attention of the world to San Francisco during the past year, has passed into history and will long be remembered for its completeness, its beauty, its success as an attraction and its success from a financial standpoint. The figures showing the attendance during the closing day have not been compiled but the total for the Exposition since the opening is well above the eighteen and a half million mark. The Exposition was erected without government aid and at its commencement owed over $1,000,000. This sum has been repaid and a surplus of as much more is now on hand.

One of the distinguishing features of the Exposition has been the extensive use of moving pictures. More than fifty theaters were fitted up in the various palaces and here films have been displayed free of charge. In the California building alone 130,000 feet of film were shown, while other states had from 10,000 to 75,000 feet, Pennsylvania ranking next to California in quantity. Moving pictures were shown in thirty buildings on the grounds and more than 750,000 feet of film were available for use.

Most of the exhibitors throughout California are of the opinion that the Exposition has worked a real hardship upon them in that it has attracted so many of their regular patrons. This is especially true in the suburban cities and in the territory reached by a few hours' ride of San Francisco. Local exhibitors in the residence districts have made a similar complaint, but as a rule the downtown houses have done a good business. One leading Market street house has made a gain of thirty per cent. for the year to date, as compared with last year, and others report substantial gains. The phenomenal run of "The Clansman," which extended over a period of thirty weeks, was due largely to the presence of so many visitors.

Railroad officials announce that more than five hundred thousand persons from points east of the Rocky Mountains visited San Francisco this year, with one hundred and fifty thousand from Coast States outside of California. This great influx of visitors offset in a large measure the attractions of the Exposition and the houses featuring big productions have fared well. Now that it is all over exhibitors express the opinion that business will be better than it ever has been before, feeling that people have become accustomed to seek amusement rgularly and to pay good prices for it and that the price of admission to moving picture houses will seem small.

TRIANGLE FILM IS RELEASING FROM SAN FRANCISCO.

Local Exchange Doing Business—Oakland and Sacramento Houses Booked.

After several postponements the Triangle Film corporation is making regular releases out of its San Francisco branch, although the service has not been placed here in a downtown house. The Liberty theater at Sacramento, Cal., conducted by Charles W. Goddard, opened a few days ago with Triangle productions at 20 cents, in place of the customary admission price of 10 cents, and has played to capacity, changing twice a week. Full page announcements were run in the daily papers calling attention to the fact that Trinagle films were being offered. In Oakland the first run has been taken by Pantages theater and a double page announcement was used to call this fact to the attention of theatergoers in the East Bay city. Harry E. Aitken, president of the company, visited Manager C. Mell Simmons last week and has since left for New York by way of Denver.

SUPPLY BUSINESS PICKS UP.

The equipment business, which has been quiet for several months, has picked up materially of late and is again normal. Many exhibitors have delayed placing orders for machines and equipment until the close of the Exposition, hoping to secure second-hand apparatus at low prices. So great a measure of success has been attained by exhibitors at the Exposition from an advertising standpoint that most of them have decided to retain their outfits for further use and it does not seem that more than a dozen machines will be disposed of here. Now that this is apparent many orders for new equipment are being placed with local supply houses.

EXCHANGE OPEN ALL NIGHT.

In order to be prepared for all contingencies the San Francisco office of the William Fox Film is now being kept open both day and night, an innovation in local feature exchanges. The shipping department has grown to such proportions of late that it has been found necessary to place this in charge of a manager and Frank Blaine has been selected to fill the position.

NAT A. MAGNER FILM.

The Nat A. Magner Film has been incorporated with a capital stock of $50,000 by Nat A. Magner, J. W. Davis, Charles Stillwell, F. J. Borel and F. A. Magner. The concern succeeds Nat A. Magner, Inc., the change having been found advisable on account of the death of a former partner of Mr. Magner before all of the details of the former company has been completed. This concern has taken over the California, Arizona and Nevada rights to "Tillie's Punctured Romance," formerly controlled by Bert Levey.

PROMINENT EXHIBITOR VISITS.

George W. Grant, well known in New York and London, was in San Francisco with his wife to visit the Exposition just before its close and after a tour of California plans to go to Cuba for the winter. He is now managing director of the Biograph Theaters, Ltd., London, Eng.

San Francisco News Briefs.

The V-Odeon, on Market street, San Francisco, has decided to show large feature productions and will present offerings from the Paramount program.

Max Dill, of the Kolb & Dill Film company, arrived in San Francisco from the south this week and is arranging to show the first production, declared to be a fifteen reel comedy.

The Market Street theater of this city is making extensive improvements in its operating room, having added two Powers Cameragraphs No. 6B.

The Liberty on Haight street is also preparing for the winter season and has added a new Simplex to its operating room equipment.

G. A. Metcalfe has just made an interesting sale of a machine for use in Alaska. It will be sent to Seattle and from there by boat to the Far North. After it reaches Seward it will be transported by dog team and sled over the ice for 150 miles. This supply man has received word that he ranks third in the sale of Powers machines among the dealers of the United States for the past year.

W. D. Nelligan, of Yerrington, Nev., was a recent visitor here and purchased a Simplex projection machine for his theater there.

Ralph Earle, for a long time with the Pathe News at San Francisco, is now making pictures for the Paramount News Service.

J. W. Allen, assistant manager at the local office of the Progressive Motion Picture company, has returned from a trip of investigation through the Sacramento valley.

William H. Hicks, manager of the Seattle branch of the General Film company, arrived here during the last week of the Exposition to make a short stay.

A new theater with a seating capacity of 2,000 persons is to be erected at Seventeenth street and San Pablo avenue, Oakland, Cal., by Vance & Holton. The estimated cost is placed at $100,000.

NEW CROWN THEATER SOON AT POCATELLO, IDAHO.

By H. W. Pickering, Sale Lake Correspondent of Moving Picture World.

THE Crown theater, Pocatello, Ida., is nearing completion and will be opened in the near future as one of the finest and best equipped photoplay houses in the west. Fred G. Caldwell and his associates in the Idaho Loan & Investment Company are the builders. The Crown Amusement Company—B. F. Williamson, president, and Emma C. Crow, secretary and treasurer—will operate the theater. The house will seat 1,000, will be fireproof and handomely decorated.

SWANSON CIRCUIT NEWS.

E. C. Schmidt, publicity director for the American, Rex and Liberty theaters, has put across a publicity scoop this week in the appearance of the first issue of the Swanson Circuit News, devoted to the interests of the Swanson chain of theaters, headed by the three big Salt Lake houses. The S. C. News is something rather new in the way of house organs, in that it is full 7-column newspaper size, with typical "daily" makeup and has four pages filled with stories of special and general interest to the public and the trade. The paper will be issued weekly and distributed free.

R. W. Bertelson Staging Big V-L-S-E. Campaign.

R. W. Bertelson is new manager for the V-L-S-E offices in Salt Lake and is staging a whirlwind campaign with whirlwind success. He was visited recently for several days by A. W. Goff, manager of the coast division of the V-L-S-E, with headquarters in San Francisco.

The list of Salt Lake newspapers which have started a motion picture page of weekly appearance was completed last Sunday with the entrance of The Tribune into the field. George C. Cowing is editor of the Tribune's photoplay page.

PORTLAND THEATER CHANGES.

Paul Noble to Manage the National.

Again there has been a stir-up on film row and old faces are seen in new positions. Paul G. Noble, the popular young man who guided Metro's destiny in Portland successfully for some time, has taken over the management of the National theater, Vice C. F. Regan, resigned. About the first thing Mr. Noble did after taking his seat in the National's office was to draw copy for newspaper advertisements which have elicited favorable comments from all who saw the ads in print, including Mrs. Colwell, of the censor board, and incidentally crowding the National to see Metro's "Greater Love No Man Hath."

Grombacher Made Managing Director.

G. A. Grombacher, of the firm of Grombacher & Bailey, who formerly distributed Metro in the Pacific Northwest, has been elected managing director of the National theater.

Kirkpatrick Heads Metro Branch.

A. S. Kirtpatrick has taken charge of the Portland branch office of Metro and C. J. Kerr, special representative and supervisor of Northwest offices, was in Portland getting Mr. Kirkpatrick installed. Mr. Kirkpatrick resigned his position as road man and efficiency expert with the Portland office of the Mutual to accept his new position with Metro. He is a man of ideas and one of his innovations in the Metro office is a "campaign map" of the territory served out of Portland which is set with colored headed pins representing business already controlled and that yet to be gotten. The first check signed by Mr. Kirkpatrick in his new position was in payment of a year's subscription to the Moving Picture World to be forwarded to the new office at 72 Broadway.

Before severing his connection with the Mutual Film, Mr. Kirktpatrick made a trip through eastern Oregon and Washington, returning a few days before joining the Metro forces. Part of his trip was made by stage into territory seldom visited by traveling film men.

J. R. Harrington Mutual Road Man.

Replacing Mr. Kirkpatrick as road man for the Mutual, J. R. Harrington will come from Seattle, where he holds a similar position and will cover both the Portland and Seattle territory for the Mutual.

J. C. Stille Goes to the Arcade.

J. C. Stille, who has been serving as house manager at the People's, has been transferred to the Arcade theater, La Grande, Ore., another of the People's Amusement company's houses.

Ban on Fake Ads.

Censors to Ask Co-operation of Portland, Oregon, Ad Club to Bar Improper Advertising of Pictures—Capitalizing the Board's Condemnation of Pictures Arouses Ire—Censors Report.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—A discussion lasting nearly an hour, on the subject of "fake advertising," was the principal event of the monthly meeting of the Portland, Ore., censor board held December 2. The discussion was occasioned by an advertisement appearing in the Portland papers stating that a picture condemned by the board was showing at a local theater. This advertisement; said Mrs. E. B. Colwell, secretary of the board, did not state the truth, the fact about the matter being that while the picture had been twice condemned, it had been allowed to show upon a third viewing after extensive eliminations had been made and the picture as shown on the screen was an approved picture and not one that had been condemned as the advertisement indicated. Mrs. Colwell stated that the matter would be laid before the Ad Club if advertisers persisted in making improper use of the fact that a picture had at one time met with official disapproval.

Censors' Report.

The report of the censor board showed 334 subjects, consisting of 767 reels, were viewed during the month of November, of which two subjects, comprising 5 reels, were condemned and that 29 eliminations were ordered. The board found six eliminations ordered by the National Board had not been made when the films reached Portland. Three pictures referred by viewers to the board were passed, the viewers' opinion of the picture not being sustained. The viewing committee for the month consisted of 42 people.

The spreading of censorship gospel goes merrily on. On November 28, Mrs. Colwell delivered an address on censorship to the young women of the bible class at the Westminster Presbyterian church.

NEW FEATURE SERVICE.

Sol Baum, formerly manager of the People's, and Orton E. Goodwin, formerly manager of the National theater, have acquired the state rights to Griffith's "Avenging Conscience" in this territory. This picture was exhibited at the Heilig in Portland recently. Messrs. Baum and Goodwin are bargaining for other features and Film Row may soon be graced with another exchange.

SEATTLE ROTHAPFEL BANQUET

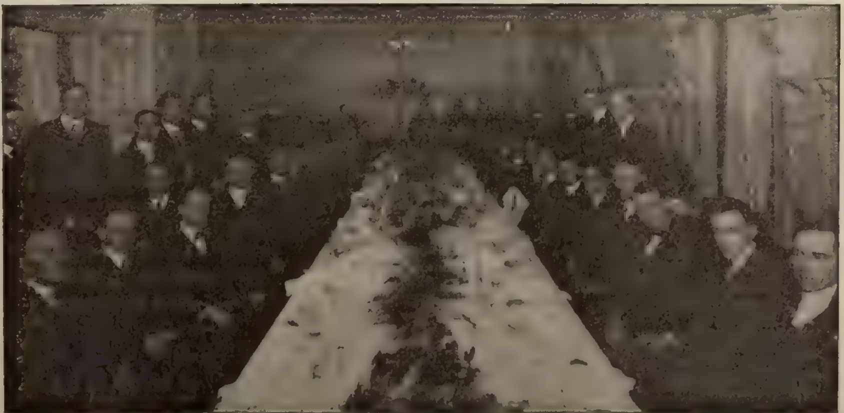
Many exhibitors in and near Seattle attended the dinner given at the Lincoln Hotel November 8 in honor of S. L. Rothapfel. Among those present were the following: Aubrey Levy, attorney for Eugene Levy Amusement enterprise; Edward J. Fisher, Theatrical Bookings, Seattle; Eugene Mike Fisher, 621 Lumber Exchange building, Seattle: Joseph A. St. Peter, Rose theater, Everett, Wash.; F. S. Fountain, manager Progressive M. P. Co.; C. S. Jensen, Alhambra theater, Seattle; William Southern, Grand theater, Bellingham; Paul E. Judkins, Victor theater, Seattle; Bart Bertelson, Clemmer theater, Seattle; George H. Storck, Madison theater, Seattle; Ray Crombacher, American theater, Seattle; C. J. Kerr, Metro Pictures corporation, Seattle, Portland, Butte; Ben Ketcham, Mission theater, Seattle; L. J. Schlaifer, Universal Film, Seattle; R. C. Montgomery, Big "4," 415 Olive street; J. Brown, Coliseum, 722 First avenue, Seattle; Tom North, manager V-L-S-E, Seattle branch; J. von Herberg, Liberty theater, Seattle; Arthur Bastherm, 206 First avenue south, Coliseum theater, Seattle; F. V. Fisher, secretary Greater Theaters Co., Seattle; G. F. Fullerton, Jensen & Von Herberg, advertisers; John Rantz, Osran Amusement Co., Bremerton, Wash.; E. Bishop, World Film; H. T. Moore, Colonial theater, Tacoma, Wash.; H. P. Davidson, World Film; W. W. Kastner, Majestic theater, Ballard; J. L. Woody, Mutual Film; E. N. Smith, Colonial theater; H. G. Rosenbaum, Triangle Film, Seattle; E. Manche, Palace theater, Tacoma; W. A. Mead, Triangle Film, Seattle; J. V. Lynn, Everett, Wash.; C. E. McKee, Orpheum, Everett, Wash.; E. C. Williamson, Melbourne theater; E. R. Redlich, Fox Film; W. W. Lad, president Moving Picture Operators' Union, Seattle; A. Singebaum, Camera Correspondent Gaumont Co., Mutual World; J. E. Ferguson, Wenatchee theater, Wenatchee, Wash.; L. O. Lukan, Post-Intelligencer, Seattle; George M. Tell, Grand Opera House; Dan Donnellan, editor "Pals," V-L-S-E; Joseph Gottstein, Coliseum theater, Seattle; Eugene Levy, Grand Opera House, Seattle; James Q. Clemmer, Clemmer theater, 1414 Second avenue; J. L. Gottstein, Coliseum; Duncan G. Inverarity, ex-showman and publicity, Tilikums of Elttaes; C. C. Cook, World Film and the I. T. theater, Medford; H. S. Hoke, Bungalow theater, Seattle, Wash.; George W. Ring, Society theater; Ed. Watson, V-L-S-E; G. A. Reed, branch manager Mutual Film.

Portland Sabbath Reform Campaign

Sunday Closing Law of Bluest Dye Wanted by Some—Seventh Day Adventists Oppose Sunday Closing Law; Favor a One-Rest-Day Ordinance.

THE Sunday closing campaign in Oregon, the promoters of which are seeking a Sunday closing law of the bluest dye, and which has been conducted in the Portland churches for the past two months, has reached a point where it is considered a little serious by the Portland exhibitors. Individual houses have taken it upon themselves to show appropriate slides condemning the proposed legislation.

The ramifications of the situation are many. Dr. G. L. Tufts proposes a weekly rest day, not naming any particular day in the week and he says his proposed bill has met with considerable interest in Ashland, Roseburg, Eugene and Salem. Other Portland ministers propose a straight Sunday closing law which the Seventh Day Adventists are strenuously combatting. A mass meeting on the subject was held at Ye Liberty theater, Salem, Ore., on Dec. 2 and other meetings will follow in the Portland theaters.



Exhibitors Dining in Seattle with Rothapfel.

Protest in Montreal

Moving Picture Protective Association Begins Fight Against Excessive and Unjustly Distributed Taxation—Dramatic Houses, Exempt from the Heavier Tax, Are Showing Occasional Features.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

ADVICES from Montreal, Quebec, contain the information that representatives of the local Moving Picture Protective Association had raised a protest to the city against the unjust and excessive taxation of the Montreal moving picture theaters. The matter had come to a head, it was suggested, through the growing tendency of the dramatic houses to give moving picture performances rather than the regular stage offerings. The dramatic theaters only paid an annual fee of $500 and they were putting on moving picture shows with frequent regularity, thus cutting into the film field, while the real picture houses were compelled to pay tremendous taxes. This was considered unjust.

Picture theater managers must pay a fee of 85 cents per seat to the city and 20 cents per seat to the Provincial government, and the "legitimate" houses are not taxed according to seating capacity in addition to their regular annual license. The film exhibitors must, as well, pay a license of no less than $800 before they can go into business. This license fee had been, originally, only $50 but the amount had been raised to the high figure when the managers of the "legitimate" theaters had raised the cry that the moving pictures were providing too much competition. A decided change in the show situation had come, however, and the picture exhibitors now had occasion to kick because film features were replacing dramas and comedies to a considerable degree and no steps had been taken to impose the high moving picture taxes on the legitimate houses.

A request was made to have the picture theaters taxed according to the valuation of the houses and the assessed rental.

FOX COMPANY IN CANADA.

Toronto, Ont.—The latest film company to obtain a Canadian organization in order to look after the rapidly growing moving picture business in the country to the north of the 49th latitudinal line is the Fox, which has secured a federal charter for the Fox Film Company, Limited, with offices at 12 Queen street east, Toronto. The Canadian general manager is Mr. Harry S. Campbell, formerly of the New England branch at Boston, and another Canadian officer is Mr. Ben Abrams of New York. Mr. Mitchell Granby of Fox's branch exchange at Boston has been appointed the manager of the Province of Ontario. A Montreal office has also been opened and it is in charge of Mr. C. St. John Brennon.

The Fox corporation makes the fourth big film organization to be established in Canada this fall, including the Metro, World, Paramount and Fox companies and the eyes of the Canadian people are being opened by the rapid development of the field and the definite organization of Canadian companies by the various producers.

FILMS SHOW CANADA'S GLORY.

Lieutenant Dwyer, Sergeant Fred Wells and Corporal White, late of Canada's foreign service army, invaded Toronto with their six reels of official Canadian war pictures on Monday, December 6th, for a four days' run in Massey Hall and fairly large crowds patronized the performances which were held twice daily. The pictures, which were very good from a photographic standpoint as well as from a popular viewpoint, showed the Canadian soldier in training, at play, crossing the ocean, reviewed in England by King George and going to the front. Views were also taken of the various Canadian military hospitals where "Jack Canuck" was seen recovering from wounds. Close-up pictures of a number of high British officers and nobility were also obtained by Lieutenant Dwyer, formerly of Victoria, British Columbia.

The performance also includes picture talks by Sergeant Wells, who lost an arm in the present war and who was returned by the Germans in an exchange of prisoners, and Corporal White, a resident of Calgary, who won the Distinguished Conduct Medal at Ypres.

The pictures are to be kept as a record of Canada's part in the war and the present set is to be increased from time to time until peace is declared and the soldiers return. Special exhibitions are to be given in all the large cities of the Dominion.

CHANGES AT THE UNIVERSAL.

A number of changes in the organization of the Canadian Universal, with head offices in Toronto, have been announced. The officers at the Montreal branch now include Mr. S. B. Taube, who was with the Universal exchange at Vancouver for five years, and Mr. T. O. Byerle. One of the two roadmen for the Universal in Ontario is Mr. Gerold Ruck, until recently with the Mutual Film company. Mr. Davidson of the Universal branch at Calgary has come to Toronto to assume charge of the accounting department at the head office.

The Universal company is taking an active interest in recruiting and military work by the supplying of numerous films free of charge, to be shown at meetings and camps. The pictures at the big recruiting rallies in the Hippodrome, Toronto, each Sunday, are furnished by the Universal while the nightly moving picture show in the canteen of the military camp at Toronto is provided through the kindness of Universal officials.

LITTLE MARY WEEK.

During the entire week of December 6, the Carlton theater, Toronto, had nothing but Mary Pickford pictures as nightly features. These included "Fanchon the Cricket," "Caprice," "Cinderella," "Hearts Adrift" and "Esmeralda." It was called a Mary Pickford Review Week in honor of the famous film actress who is said to be a native of Toronto.

PROMISE NO OVERCROWDING.

When the Moving Picture Protective Association of Toronto, through its attorney, Mr. Louis Heyd, K. C., gave an undertaking that the various theaters of Toronto would not be overcrowded in violation of the law, Judge Morson remitted fines of $20 each against three exhibitors, Hyman King, 1092 Queen street west, who owns two houses; Moses Aziz, 326 Pape avenue, and Samuel Lester, 1098 Bloor street west. The convictions were allowed to stand and if the offences are repeated, in the opinion of the police, the fines will be again exacted in addition to further penalties.

IN VANCOUVER.

Notes on Patriotic Shows.

During the showing of war scenes in an Eclair Weekly recently at the Orpheum in Vancouver, Manager J. W. Pilling arranged to have patriotic choruses rendered on a large talking machine which was installed in an upper box. Much applause and comment resulted when the "Marseillaise" and "Soldiers of the King" were sung.

At the time of a recent showing of important war pictures, the Dominion theater in Victoria, B. C., had as guests of the management five hundred soldiers now in training at Willows Camp, near the city.

Pantages theater in Winnipeg recently featured a "Recruiting Campaign Week," during which the three-reel war picture, "Defenders of the Empire," was shown, and a singing act was given by Miss Bertha Gardner, who has recently been relieved from nursing service in French and British field hospitals.

The National Amusement company through E. H. Benson, manager of the Columbia theater in Vancouver, has announced that it will distribute each week through a local newspaper one hundred passes to the Columbia, to be given only to soldiers. These passes are to be distributed by the paper without any "strings" whatever, and may be had by army men on application.

A Stirring Performance.

On a recent Sunday evening, just on the eve of the "Birth of a Nation" premier in Winnipeg, a recruiting meeting was held at the Walker theater, in which the "Nation" film was to be shown. The audience had been worked up to a condition of intense patriotic emotion. Descriptive selections were played by the Military Band of the 90th Battalion; bodies of officers and private soldiers had marched across the stage; the skirling of bagpipes was soon faintly heard, gradually growing plainer, until suddenly the pipe band of the 79th Battalion marched out on the stage.

The immense audience was consequently in a receptive mood when Rev. W. J. Hindley, of the Central Congregational Church, delivered an impassioned speech on "The Birth of a Nation," giving a vivid and realistic description of one's feelings while viewing the magnificent production. The spectator, said Mrs. Hindley, grips his chair, bites his teeth into his lips and tongue, and marvels at the immensity of it all. This speech was followed by an appeal for recruits, and Mayor Waugh also spoke on the same subject.

"The Birth of a Nation" opened its two weeks' engagement the following day, at prices ranging from 25 cents to $1.50, and is reported to be doing a good business. The picture opens at the Empire, at Edmonton, Sask., Dec. 6.

Chosen Items of Interest.

The Strand in Vancouver has just installed an orchestra.

Several hundred people gathered at the Earl Grey School in Winnipeg on a recent evening, to see a series of educational moving pictures, including the whaling and pottery industries, North Sea trawlers, ostrich farming, and other subjects. The same reels were used the following night at the Isaac Brock School. It is planned to give similar exhibitions throughout the winter.

The Ladies' Auxiliary of the Royal Columbian Hospital took over the Royal theater in New Westminster, B. C., for one day recently, and augmented the regular picture show with musical selections by local artists. Quite a sum was raised for the hospital.

J. M. Maxwell, in charge of the photoplay department of the Vancouver Daily Province, is running each week a letter from some prominent star, addressed to the moving picture fans of the city. Mary Pickford and Robert Warwick have already been heard from, with other favorites to follow. This novel stunt has created a great deal of favorable comment.

"Via Wireless," the Pathe Gold Rooster Play, recently brought an unusually successful week to the Globe in Vancouver. Manager Creighton hired a wireless outfit, with an operator, to work in the spacious lobby, and kept a crowd in front of the house watching the sparks fly. So well did the picture draw that the engagement was extended from three days to a full week.

HECTOR QUAGLIOTTI.

Hector Quagliotti, although a comparative newcomer in the ranks of British Columbia moving picture exhibitors, has firmly established himself through the Colonial theater as one of the most successful managers of Vancouver.

In Turin, Italy, where he was for many years known as an oarsman and swimmer, Mr. Quagliotti received an extensive musical education, and after returning to this country filled many long engagements on the Pacific Coast with his own company of musicians, under the name of "Romano's Orchestra." He also conducted the Italian Conservatory of Music in Seattle, and later became associated with his brother, who operates several moving picture theaters in Victoria. Two years ago he purchased at auction the lease and entire equipment of the Colonial. This house, opened as the Kinemacolor theater by a local syndicate, showed the colored pictures for six months and then changed to black-and-white programs, but in a little over a year had lost its promoters the sum of $92,000.

Hector Quagliotti.

Acting against the judgment of practically everyone who knew the facts, Mr. Quagliotti took over the house, and by a strict adherence to a policy of having nothing but the best in every department, made a success from the start. Paramount pictures were at first shown, but later a change was made to Universal service, which has been continued ever since, with a Broadway Universal Feature the first half of each week, and various shorter subjects the latter half.

Mr. Quagliotti recently did the exhibitors of the province a notable service in the matter of censorship, and is largely responsible for the partial return to sanity in the administration of the local office. When "The Spoilers" was rejected, acting with the holders of the Canadian rights, he succeeded in having the picture reviewed and passed by the Attorney-General of British Columbia, and subsequently did the biggest week's business ever done with a feature in Western Canada. This victory constituted a strong opening wedge in the censorship fight, and has already brought very favorable changes.

It is Mr. Quagliotti's proud boast that the Colonial is the only house in Vancouver which has never used a second-run picture.

Board to Prejudge Films?

British Columbia Exhibitors Were Congratulating Themselves on Getting a Square Censorship Deal Through the Promised Appeal Board—Narrow-Minded Reformers Now Trying to Carry the New Board.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—With the censorship question greatly relieved, and with fewer pictures being rejected than at any time since the installation of a film censor in the province, British Columbia exhibitors, who have been asking the government for an appeal board to review rejections, are now threatened with a board that would place them more than ever under the control of the reform element.

It may be recalled that at a meeting of the Social Service Council in Vancouver during the agitation over the rejection of "The Spoilers," this subject was condemned without having been seen; moving picture manufacturers, the National Board of Censorship, this paper, the Vancouver newspapers—all were condemned. Only the censor escaped, and he was remembered with a unanimous vote of confidence.

The representative of the Moving Picture World has been informed that local exhibitors have been approached by Mrs. Perry, who has long been prominent in local reform work, and who spoke at the meeting, though not on the subject of censorship. Mrs. Perry, it is stated, at first was firmly opposed to an appeal board, and voiced a fear that it might be possible for interested parties to bribe the members. After some discussion, the report states, Mrs. Perry suggested herself as a member of the board, and has since been in favor of the establishment of such a body. Rev. Father O'Boyle, who presided at the meeting of the Social Service Council, has also been put forward for membership.

The exhibitors are thus confronted with a clear-cut situation: There is no guarantee of how long the present era of comparative sanity in censorship is going to last; the lines may be tightened again without a moment's notice.

Two Out of Three Surely Prejudiced.

The exhibitors have been asking for an appeal board of three members; now, with two of these members recruited from the Social Service Council, a reform organization which has shown itself to be prejudiced against moving pictures as an institution, and which has gone on record as willing to support the censor in practically any action, without investigation as to the merits of the case, it is not difficult to see that such an appeal board would not only be of no benefit to the exhibitors, but would increase the burden under which they are already laboring. The honesty of purpose of the present candidates assuredly is not questioned, but it may as well be understood that the moving picture men of the province are not prepared to have films regulated by theological standards.

It is now up to the exhibitors to concern themselves with the personnel of the board, if one is to be appointed, instead of waiting until the appointments are made. After the body is duly constituted, it would probably require a long, hard fight to bring about any changes in membership. As it was stated to the writer that these positions are to carry a salary, candidates will probably not be lacking.

Broy and Whitehead in Bad.

Our broad-minded censor was so provoked at the passing of "The Spoilers" that he has been real peevish ever since. In fact, he refuses to speak to George Broy and Sam Whitehead, and when he passes them on the street simply gives them a "nawsty" look. Broy and Whitehead have about decided to jump off a dock.

Supreme Court of Alberta Calls Voting Contest Lottery

Edmonton Theater Loses Its Appeal and Discontinues Contest for a Motor Car—Winner Must Now Guess Number of Shot in a Jar.

EDMONTON, ALBERTA.—The appellate division of the Supreme Court of Alberta has dismissed the appeal of the Hudson's Bay company of Edmonton against the judgment of Hon. Mr. Justice Simmons, who held that the automobile contest being conducted by the company constituted a violation of the statute prohibiting lotteries and kindred games of chance. The decision of the court is unanimous, the judgment being handed down by the chief justice.

The Hudson's Bay company has consequently abandoned the contest as planned, and has substituted a guessing contest, in which contestants are required to guess the number of shot contained in a large glass bottle. The automobile remains as first prize, and various other prizes have been added.

It now remains to be seen what action, if any, will be taken against moving picture theaters conducting "country stores," luck seat nights, numbered program contests, and other schemes of a similar nature. With these trade-getters prohibited, and all theaters on an equal basis, the result would probably be more profit for exhibitors, and better shows for patrons.

SETTLE LABOR TROUBLES.

Regina, Saskatchewan.—At a recent meeting of the Regina Trades and Labor Council the Regina theater, at the request of the Stage Employes' Union and the Musicians' Union, was placed on the fair list. Trouble which arose between the theater and the unions has now been adjusted, and the Regina joins the Rex and the Rose as a union house. The Roseland and Majestic are still non-union.

It was stated at the meeting that some Regina theaters are allowing young children, unaccompanied, to visit the shows at night. The delegate representing the Theatrical Employes' Union charged that certain irregularities exist in the licensing of moving picture operators, but could not point to any specific case. The council promised to look into the matter, but indicated that in future no action will be taken unless charges are presented in a definite, concise form.

PLACES FOR BRAVE VETERANS.

The following letter has been sent to Sir Richard McBride, Premier of British Columbia:

"Hon. Sir Richard McBride.

"Dear Sir: We understand that there will likely be a good many soldiers returning from the front for whom employment must be found, if possible. We, therefore, take the liberty to advise you that we own and operate a number of vaudeville and motion picture theaters in the province, and it may be possible for us to place some of these men where they can be of service to our company, and at the same time enable them to earn a living. Application can be made to any of the following places: Columbia, Globe, Maple Leaf, Princess and Bijou theaters, Vancouver; Nanaimo Opera House and Bijou theater, Nanaimo; Columbia and Bijou theaters, Victoria; and Empire theater, North Vancouver. We would like to be able to do our part in taking care of our brave soldiers, many of whom will be seeking employment immediately on their return. We have the honor to remain,

"NATIONAL AMUSEMENT CO.

Jules Levine Goes to Calgary.

Manager James E. Finch of the Universal exchange in Vancouver reports that Jules Levine, his booker, will leave next week for the Universal branch in Calgary.

New Incorporations.

Michael Ert, Limited, capitalized at $60,000, has been incorporated at Winnipeg, to deal in motor boats, automobiles and moving picture machines. The incorporators are Michael Ert, Anna L. Ert, Harry Parsons, Walter Neischer and Beatrice McQuarrie.

The Trail Star Theater Company, Limited, was incorporated in British Columbia last week, with a capitalization of $10,400. Principal place of business is at Trail, B. C.

The Standard Feature Film reports big bookings on "The Melting Pot" and they have added "Guarding Old Glory," "Battles of a Nation" and other pictures to their list of features.

Calendar of Daily Program Releases

Releases for Weeks Ending December 25 and January 1

(For Extended Table of Current Releases See Pages 2270, 2272, 2274.)

General Film Company.

Current Releases

MONDAY, DECEMBER 20, 1915.	Serial No.
BIOGRAPH—The Failure (Drama). (Reissue No. 29)	19747
LUBIN—Heartaches (Four parts—Drama—Unit Program)	1005-6-7-8
LUBIN—Otto's Cabaret (Comedy—Unit Program)	1009
SELIG—Chronicles of Bloom Center No. 6, "Perkin's Pep Producer" (Two parts—Comedy)	19743-4
SELIG—Hearst-Selig News Pictorial No. 101, 1915. (Top)	19746
SELIG—Hartney Merwin's Adventure (Comedy)	19748
VITAGRAPH—Levy's Seven Daughters (Comedy)	19745
VITAGRAPH—On Her Wedding Night Four parts—Drama—Unit Program)	1000-1-2-3
VITAGRAPH—The Patestn Food Conveyer (Comedy—Unit Program)	1004
TUESDAY, DECEMBER 21, 1915.	
BIOGRAPH—Packer Jim's Guardianship (Two parts—Drama)	19752-3
ESSANAY—The Danger of Being Lonesome (Two parts—Drama)	19749-50
KALEM—The Bandits of Macaroni Mountains (Comedy)	19751
WEDNESDAY, DECEMBER 22, 1915.	
BIOGRAPH—The Tides of Retribution (Three parts Drama)	19757-8-9
ESSANAY—Canimated Nooz Pictorial No. 3 (Cartoon-Comedy)	19756
—A Scenic Subject on the same reel	19756
KALEM—A Bushranger at Bay (No 5 of the "Stingaree" Series) (Two parts—Drama)	19754-5
THURSDAY, DECEMBER 23, 1915.	
LUBIN—Beyond All Is Love (Three parts—Drama)	19760-1-2
MINA—The Little Puritan (Comedy)	19764
SELIG—Hearst-Selig News Pictorial No. 102, 1915 (Top)	19763
FRIDAY, DECEMBER 24, 1915.	
EDISON—Blade o' Grass (Three parts—Drama)	19765-6-7
KALEM—The Oriental's Plot (No 9 of the "Ventures of Marguerite" Series) (Drama)	19768
VIM—Mixed and Fixed (Comedy)	19770
VITAGRAPH—Is Christmas a Bore? (Comedy-Dr.)	19769
SATURDAY, DECEMBER 25, 1915.	
ESSANAY—The Woman With a Rose (Three Parts—Drama)	19771-2-3
KALEM—A Boy at the Throttle (No 59 of "The Hazards of Helen" Railroad Series). (Drama)	19778
LUBIN—No Smoking (Comedy)	19774
SELIG—The Sacred Tiger of Agra (Drama)	19779
VITAGRAPH—The Thirteenth Girl (Three parts—Drama)	19775-6-7

General Film Company.

Advance Releases

MONDAY, DECEMBER 27, 1915.

BIOGRAPH—Heredity (Reissue No. 30—Drama).
ESSANAY—Title Not Reported.
LUBIN—This Isn't the Life (Comedy—Unit Program).
LUBIN—Saved from the Harem (Four parts—Drama—Unit Program).
SELIG—The Making of Crooks (Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 103, 1915 (Topical).
VITAGRAPH—He Got Himself a Wife (Comedy).
VITAGRAPH—The Making Over of Geoffrey Manning (Four parts—Drama—Unit Program).
VITAGRAPH—The Pest Vamooser (Comedy—Unit Program).

TUESDAY, DECEMBER 28, 1915.

ESSANAY—Title Not Reported.
KALEM—The Caretaker's Dilemma (Burlesque Comedy).

WEDNESDAY, DECEMBER 29, 1915.

BIOGRAPH—The Woman of Mystery (Three parts—Drama).
ESSANAY—Title Not Reported.
KALEM—The Taking of Stingaree (No. 6 of the "Stingaree" Series—Two parts—Drama).

THURSDAY, DECEMBER 30, 1915.

LUBIN—The Convict King (Three parts—Drama).
MINA—Title Not Reported.
SELIG—Hearst-Selig News Pictorial No. 104, 1915 (Topical).

FRIDAY, DECEMBER 31, 1915.

EDISON—The Matchmakers (Three parts—Drama).
ESSANAY—Title Not Reported.
KALEM—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series—Two parts—Drama).
VIM—Ups and Downs (Comedy).
VITAGRAPH—By Might of His "Right" (Comedy).

SATURDAY, JANUARY 1, 1915.

ESSANAY—Title Not Reported.
KALEM—At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—A Ready-Made Maid (Comedy).
SELIG—The Manicure Girl (Comedy).
VITAGRAPH—Title Not Reported.

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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BIOGRAPH COMPANY
807 EAST 175th STREET
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Calendar of Daily Program Releases

Releases for Weeks Ending December 25 and January 1

(For Extended Table of Current Releases See Pages 2270, 2272, 2274.)

Universal Film Mfg. Co.

SUNDAY, DECEMBER 19, 1915.

LAEMMLE—No release this day.	
L-KO—The Doomed Groom (Comedy)	01053
REX—The Bachelor's Christmas (Three parts—Dr.)	01052

MONDAY, DECEMBER 20, 1915.

BROADWAY UNIVERSAL FEATURE—Father and the Boys (Five parts—Comedy Drama)	01055
NESTOR—Love and a Savage (Comedy)	01056
UNIVERSAL SPECIAL FEATURE—Graft (No. 2, "The Tenement House Evil"—Two parts—Dr.)	01071

TUESDAY, DECEMBER 21, 1915.

GOLD SEAL—Christmas Memories (Three parts—Drama)	01057
IMP—When Love Laughs (Comedy)	01058
REX—No release this day.	

WEDNESDAY, DECEMBER 22, 1915.

ANIMATED WEEKLY—Number 198 (Topical)	01061
LAEMMLE—The Great Fear (Drama)	01059
L-KO—From Beanery to Billions (Two parts—Com.)	01060

THURSDAY, DECEMBER 23, 1915.

BIG U—No release this day.	
LAEMMLE—One Hundred Years Ago (Two parts Drama)	01062
POWERS—Howard's Monarchs of the American Forest (Vaudeville Act)	01063
—Wild Bird Life (Educational)	01063

FRIDAY, DECEMBER 24, 1915.

NESTOR—No release this day.	
REX—The Terrible Truth (Drama)	01064
VICTOR—The Tale of the C (Three parts—Comedy Drama)	01065

SATURDAY, DECEMBER 25, 1915.

BISON—When Rogues Fall Out (Three parts—Railroad Drama)	01066
NESTOR—Where Three Is a Crowd (Comedy)	01068
POWERS—Uncle Sam at Work, No. 1 ("Where Uncle Sam Makes His Laws and Keeps His Relics"—Educational)	01067

SUNDAY, DECEMBER 26, 1915.

LAEMMLE—No release this day.	
L-KO—Greed and Gasoline (Comedy)	01070
REX—Stronger than Death (Two parts—Drama)	01069

MONDAY, DECEMBER 27, 1915.

BROADWAY UNIVERSAL FEATURE—The Nature Man; or A Struggle for Existence (Five parts Drama)	01072
NESTOR—Some Chaperone (Comedy)	01073
UNIVERSAL SPECIAL FEATURE—Graft (No. 3, "The Transaction Grab"—Two parts—Drama)	01089

TUESDAY, DECEMBER 28, 1915.

GOLD SEAL—As the Shadows Fall (Two parts—Human Interest Drama)	01074
IMP—No release this day.	
LAEMMLE—The Evil of Suspicion (Drama)	01075

WEDNESDAY, DECEMBER 29, 1915.

ANIMATED WEEKLY—Number 199 (Topical)	01078
L-KO—A Scandal at Sea (Comedy)	01077
VICTOR—Father's Child (Three parts—Comedy)	01076

THURSDAY, DECEMBER 30, 1915.

LAEMMLE—The Little Upstart (Three parts—Dr.)	01079
POWERS—Flivver's Terrible Past—Comedy	01080

FRIDAY, DECEMBER 31, 1915.

BIG U—Babbling Tongues (Drama)	01082
IMP—A Tribute to Mother (Two parts—Psychological—Drama)	01081
NESTOR—No release this day.	
VICTOR—No release this day.	

SATURDAY, JANUARY 1, 1916.

BIG U—The Honor to Die (Three parts—Drama)	01086
L-KO—Pants and Petticoats (Comedy)	01087
REX—No release this day.	

Mutual Film Corporation.

SUNDAY, DECEMBER 19, 1915.

CASINO—Cissy's Innocent Wink (Comedy)	04290
RELIANCE—The Bankhurst Mystery (Two parts—Drama)	04288-9
THANHOUSER—The Political Pull of John (Com.).	04291

MONDAY, DECEMBER 20, 1915.

AMERICAN—The Clean Up (Two parts—Society—Drama)	04292-3
FALSTAFF—When William's Whiskers Worked (Comedy)	04294
NOVELTY—The Fiddler (Comedy)	04295

TUESDAY, DECEMBER 21, 1915.

BEAUTY—Making a Man of Johnnie (Comedy)	04300
GAUMONT—See America First (No. 15), Lexington, Ky. (Scenic)	04299
—Keeping Up with the Joneses (Cartoon—Comedy)	04299
THANHOUSER—Ambition (Three parts—Society—Drama)	04296-7-8

WEDNESDAY, DECEMBER 22, 1915.

CENTAUR—The Mystery of Carter Breene (Three parts—Drama)	04301-2-3
NOVELTY—The Innocent Sandwich Man (Comedy).	04304
—Between Lakes and Mountains (Scenic)	04304

THURSDAY, DECEMBER 23, 1915.

CENTAUR—The Winning of Jess (Two parts—Animal Drama)	04305-6
FALSTAFF—Toodles, Tom and Trouble (Comedy)	04307
MUTUAL MASTERPICTURE—The Painted Soul (No. 52) (Five parts—Drama)	——
MUTUAL WEEKLY—No. 51, 1915 (Topical)	04308

FRIDAY, DECEMBER 24, 1915.

AMERICAN—Yes Or No (Drama)	04311
CUB—Hearts and Clubs (Comedy)	04312
MUSTANG—The Pitch O' Chance (Two parts—Western—Drama)	04309-10

SATURDAY, DECEMBER 25, 1915.

BEAUTY—That Country Girl (Comedy—Drama)	04316
MUSTANG—Author! Author! (Three parts—Comedy—Drama)	04313-4-5

SUNDAY, DECEMBER 26, 1915.

CASINO—Hunting (Comedy)	04319
RELIANCE—The Decoy (Two parts—Drama)	04317-8

MONDAY, DECEMBER 27, 1915.

AMERICAN—The Tragic Circle (Two parts—Society-Drama)	04320-1
FALSTAFF—Una's Useful Uncle (Comedy)	04322
NOVELTY—Title not reported.	

TUESDAY, DECEMBER 28, 1915.

BEAUTY—Kiddus, Kids and Kiddo (Comedy)	04328
GAUMONT—See America First No. 16 (Scenic)	04327
—Keeping Up With the Joneses (Cartoon-Comedy)	04327
THANHOUSER—The Last Performance (Three parts—Drama)	04324-5-6

WEDNESDAY, DECEMBER 29, 1915.

NOVELTY.—Title Not Reported.	
RIALTO—A Prince of Yesterday (Three parts—Romantic—Drama)	04329-30-1

THURSDAY, DECEMBER 30, 1915.

CENTAUR—The Terror of the Fold (Two parts—Drama) (Bostock Animal Subject	04333-4
FALSTAFF—Foolish Fat Flora (Comedy)	04335
MUTUAL MASTERPICTURE—The Deathlock (Five parts—Drama) (No. 53)	
MUTUAL WEEKLY—Number 52, 1915. (Topical)	04336

FRIDAY, DECEMBER 31, 1915.

AMERICAN—The Mender (Drama)	04339
CUB—Title Not Reported.	
MUSTANG—The Cactus Blossom (Two parts—Western—Drama)	04337-8

SATURDAY, JANUARY 1, 1916.

BEAUTY—Settled Out of Court (Comedy)	04344
CLIPPER—The Wrath of Hadden Towers (Three parts—Drama)	04341-2-3

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Stories of the Films

General Film Company

BIOGRAPH.

THE FAILURE (Dec. 20—Biograph—Reissue No. 29).—The cast: The Clerk (Wilfred Lucas); His Fiancee (Lily Cahill); His Employer (Donald Crisp); The Woman (Dorothy Bernard); Her Lover (Edwin August).

Discharged for drinking, the clerk is spurned by his fiancee, and thereafter goes steadily down hill. He becomes a habitue of a dancehall, where he earns a few pennies and drinks by singing. An outcast woman, who frequents the dancehalls, becomes interested in him and urges him to fight for self-control. "There's always a chance for a man," she insists; but for her, discarded by the lover to whom she gave all, there is no chance. The man makes an attempt to regain the lost ground, but fails. Again the woman spurs him to another trial.

His chance comes when his uncle in the country offers him a farm, on condition that he marry and settle down. When he cannot accept because he has no money to buy new clothes or a railroad ticket, the woman sells her jewels and offers him the proceeds. He refuses her aid, and she resorts to subterfuge. When the money is offered to him "for friendship's sake" by the owner of the hall, he accepts, and hurries to the home of his former fiancee, in the hope that she will become his wife and accompany him to the farm. But she has another sweetheart. Back to the dancehall goes the failure, and after much pleading the woman, who loves him but fears to mar his future, consents to be his wife. In their new home they find happiness.

PACKER JIM'S GUARDIANSHIP (Two Parts—Dec. 21).—The cast: Packer Jim (Ivan Christy); the Child (Zoe Bech); Indian Chief (W. C. Robinson); Claim Jumper (Robert Nolan).

Bill Pape, a prospector, recently widowed, lives with his motherless little girl in the hills, far from the nearest camp. He falls ill, and bids the child go for the doctor. She catches up her father's horse, contrives to mount him, and sets off toward Fourflush. On the way she is observed by a band of marauding Indians, who pursue her. The Indian chief sweeps her off her horse and sets her in front of him at full gallop; for he, in his turn, is being pursued by an avenger. The newcomer is a frontiersman known as Packer Jim by reason of his trade—packing supplies into camp with the aid of his educated burro, Mike.

Packer Jim, seeing the Indians give chase to the child, has followed at top speed, shooting as he comes. The Indian chief falls from his horse, but the child clings to the mane. The remaining Indians are dispersed, and Packer Jim takes the child home. Her father, dying, gives her into Jim's care, and entrusts to the frontiersman the records of his claim in the hills. Jim places the child in a convent and returns to Fourflush, where he is confronted by the leader of a trio of claim jumpers. These gentry have staked Bill Pape's claim, and now they warn Jim to keep off. He defies them and hastens to the recorder's office, where he learns that possession is nine points of the law. The claim jumpers have already set out toward the claim, but he hurries after them by short cuts.

To remove all evidence of Pape's possession they set fire to his cabin. Packer Jim shoots one of them as he is about to post the claim notice, then downs another, and is himself wounded by the third. Nevertheless he gets the drop on the claim jumper and drives him off. Then he staggers to his horse and somehow gets back to Fourflush. Soon he receives desertion and takes up a faster life than ever. He is a good dresser and gives the impression of being of good family. One day in front of between automobiles and Cairns saves her. notification that Pape's title to the claim is clear, and sends for the little girl to be his solace while he recovers from his wounds.

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See title page for Rates

THE TIDES OF RETRIBUTION (Three Parts—Dec. 22).—The cast: Jim Carpenter (Jack Mulhall); Nellie (Vera Sisson); Tom Larkin (G. Raymond Nye); Virginia (Gretchen Hartman); Her Father (Edward Cecil); Her Mother (Kate Bruce).

Seeking employment, Tom Larkin comes to the little town where Jim Carpenter, an inventive machinist, lives with his pretty wife, Nellie. Larkin is a good draftsman, and Carpenter engages him to work on the plans for an engine he is building. Realizing that Carpenter has invented a marvelous engine, Larkin schemes to ruin the model and steal the plans. On the day of the test he tampers with the model, there is an explosion, and Carpenter's wife is blinded. In the excitement Larkin gets away with the plans and, assuming the name of Fenner, goes to an obscure village to perfect the invention. Here he meets Virginia Shirley, daughter of a stern old man, and breaks her heart. Thrown on her own resources, she makes use of her natural talents and in time becomes famous as a music hall artist under the name of Madame Laverne.

The outbreak of the war causes her to leave Paris and sail for America. Larkin, also, whom the stolen invention has made wealthy, takes the same boat, occupying the stateroom de luxe. Carpenter has long since taken Nellie abroad in the hope of having her sight restored. This failing, they have eked out a wretched existence until now, when the American consulate sends them home. Virginia pities the blind wife and takes her out of the steerage to her own luxurious stateroom. She has recognized Larkin, and has noted his start of surprise on sight of Carpenter.

Learning from Carpenter how Larkin stole his invention, she determines to wreak a double vengeance upon her betrayer, who does not recognize in this mature woman the little country girl he wooed. She allures him, plies him with wine, gets into his staterom, finds Carpenter's original plans, then brings the two face to face. There is a fight, ended by the captain of the vessels, who takes command of the situation and forces Larkin to sign a confession. Only when Virginia signs her name as witness does Larkin recognize her.

LUBIN.

OTTO'S CABARET (Dec. 20—Unit Program).—The cast: Otto Schmidt (D. L. Don); Clancy, the cop (Freddie Douglas); Mr. Buyer (James Cassady); Agent (John Delson).

Otto Schmidt has sunk his wealth in the purchase of a restaurant where flies are plentiful, but for some reason or other the patrons with hunger fail to approach. Otto is on the verge of a "high dive into the briny" when Clancy, the congenial cop, whispers that the installation of a cabaret is the only possible means for Otto to "put it over" and draw trade.

Being without money and still in sympathy with the ideas of Clancy, Otto decides to take his tip and be "the cabaret" himself. The influx of patronage and money is phenomenal, and then along comes a stranger who wants to buy the place. Otto says, "No," but the stranger, being an unkind little chap forces the sale. He forgot "the cabaret," however, and try as he would he couldn't get another attraction like Otto.

Wise Mr. Buyer realizes his position and decides to dispose of the "famous beanery." Otto, hearing of his intention and with just a small portion of the money Mr. Buyer coughed over for the place originally, he buys the place back. With the same old repertoire, the same old soup and the same old service—Otto being chef, waiter, piano strangler and the operatic attraction (between the soup and the coffee), he again reaps a harvest of greenbacks.

HEARTACHES (4 Parts—Dec. 20—Unit Program).—The cast: Kate Merry (June Daye); Mrs. Merry (Jessie Terry); Will Cairns (Francis Joyner); Marion Nelson (Helen Greene); Philip Nelson (Arthur Forbes); Mrs. Nelson (Eleanor Barry).

Kate Merry, the daughter of a washerwoman, married Will Cairns, a worthless fellow. Soon she realized his bestial character, leaves him and goes to work in a department store, where she becomes acquainted with Marion Nelson, a wealthy patron and who takes Kate into her home.

Meanwhile Kate's husband get a divorce for a theatre Marion Nelson is caught in a jamb From this instant a friendship springs up between the two. Marion, not penetrating the real character of the man, falls in love with him. One day she takes him shopping with her and Kate sees them by chance.

Marion has a brother who develops a fondness for Kate. Unknown to Marion, Cairn saw Kate the day they were shopping and, to protect himself, tells Marion's brother that Kate shouldn't be allowed in the house; that she is no good. Marion is confronted by Kate and is told that Cairns is a worthless and degenerate man. Kate is not believed, Marion contributing some other motive to her action. Their friendship is broken. At last Kate decides to show up Cairn's true character. She writes a note to Cairns that she is willing to go with him. She then persuades Marion to come to her house and secrete herself. Cairns comes; he is drunk, and, enticed a little by Kate, shows his true character. Philip, who has stood the separation from Kate as long as he could, has decided to locate her and make up. He comes in just at the wrong time and sees Kate struggling against Cairns. He denounces Kate and rushes out. Kate then sends Cairns away. Marion, heartbroken over his revelation, comes out of her hiding place and takes Kate home with her. Later Philip is made to see the truth of the situation by Marion and all points toward happiness.

BEYOND ALL IS LOVE (Three Parts—Dec. 23).—The cast: Will Hardy (Francis Joyner); Virginia Wells (Helen Greene); Edna Murray (Carrie Reynolds); John Kerry (Peter Lang); Hardy's father (Walter Law); Hardy's mother (Eleanor Barry).

Prologue.—Stuyvesant Hardy, a wealthy man, comes home to his wife and young son. He greets them happily, goes upstairs to his room and takes a drug which transforms him from a gentleman to a bestial and mean brute. He goes from the house and seeks out the roughest of companions in men and women. His wife, who is frail, dies during her husband's four-day debauch. Coming home, he finds his motherless son. It is this shock which braces Stuyvesant Hardy and saves him thereafter from the drug.

The Story—Will Hardy, the grandson of Stuyvesant Hardy, is sent to college where, doing athletic sports, his leg is broken. The doctor leaves medicine for him. Instructions are that he is to take one dose in case of severe pain. But Hardy suffers so that he takes another dose, and the next day bribes the porter to have the box refilled. In this way the youth contracts the drug habit. He is a brilliant fellow and graduates a valedictorian from college, with his secret affliction. He goes into his father's law office, the father having escaped the hereditary taint.

The drug habit has him in its clutches, and he is compelled to live a Jekyll and Hyde existence. He has the inherited craving for low life and bestial living whenever under the narcotic. When the sale of drugs is put under the jurisdiction of the State he has a hard time. About this time his father takes a case against John Kerry, a crooked ward heeler. On one his debaucheries Will meets Edna Murray, who is a tool of John Kerry. She gets drugs for Will, and he, in his morbid condition, becomes enamored of her, not remembering his sweetheart, Virginia Wells, whom he loves deeply while in his moral senses.

It is the object of Kerry to get Will so tied up with Edna that he can hold it over the head of the prosecuting attorney when the time comes. Virginia, who is interested in mission work, has a fleeting glance of the dope victim in company with the Murray woman, but does not realize it is Will. The face affects her strangely, and when she sees her sweetheart again, who has supposedly been away on a trip, she tells him of this strange resemblance. The trial of Kerry draws near. Virginia that day, returning from the mission, wanders to where she saw the man resembling Will. She runs to him, in the company of the Murray woman and Kerry. She realizes it is her sweetheart and follows them to a den belonging to Kerry. Virginia rushes back to Will's father, who receives a note written by Will, at Kerry's command, stating that he will be harmed unless the case against Kerry is called off. Virginia tells where Will is hidden. The father phones detectives, and together they go to Will's rescue. They take him home, and when the drug wears off Will realizes, as his grandfather realized, what the drug had brought him to, and now Virginia's love had triumphed. He takes Virginia into his arms and then falls to her feet in humility and gratitude.

NO SMOKING (Dec. 25).—The cast: Wilkins (Billie Reeves); Finley, his friend (Arthur Mathews); Mrs. Wilkens (Carrie Reynolds); Aunt Julia (Jessie Terry); Janitor (Charles Griffiths).

Have You Read Page 2263

Wilkens is a "bear" at smoking, pipe, cigarette, cigar or anything to an old boot can't get by him. His good old Aunt Julia has a bundle of coin, but hates smoke and all who use tobacco in any form. Wilkins needs $10,000 to set himself up in business, and decides Aunt Julia will have to be the goat for the loan. He invites the "old girl" to come to his home for a visit, and then remembers her dislike for "the weed." Accordingly he decides to humor her and bar tobacco from his home during her stay. He admits to her how he, to, hates smoking, all the while battling with himself to keep from unconsciously "lighting up."

Aunt Julia, with her "Sherlock eye," finds a stray bundle of ashes lying about, and to her questions Wilkens explains that it is naught but tooth powder, which, of course, Julia insists upon trying. Then his meerschaum pipe, which he values more than life, slips into sight in some way, and it is blamed upon the janitor, who gladly walks off with the prize. After dinner Wilken, with his usual habit, carelessly inserts a cigarette in his face, and is forced to swallow it when Aunt Julia turns about and sees him, explaining it was a lady finger.

Finley, a non-smoking friend of Wilkens, happens in with a choice box of cigars, for which he has no use and which he gives to Wilkens. Ananias is made to look like a piker by the explanations which are offered as to the contents of the bundle. Then, with Finley, he sneaks away to the "den" to enjoy a short smoke. Aunt Julia, passing the door, sees the stream of smoke coming from the keyhole and enters. Wilkens palms off the cigar on Finley, and, getting the idea, Finley, to save his friend, begins to smoke, but being of a lady's heart he soon nearly passes away in his sacrifice. Finally, unable to stand it longer, Wilkens lights up, just as Aunt Julia comes to the room to arrange for the loan. He is cornered and, with no place to hide the weed, puts it in his pocket, where it rests uncomfortably against the skin amid Wilkens' contortions. With the bursting of the trousers pocket into flames Aunt Julia discovers the deception and leaves with her bank roll undisturbed, and with Wilkens still in a quandry as to who will fall for the $10,000 loan.

THIS ISN'T THE LIFE (Dec. 27—Unit Programe).—The cast: Riley (D. L. Don); Riley's wife (Florence Williams); Riley's daughter (Patsy De Forest); Count Gazazas (Jack Delson).

Riley, a laborer, works in the new subway. He falls heir to a lot of money, a fact which bores Riley to death, but pleases his socially ambitious wife and daughter. They make him move into a swell neighborhood and subject him to a lot of social tortures that drive Riley crazy. He finally realizes that it is the money that is causing his unhappiness, and at once begins to plan to lose it. But everything that Riley touches, instead of diminishing his bank account, increases it and he is in despair.

Finally he reads in the paper that Harry Thaw's trial cost a million dollars for lawyers' fees, and Riley has an inspiration. He decides to become a nut, get himself committed to Matteawan and hire the best legal talent to liberate him—for Riley argues that when the lawyers finish there won't be enough money left to buy a shave.

Riley gets into the fool factory, but finds it so uncomfortable there that he wants to get out again, but cannot. Through his lawyers he gets another examination, but when he tells the judge that his reason for geting in there, in the first place, was "that he preferred to be poor rather than rich," the judge decides that any man who would rather be poor than rich is surely nutty, and Riley is sent back to durance vile.

SAVED FROM THE HAREM (4 Parts—Unit Program—Dec. 27).—The cast: Ezra Hickman (Melvin Mayo); Martha (Adelaide Bronti); Amy (Violet MacMillan); Lieut. Robert Brice (L. C. Shumway); Selim Bey (George Routh); His Ambassador (Jay Morley); Hanoum (Adda Gleason).

Ezra Hickman, of Kankakee, is a political aspirant. At a reception in Washington with his wife and daughter Amy he meets the Ambassador of Selim Bey, the ruler of a small European kingdom, Vergania. The Ambassador, seeking an American girl for his ruler, paints a glowing picture of Vergania to Hickman's wife, with the result that she persuades her husband to accept the American Consulate at Vergania. Amy, the daughter, is enamored of Lieutenant Brice of the U. S. Navy, and reluctantly she agrees to leave him and go with her family.

Arriving at the Selim's palace, Amy becomes immediately the favorite of the Selim, and he plans to win her.

Hanoum, the former favorite of His Highness, becomes angered and attempts to kill Amy at the festivities given in honor of the Hickmans. The Selim presses his advances and, learning his intent, Mr. Hickman and Amy become disgusted and resolve to leave, but they are seized and imprisoned in the castle tower. In the interim the ship to which Lieutenant Brice is attached steams into Vergania Harbor. He hastens to find Amy, but learns that the Hickmans have mysteriously disappeared. At a dinner tendered the naval officers by Selim Bey he discovers a lorgnette belonging to Mrs. Hickman and accuses the Selim. He is convinced of his error and leaves for the ship.

Hanoum, the former favorite, decides to inform Brice, and making her escape, swims to his ship. Brice returns with an armed force and succeeds in rescuing Amy. Selim Bey is made to salute the American flag and make retribution for the actions he has pursued.

THE CONVICT KING (Three Parts—Dec. 30).—The cast: Jared Austin (Melvin Mayo); Ben Gray (Jay Morely); Robert Orme (George Routh); George Austin's son (L. C. Shumway); Pearl De Lyle (Adda Gleason).

Jared Austin and Ben Gray are contractors who use convict labor. A bill is introduced in the legislature to abolish the system, and Gray assures Austin he will speak against the bill when it comes up. Austin's son, George, is infatuated with Pearl De Lyle, an actress. She tells him she must have $200. George meets a friend, Larry Graham, who nervously explains that his employer had entrusted him with some money to take to the bank, but he stopped on the way and the bank was closed when he reached there. He had lost some of the money. George asks for what remains, and promises to return the entire amount the next morning. Larry hesitatingly consents. George gives Pearl the $200 and buys wine for her. He reaches home intoxicated, and Austin bitterly attacks him.

When George awakens he discovers that it is after nine o'clock, and remembers the promise he made to Larry. He wonders where he can get the money now that his father is angry with him. He goes to the office, finds the safe open and steals some of the money. He rushes to Larry too late, for already he is in the custody of the police. He finds that Robert Orme, the bookkeeper, has been accused of the theft. Both Orme and Larry are sentenced to the convict camps, and George seeks to quell his conscience by spending the stolen money in drink.

Austin and Gray need convict labor and bids in a large number of convicts, among them Larry and Orme. Austin leaves the city on business on the same train with the convicts going to his camp. There is a wreck in which Orme escapes and Austin's face bruised, almost unrecognizable. He wanders dazedly to the woods, falls unconscious and Orme, finding him, changes clothes with him. The guards come across him, and lead him to the train. Orme takes Austin's place, and is not suspected. At the convict camp, the superintendent laughs at Austin when he declares he is not Orme. For the first time, Austin realizes the cruelty that is practiced in the camps. Larry attempting to escape from the camp is killed by the guards. The sight profoundly affects Austin.

George seeks Pearl in order to forget his crime. He finds her with another admirer, and his head turned by wine, he shoots her in a jealous rage. He is jailed and makes a full confession of his past deeds. The order is given to release the prisoner, "Orme." Austin arrives at his office the day the bill against the convict lease system is to come up in the legislature. Gray is about to start on his way to speak against the bill. Austin tells him that he would sooner lose every cent than have his son go through the hell he did. Gray becomes furious, and when Austin says that he, too, will address the legislature, Gray locks him up in a closet and goes off alone. At the state capitol, Austin makes a masterful speech for the bill, with the result that it is passed overwhelmingly. Austin begins anew with Orme, who has returned, as a partner, and George, under proper prison condition, is given a chance to reform and become a useful citizen.

A READY MADE MAID (Jan. 1).—The cast: Billie Buttles (Billie Reeves); Algernon Dovey (Arthur Matthews); Mrs. Algernon Dovey (Carrie Reynolds); Major Dix (Peter Lang); Mrs. Dix (Jessie Terry).

Billy, czar, king, emperor and what not of the hobo clan, is stranded high and dry far from the sea of finance. A bundle dropped from a fast speeding laundry wagon fills him with hope as he pounces upon it—but sadness overawes him when he opens it, for it contains naught but an abundance of women's clothes and lingeree. Then it is that his ever eager eye lights upon a "want ad" in the morning paper, and he decides that with the new found outfit he can be the maid required. Accordingly he is soon arrayed in the feminine garb and applies for the position at the home of Mr. and Mrs. Dovey, a newly married pair. As things will sometimes happen, Billy is hired and begins his duties at once. Despite the fact that he musses up the bric-a-brac a bit, nails the sheets to the bed, sets fire to the waste paper basket with a cigarette but extinguishes it with the parlor aquarium of gold fish, Mrs. Dovey assures her husband on his return home that she has secured a treasure, however little Mr. Dovey may agree with her.

Billie has become Bridget now, and Mrs. Dovey decides to entertain Major and Mrs. Dix at dinner. Bridget is advised and "she" admits "she" cannot only handle the cooking wonderfully but horribly as well. The cocktails and wine tempt "Bridget" more than a little, and he spills soup over the Major's shirt front. Many other uncomfortable little pastimes are indulged in by "Bridget." The Major and his wife leave in a rage and Hubby Dovey decides he will tie the can on "Bridget" without delay, but in the kitchen he finds "her" sharpening a pair of carving knives and he tip toes away from the irate one.

At midnnght, with the household wrapped in slumber, a burglar sneaks into the house. "Bridget" comes out of slumber long enough to save the "scared to death Dovey and wife" and gives chase to the intruder—upstairs and down to the street and straight to the arms of a waiting policeman who carts them both back to the Dovey mansion. Here it is discovered that "Bridget" is half male attire and half female attire and the secret is out. Mrs. Dovey and friend husband agree that Billy would be the proper caper as the gardener where he is installed at easy labor; and a real cook is secured that the Dovey's might eat and Billy may have one to whom he can tell the love with which his heart overflows.

VITAGRAPH.

HE GOT HIMSELF A WIFE (Dec. 27).—The cast: Dick (Webster Campbell); Sue (Mary Anderson); Sophia (Aileen Allen).

Dick and Sue, engaged twenty-four hours, have a lovers' quarrel which is certainly the real thing, even to handing back of the ring. But that evening Dick receives news of a $5,000 job, provided he is a married man, and at once thinks of Sue, forgetting their quarrel. But Sue has not forgotten it, and when he asks her to marry him and tries to kiss her she slaps his face and runs into the house. Dick is crestfallen and about to leave this vale of tears by way of a big pistol, but one look into that cold muzzle and he puts it down in a hurry. He then has a brilliant idea, hastens to the newspaper office and advertises for a wife!

Then his troubles begin. It is enough to say that a convention of school teachers is in town, and they see a paper with Dick's ad in it. The convention breaks up right there and all the women start for Dick's house with a rush. One of the most hair-raising chases ever seen follows, in which Dick is led to take all kinds of desperate chances to escape the women. Sofia, the strongest one, captures him, and leading him in triumph to the minister's, but Sue arrives at the critical moment and heroically—if ungracefully—rescues and marries him.

THE MAKING OVER OF GEOFFREY MANNING (The Unit Program—Four Parts—Dec. 27).—The cast: Geoffrey Manning (Harry Morey); His Father (L. Rogers Lytton); Harmony (Belle Bruce); Foreman (Ned Finley); Hennessy (Logan Paul); Maime, Harmony's friend (Kate Davenport); Secretary (Jack Brawn); Margaret, a wealthy girl (Marion Henry); Mother (Eulalie Jensen); Hogarty (Thom Mills).

Brought up in idleness, Geoffrey Manning is one of the most self-complacent individuals possible to imagine. His hardworking father often reprimands him for his laziness, but he only laughs, until a young social "uplifter" gives him a verbal jolt that sets Geoffrey to thinking. The result is that, taking only Mathews, the family lawyer, into his confidence, Geoffrey tells his father he is going hunting indefinitely, and disappears from his little world.

In a cheap suit of clothes, and with very little money in his pockets, he sets out determined to make his own living unaided. What a rude awakening he experiences! No training, no experience, he finds himself unable to secure a job—of no use to anyone. Finally he gets work tearing up the street with a rough gang and, although he is strongly built, the work almost kills him. But he is game. Then he gets a job in the big steel mills—the very one owned by his father. Under an assumed name he goes steadily up the ladder of promotion in the huge forge room.

Becoming interested in labor troubles, Manning has become a popular leader among the men, who go to him for counsel in all their troubles. Meanwhile he has met and fallen in love with Harmony Laurie, a pretty music teacher and a girl of sterling character. He rescues the girl from a fire at the mill, nearly losing his life. On his return to work he finds the men on the verge of striking and, as their old leader,

Kindly Read Page 2263

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Satisfaction based upon value received—every time—produces steady patrons. The steady, week after week buyer of theatre seats is the source of a balance on the right side of the bank book. You need that balance.

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> TRIANGLE FILM CORPORATION,
> Cincinnati, Ohio.
>
> TRIANGLE PLAYS were enthusiastically received at the opening today. I am as much gratified at the showing of these wonderful masterpieces as were my many patrons today. There was such a rush many people were unable to get in the theatre. I join you as a Triangle Booster and congratulate you on the high class showing made at this initial opening.
>
> H. W. Kress,
> Mays Opera House,
> Piqua, Ohio.

It is expressions such as these that are being received every day. The number increases in proportion to the number of new theatres opening with TRIANGLE PLAYS.

TRIANGLE FILM CORPORATION
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(*Continued from page 2235.*)

takes up their grievances in person with his father and "boss." His father, on learning his identity, is overjoyed and makes him superintendent of the mills. Then Geoffrey secures justice for the mill workers. He marries Harmony, allowing her to think him a poor man until the very day he brings her into their beautiful home.

THE PEST VAMOOSER (Dec. 29).—The cast: Mr. Bumptious (Albert Roccardi); Mr. Itsky (Harry Fisher); Mary, Apple Woman (Kate Price).

Mr. Bumptious, at his office, is pestered continually with all kinds of book agents, apple women, peddlers, etc., and after bouncing a particularly exasperating bookseller he desperately appeals to his inventor friend, Mr. Itsky, to invent some contrivance to rid himself of the troublesome callers. Itsky is right on the job and sketches out an invention which proves him to be a veritable genius. It is a long board arranged like a table, rigged up with pulleys, ropes and a lever near Bumptious' desk, which raises one end and slides whatever is on the board out of the window.

A book agent is the first victim, and when he carelessly places his books on the shelf Bumptious pulls the lever and the books slide out the window onto the head of a masher. His antics draw a crowd under the window, and when the apple woman comes in to pester Bumptious he pulls the lever and the basket of apples bumps onto the heads of the people below. The same thing happens with a statue peddler. But Mr. Bumptious' cashier brings in the weekly payroll and lays it on the board, then accidentally hits the lever, resulting in a shower of greenbacks outside. Bumptious is wild, but his rich uncle, overwhelmed by his nephew's apparent largesse, rushes in and forces a large check upon him in appreciation. Then everybody's happy.

BY MIGHT OF HIS RIGHT (Dec. 31).—The cast: Henry (Sidney Drew); his wife (Mrs. Sidney Drew); Big Brother (Donald MacBride).

Henry and his little wifie are as happy as two turtle doves until the sad day when "Big Brother" arrives with a bunch of suitcases, loud clothes and loud talk, to visit his married sister. Henry's wife is delighted to see Big Brother, but Henry isn't, although he doesn't dare to show it. Big Brother has a great habit of expatiating on his boxing accomplishments at college, and illustrating his discourse by using poor Henry as a punching bag. His wife is filled with admiration and Henry with a desire for revenge. He accordingly visits an old chum, Tony Trexel, a rich society man and boxing faddist, who is about to give a novelty gymnasium party.

Henry bribes a huge "pug" by the name of "Battler," who is to appear in an exhibition bout, to lay down at the proper time. Henry brings boasting Big Brother and wifie along to the affair, and when "Battler" challenges anyone in the audience Henry jumps up and begins to put on the gloves. He knocks the fighter down with his trusty "right," and walks straight for Big Brother's chair, with a "you next" expression. That gentleman beats it, leaving Henry to the undisturbed love and admiration of his wife.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 95 (Nov. 29).

San Diego.—Thousands crowd Panama-California Exposition grounds to see historic relic, Liberty Bell, on its way to Philadelphia after trip to Pacific Coast.

Jamaica, L. I.—Boy scouts gather at King's Park, where members of various camps go through competitive drills.

Washington, D. C.—Boy scouts of the District of Columbia, 1,300 strong, hold their first review along Pennsylvania avenue. The Capitol is seen in distance.

New York.—Funeral of Father Reaney, for years engaged on Uncle Sam's big sea fighters, is held with military honors. Escort arrives at St. Patrick's Cathedral.

Tia Juana, Mex.—Syndicate begins work on million-dollar race course just across California border.

San Francisco.—Novel combination boat and motor car rolls over road to landing, is christened and then enters water for maiden voyage.

New York.—Sweeping out of the east, 68 mile gale strikes America's largest city, overturns wagons, halts traffic and sends pedestrians flying for shelter.

San Francisco.—Twenty-four of the 48 monster searchlights of the Panama-Pacific Exposition are sold to the Russian Government. The scintillators are operated by marines of the U. S. Navy.

Boston.—Maine wins most points of eleven teams in inter-collegiate cross-country race over six-mile course, but Yale man is first over tape.

Atlanta.—Monster crowd at Harvest Festival watches firemen give actual demonstration of life-saving methods when hotel is set ablaze. Pictures show coming down ropes and jumping into life nets

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HEARST-SELIG NEWS PICTORIAL NO. 96 (Dec. 2).

Red Bank, N. J.—The Monmouth County Hunt Club rides after hounds in fox chase over fields and through timber.

San Francisco.—Children troop to North Beach playground, where they romp on the slides. Then go to the baths for free bathing suits and take a December swim in outdoor pool. A water fight ensues.

Atlanta.—Pony farm owned by Mr. D. O. Smith furnishes Atlanta children with free mounts. Every child can claim and name a pony and ride it whenever he pleases. "Uncle Tom" instructs the riders.

New York.—Torpedo is drawn behind gun carriage to headquarters of Navy Defense League, where it is put on display as lesson in preparedness.

Chicago.—First Cavalry gallops thirty miles a day for three consecutive days on the annual test required by the government.

San Francisco.—J. M. Walker completes last lap of his hike from Boston to the Pacific coast and sets new world's record for pedestrians.

Boston.—Members of Canine aristocracy have big bench exhibition while throng of fanciers crowd round to watch the judging.

New York.—Brand Whitlock, minister to Belgium, arrives with Mrs. Whitlock to take vacation after arduous labor in war torn Europe.

Boston.—Pacific coast suffrage leaders, after trip across continent seeking signatures to petition for amendment to federal constitution, visit Massachusetts Capitol to ask aid of Governor Walsh.

Atlanta.—Keeper of Grant Park Zoo raises lion cub and terrier puppy together in harmony. Marguerite Carlisle is their nurse.

With the Serbian Army.—Actual war pictures of Serbian retreat before Teuton drive by staff photographer Varges.

PERKIN'S PEP PRODUCER ("Chronicles of Bloom Center"—Dec. 20).—The cast: Constable Plum (Wm. Hutchison), Postmaster Pash (John Lancaster), Chubby Green (Ralph McComas), Johnny West (Sidney Smith), Percival Perkin (Wm. Fitchett), Lucy Perkin (Betty Nathan), Slim Boggs (Orbie Farris), Selina Tubbs (Martha Mattox), Mrs. Plum (Lyllian Brown Leighton).

Bloom Center is peaceful, but in Pleasant Grove, a nearby town, Percival Perkin is peddling Perkin's Pep Producer, a marvelous fluid guaranteed to make one feel like new. He is assisted by his pretty young wife and also Slim Boggs. The Bloom Center Bugle states that Bloom Center needs a trained nurse, and Percival Perkin decides that his wife, Lucy, should supply the demand of a nurse and do the advance advertising for the Producer.

The masculine characters of Bloom Center are at once interested when a beautiful young nurse arrives in their midst. Constable Plum is taken suddenly ill. Then Ira Pash becomes ill. Johnny West is also stricken, and Lucy, the nurse, is called to attend them all.

Slim arrives in the village, is taken really ill and the doctor pronounces the case smallpox, much to the consternation of the Bloom Centerites. In the midst of confusion Percival Perkin arrives with the wonderful "dope." He gives Slim a dose of whisky instead of the Pep Producer, which has beneficial results. The sales are numerous. When Pickle, Pash, West and Plum go behind the barn to drink the stuff, they find it quite different from the sample. It is too late, though, for the Perkins are far down the road toward the next town they will victimize.

HARTNEY MERWIN'S ADVENTURE (Dec. 20).—The cast: Hartney Merwin (Wm. Stowell), Hal Dart (Edwin Wallock), Grace Dart (Marion Warner).

Hartney Merwin believes there is no adventure or romance in present-day life, and places a bet with boon companions that he cannot get away from the conventional. Hal Dart, his chum, plots with his sister, Grace, to give Merwin the adventure he seeks.

Grace meets Merwin, refuses to give him her name and conducts him to a cottage that Merwin's clubmen friends have secured. There he sees a band of supposed counterfeiters, who are really Dart and other clubmen in disguise. He summons the police and after a battle he rescues Grace and carries her to safety. The clubmen explain matters to the police and then go to their club to nurse the bruises they secured during the fight. En route home, Merwin and Grace visit the club and tell the men that they were married immediately after Merwin "rescued" Grace. The boys win the bet, but Merwin believes that the real joke is on them, because he won a charming wife.

THE SACRED TIGER OF AGRA (Jungle Zoo Picture—Dec. 25).—The cast: Jennie Harris (Vivian Reed), Joseph Harris (Mr. Von Harder), Rajah Hamurii (Edw. J. Piel), Omah (C. C. Holland).

Dr. Harris and his daughter, Jennie, incur the everlasting gratitude of Omah, a native of the jungle. Rajah Hamurii wishes to purchase the doctor's land, but they cannot agree on the price. In the meantime, the Sacred Tiger of Agra, which the Rajah worships, is released from its cage by a vindictive servant.

Dr. Harris dies suddenly and Jennie is left with only Omah to protect her. The Rajah learns of the doctor's death, purchases the land from Jennie and plots to secure her for himself. Omah urges Jennie to flee to the jungle. The two are followed by the Rajah and his men. Omah and Jennie come upon the Sacred Tiger, which is put to sleep with a powerful native drug. The Rajah overtakes Jennie, and is about to take her to his palace, when she thinks of the tiger. She offers to restore it to the Rajah if he will provide a guide to escort her to the settlement. The honor of the Rajah forces him to agree to this; Jennie starts for safety, while the Rajah rejoices over the recovery of the Sacred Tiger.

EDISON.

BLADE O' GRASS (Three Parts—Dec. 24).—The cast: Dorothy Ward (Loenie Flugrath); Dorothy Ward, as a child (Eldean Stewart); Emerson Peabody Winthrop (Pat O'Malley); John Ward (Charles Sutton); Mrs. Ward (Mabel Dwight); Aunt Catherine Van Schuyler (Mrs. Wallace Erskine); Catherine Van Schuyler (Grace Morrisson); David Travers (Guido Colucci); Jerome, a guide (T. Tamamoto); the butler (Joe Bingham).

Deserted by his wife, John Ward gives up his rich home in the city, and takes his baby daughter with him. Retreating into the woods of Maine, he builds a log cabin to house him and the child. Hunting in the forest by day, he spends his evenings teaching the child, and reading to her from books he has brought with him. The years roll on. Dorothy grows up, a child of nature, knowing all its secrets intimately. Emerson Winthrop, a wealthy New Yorker, comes to the Maine woods to camp. In a stream, he sees a vision glide by him in a canoe. Struck by the beauty of the girl, he seeks her acquaintance. She, unaccustomed to the sight of strangers, is frightened and coy, but he wins her confidence. Together they roam the woods, and slowly within her is awakened a strange indescribable feeling. Winthrop knows it also; but to him it is love. Ward, realizing that Dorothy is taken with Winthrop, compels him to return to the city.

Ward is beginning to reflect. A letter from his sister rebukes him for his injustice to Dorothy. "Because you have chosen to shut yourself from the companionship of men, there is no reason why a sweet girl should be deprived of the fullness of life"; so the letter reads. Ward agrees that his sister is right, and sends Dorothy to the city for the "polish" it gives. Dorothy's ways are not the ways of a great city. Accustomed to the freedom of the woods, she cannot live, confronted by the rules and stinted bounds of a great metropolis. She returns home to live once more the free life of the forest. Winthrop, whom she has met in the city and for whom her love has grown, follows her and takes up his camp in the woods again. Fate seems to demand that Winthrop shall follow her in spite of Ward's warning. After a fierce struggle, he saves her from the fiendish attack of a native woodsman, and so Ward is compelled to bow before the mandates of love.

THE MATCHMAKERS (Three Parts—Dec. 31).—The cast: Mamie Lane (Sally Crute); Pa Lane (William Wadsworth); Hugh Hardy (Carlton King); Bertie Van Loon (Paul Bliss); Alice Warren (Margaret Prussing); Aunt Catherine De Launcy (Leonora von Ottinger); Mr. Van Loon (Robert Brower); Mrs. Van Loon (Mrs. Wallace Erskine).

Mamie is the daughter of Pa Lane, postmaster and keeper of the general store in a little mining town. Hugh loves Mamie and Mamie loves Hugh. Therefore, when Hugh wants to go out prospecting for gold Pa Lane grub-stakes him. Hugh promises to divide his gold with Pa Lane—providing, of course, that he strikes gold. In New York the aristocratic Van Loons are broke. Work—horrors, no! Who ever heard of a Van Loon working? Their only hope lies in marrying their son, Bertie, to a girl of wealth. Their friend, Mrs. Catherine De Launcy, agrees to help them. But dear little Bertie is not what his name implies. He loves a girl—a poor girl, it is true, but he loves her.

Then the newspapers announce that Hugh has made a fortune and, true to his word, divided it with Pa Lane. Suddenly Mrs. De Launcy is struck—by a thought. Mamie Lane is her niece. She has it all planned out. Pa Lane gets an invitation from her to visit New York—and to

Kindly Read Page 2263

bring Mamie. Like all Western millionaires, he makes the trip. Dissatisfied with Bertie's love affair and fearful of his marriage to the poor girl, Alice, Mrs. Van Loon pays her a visit. In eloquent style she pictures the terrible things that would happen if Alice, poor wretch, were to marry Bertie. Steeped in sorrow, Alice agrees to give him up.

When Mamie gets to the city with Pa Lane, Mrs. De Launcy and the Van Loons have it all fixed for Bertie to marry her. But Mamie sighs and thinks of Hugh, and Bertie sighs and thinks of Alice. Neither of the two can act, and each soon realizes that the other is in love with someone else. Immediately they have a common interest—not to marry each other. Pa Lane learns the truth. He sends for Hugh to come to the city. Also, he makes a few plans of his own without consulting the Van Loons. Mamie marries Hugh; Bertie marries Alice, and when Mr. Van Loon tries to object Pa Lane simply impresses upon him that a .44-caliber gun must be respected. Pa Lane takes the two young couples back home. Bertie gets a good job in Hugh's gold mine, and Pa Lane says that no Van Loon or any other fancy-named aristocrat can make a fool out of him—that is, him and his .44-caliber gun.

KALEM.

THE CARETAKER'S DILEMMA (Dec. 28).—The cast: Jean (Ethel Teare); Roland Way (William Clarke); his wife (Lillian Savage); Bud (Bud Duncan); Mac (Jack McDermott).

About to take a trip out of town, Mr. and Mrs. Way hire Bud and Mac as caretakers. Barely have the Ways left the house than the caretakers settle down to solve the problem of enjoying themselves. The two are discovering the meaning of solid comfort for the first time in their young lives, when Jean, Mrs. Way's cousin, arrives on a visit. Jean has never met Mr. Way and when she sees Mac, the girl throws her arms about him under the belief that he is her relative. This, much to the envy of Bud.

Poor Bud, relegated to the position of general factotum, has a hard time of it, until Jean expresses a desire to go automobiling. Since the two caretakers have possession of the key to the garage, it is an easy matter for them to oblige the fair miss. Bud, promoted to the position of chauffeur, proves himself to be worse at that task than at care-taking. After a wild ride that scares poor Jean and Mac out of at least ten years of life, Bud succeeds in bringing the machine home.

There a worse scare is in store for the caretakers. Filled with a feeling that all is not well, the Ways have suddenly returned. Jean meets Mrs. Way and is introduced to the latter's husband. Her story fills the Ways with rage and they make a dash for the culprits. With one accord, Bud and Mac tumble into the machine and break all records in speeding away!

THE TAKING OF STINGAREE (Episode No. 6 of the "Stingaree" Series—Two Parts—Dec. 29).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ethel Porter (Marin Sais); Inspector Cairns (Thomas Lingham; Inspector Kilbride (Frank Jonasson); Miss Kilbride (Ollie Kirkby); Trooper Bowen (Edward Clisbee).

An intense rivalry exists between Inspectors Cairns and Kilbride, each being determined to have the honor of capturing Stingaree, the notorious bushranger. The outlaw learns that Ethel, his former sweetheart, is to sing at the station and determines to attend the concert. Trooper Bowen, of the Mounted Police, falls into Stingaree's hands after a duel in which the former is shot in the leg. Exchanging clothes with the man, Stingaree ventures forth and meets Kilbride. Cleverly hoodwinking the inspector, the bushranger takes him prisoner.

Cairns comes upon Stingaree after the outlaw has bound Kilbride to a tree. In the struggle which ensues, Stingaree is knocked unconscious. Cairns then seizes the opportunity to jeer at his helpless rival. Consequently, the man does not see the bushranger, who has revived, creeping up behind him. A few minutes later finds Cairns in a plight similar to Kilbride's. Leaving the men helpless, Stingaree rides to the station, arriving in time to hear Ethel sing. The girl sees the bushranger and her agitation is so great that she breaks down and is unable to continue. Mounting his horse, Stingaree rides to safety.

The following morning Kilbride's men receive a note from Stingaree which informs them of the whereabouts of the two inspectors. While the rescued chiefs pour out their wrath upon each other's head, the bushranger, unseen, watches the proceedings with glee.

THE SPY'S RUSE (Episode No. 10 of "The Ventures of Marguerite"—Dec. 31).—The cast: Marguerite (Marguerite Courtot); Peter Enright (Richard Purdon); Bob Winters (Bradley Barker); Kagler (R. A. Bennett); Wharton (Joseph Sullivan); Jones (Harry Edwards).

Bob's electrical torpedo deflector proves so successful in the tests conducted by the United States officials that the young man is informed of its adoption by the government. Wharton and Jones, employed by a foreign power, are eager to obtain possession of the device which embodies Bob's secret. To this end, the agents bribe Kagler, the inventor's assistant, to deliver this device up to them. Kagler knocks Bob unconscious and steals the invention. At the last moment, however, he determines to dispose of it himself. The man flees, pursued by Wharton and Jones. A shot fired after the fugitive strikes him in the arm. He is on the verge of being captured when chance leads Marguerite to his assistance.

The girl takes Kagler to her home. There the thief tells the heiress of how the foreign agents had attacked Bob and himself in their attempt to steal the invention. Bob appears while Kagler is telling his story. At the sight of the traitor Bob advances to attack him. Kagler escapes by leaping out of the window. Wharton and his accomplice, who have trailed the man to Marguerite's home, see him coming. Again Kagler eludes their grasp. Furious, Jones shoots and slays the man. A moment later, Bob and Marguerite appear upon the scene and hold the agents at bay until the police, attracted by the shooting arrive.

AT THE RISK OF HER LIFE (Episode No. 55 of the "Hazards of Helen" Railroad Series—Jan. 1).—The cast: The operator at Lone Point (Helen Gibson); Tony, a half-breed Mexican (Frankline Hall); Jim, a cowboy (Robyn Adair).

Tony, a half-breed Mexican is kicked from pillar to post, but he grasps a chance for revenge on society when he peers through the station window and sees Helen, the operator at Lone Point, opening the express company bag containing a valuable shipment to a local rancher. Tony overpowers Helen and makes away with the package.

He runs down the track and comes to a train standing unguarded and climbs aboard. In a second he is tearing away at a great speed. Cowboys, aroused by Helen's cries, come to her rescue and she is released from her bonds. Helen, knowing of a short-cut, jumps on a horse and starts cross-country on a reckless ride. She reaches a stretch of track before the engine bearing the Mexican and climbs aboard a freight train on a parallel track. When the Mexican passes she jumps to the engine, grabs the bag, and leaps to the ground. The engine is going at great speed but it is soon brought to a stop and the Mexican starts on foot for her.

ESSANAY.

RECKONING DAY (Special—Three Parts—Dec. 14).—The cast: Gideon Winfield (E. H. Calvert); Clara Worthington (Elizabeth Burbridge); Her Father (Ernest Maupain); Hemming, Winfield's friend (Sydney Ainsworth).

Gideon Winfield, a bank employe, steals money to pay his gambling debts. He marries Clara Worthington, the daughter of a financier, and before many days has requested her father to pay the remainder of his debts. Clara then discovers why he married her. About this time the theft of the bank's funds is discovered, and Clara's father, to avoid notoriety, pays the defalcation, Winfield leaves town. Some time later Clara marries, after hearing that Winfield is dead. He is really alive, and one night is killed by a burglar, when he enters her home to threaten her. Clara is accused of murder, but at the last moment is saved by the burglar, who admits his guilt.

THE FABLE OF SISTER MAE, WHO DID AS WELL AS COULD BE EXPECTED (Dec. 15).—The cast: Mary (Betty Scott); Luela (June Keith); Lunch Room Proprietor (Charles Stine); The Speculator (Sydney Ainsworth).

Two sisters lived in Chicago, the Home of Opportunity. Luella was a good girl and had taken prizes at the Mission Sunday School, but she was Plain. She found employment in a Hat factory. Mary was different. She lacked industry and Application. Finally she got a job as cashier in a lunch room. Soon her date book had to be kept on the Double Entry System. She turned them all down for a Bucket Shop Man, who had lots of Coin, and went to live in a flat with a Quarter-sawed Oak Chiffonier. She was Mae at this stage of the game, and took Luella away from the Hat factory and made her assistant Cook. Moral: Industry and Perseverance bring a sure reward.

SNAKEVILLE'S CHAMPION (Dec. 16).—The cast: Bloggie (Ben Turpin); Hotch, the Champion (Lloyd Bacon); Bloggie's Wife (Margaret Joslin).

Hotch, the world's greatest wrestler, arrives in Snakeville and stands ready to defend his title against all comers. Bloggie meets him on the street, and not knowing who he is, starts a fight. The result is that the champion sends a challenge to Bloggie. Bloggie immediately starts training for the match. Bloggie wins the first fall, and Hotch the second. Bloggie wins the third and deciding fall by tickling the bottom of his opponent's feet, and amid cheers is carried away on the shoulders of his admirers.

BRONCHO BILLY'S MARRIAGE (Dec. 17).—The cast: Broncho Billy (G. M. Anderson); The Girl (Marguerite Clayton).

Broncho Billy, while in a dance hall, goes to the assistance of the girl who is playing the piano, when a patron tries to force her to drink. As a result, the girl loses her position. A few days later Broncho Billy finds her wandering about the streets. She tells him the sad story of her life, and how through her innocence, she was led into a shameless life. Broncho Billy falls deeply in love with her, and shortly after asks her to become his wife. He is accepted.

A CHRISTMAS REVENGE (Special—Two Parts—Dec. 18).—The cast: Broncho Billy (G. M. Anderson); his sweetheart (Marguerite Clayton); his rival (Lloyd Bacon).

Broncho Billy becomes enraged when a stranger comes to town and wins the affections of his sweetheart. On the night of the wedding Broncho Billy "shoots up" the church, wounding the bridegroom. He then escapes across the border, after leaving a note to his rival telling him he will finish the job on Christmas night.

On Christmas night Broncho Billy returns and intercepts the man who is to be Santa Claus at the church exercises. He dons the costume and gains entrance to the church with the intent of carrying out his threat. He suddenly relents and decides to let his rival go unharmed as a Christmas present to his old-time sweetheart.

THE DANGER OF BEING LONESOME (Two Parts—Dec. 21).—The cast: John Adams (Bryant Washburn); Flora, his wife (Nell Craig); Signor Virtusio, a musician (John H. Cossar); Cleo, his little daughter (Eleanor Kahn).

John Adams craves the company of his wife, but she, having great social aspirations, has little time for him. One night she gives a musical, and Adams, being lonesome, goes to a cafe. He is attracted by a child, who is trying to earn money by playing her violin. He takes her home with him. When he arrives he finds his wife in the embrace of a musician whom she has engaged to play at her musical. He later discovers him to be the father of the little violinist. Adams escorts the father and child to their home, where the mother is found murdered. The father is killed in a fight with her slayer. Adams then takes the child home with him.

CANIMATED NOOZ PICTORIAL, NO. 3 (Cartoon by Wallace A. Carlson—Dec. 22).—This is a split reel release containing five hundred feet of animated cartoons as a burlesque on the topics of the day. Among the subjects reviewed this week are Colonel Roosevelt at his country home, the great preparations that are being made for the expected overflow of riders on the 1916 water wagon, Arthur Anthracite, candidate for the Alabama legislature, makes a stand for wide open chicken coops a great issue in his campaign, and General E. Speaking of the English army is decorated by King George for capturing a flock of weeny-wursts from the German commissary department. The remainder of the reel contains scenes taken in the Canadian Rockies.

THE WOMAN WITH A ROSE (Special—Three Parts—Dec. 25).—The cast: Adele Clinton (Lillian Drew); Herbert Clinton, her husband (Frank Dayton); Anton Czerny, a violinist (Ernest Maupain); Joseph Lechison, a dilettante (Fred Malatesta); Todd, an artist (Hugh Thompson).

Adele Clinton poses for a picture for her husband, who is an artist. The picture is exhibited and called "the woman with the rose." Lechison sees the picture and wished to buy the woman, while Czerny, a musician, appreciates art and wants to buy it for its beauty. Lechison leases a studio and advertises for a model. Adele sees the ad and, hoping to help her husband, who is down to his last cent, she applies for the position and is accepted. Not until Lechison tries to make love to her does she realize the trap that she has stepped into. She screams, and Czerny, the musician goes to her aid. He kills Lechison. Adele is accused of murder, but her husband, to shield her, confesses his guilt. Adele then declares she committed the crime. Czerny comes forward with his confession, and Adele is freed.

Kindly Read Page 2263

Universal Film Mfg. Co.

BISON.

HIS REAL CHARACTER (Two Parts—Dec. 18). The cast: Richard Livingston (William Clinley); Irene, his daughter (Edythe Sterling); Klint Martin (Sherman Bainbridge); Duncan (Norbert Myles); Klint's Father (Rex Roselli); Mrs. Wells (Lule Warrenton).

Richard Livingston, a wealthy cattle broker, is continually haunted by the fear that he will some day have to pay the penalty of his evil act toward his one-time cattle partner. Years ago he and a man named Martin, who, like himself, had been thrown out of work by a strike, became partners in the cattle business. They prospered and when an alluring offer was made for their holdings they accepted it. The knowledge of being in possession of so much money turned the mind of Livingston, who attacked Martin with a chair while he was asleep, took his share of the profit and left the country. The blow rendered Martin a cripple for life, and his son, Klint, vows to be avenged.

Livingston comes in possession of new cattle holdings which require his personal inspection and, with his motherless daughter, Irene, he starts for the property. Although neither one is known to the other, Klint is the foreman of Livingston's new cattle ranch. Klint, while a good man at heart, has developed a dual personality by reason of his nursing the vengeance to run down the culprit who injured his father. The men under him admire him for his squareness, but fear him when he is under the influence of his obsession. Duncan, a new man on the ranch and a tough character, breaks one of the iron-clad rules of the ranch by drinking during working hours. He is severely reprimanded by Klint, who takes the bottle of liquor away from him. Duncan resents and a fight is the result. Klint downs the malefactor just as Livingston and his daughter arrive. Assuming that the foreman is a brutal person, Irene rebukes him, and the words sink deep into him. A few days later Klint is the unseen witness of a crooked card deal given to Duncan, and he stops the men, who are about to shoot Duncan for having declared it to be a false play. Irene observes the action of Klint, who, in answer to her question why he defended his enemy, tells her that Duncan was playing a straight game. This act on the part of Klint is the means of Irene dropping her indifference to him, and she asks him why he does not try to conquer his brutal nature. It is then that Klint tells her of his decision to run down the man who injured his father.

Irene meets Klint's father one day, and in the course of the conversation she shows him a photograph of her father. Matin at once recognizes his enemy. Klint enters and hears everything. His hatred for Livingston is uncontrolable and he makes all haste for the latter's home. Outside Klint encounters Duncan, who has come for revenge, and as the two are fighting, Irene, who realizes that she must get to her father first in order to warn him, dashes away. Meanwhile Klint subdues Duncan, mounts a horse and is soon on his way to Livingston's home. Bent on revenge, Duncan follows Klint, but, being weakened by liquor, he guides the horse over a cliff, ending in the death of both horse and rider. Irene is successful in reaching her father's home before Klint, but not long enough ahead of him to give her father ample time to get out of sight. Klint overtakes him, but as Livingston is weakened by his obsession he is in no condition to resist Klint and faints in the arms of his enemy. Irene arrives at this time and manages to get Klint to spare her father. Through the mediation of Irene the two enemies are brought together. Between Irene and Klint there develops a mutual attraction, and a week later the four leave for the city and a future which promises to atone for the strife of the past.

WHEN ROGUES FALL OUT (Three Parts—Dec. 25).—The cast: Helen Holmes (Helen Holmes); Her Father (Mr. McDaniels); Frank Hynes (W. R. Weber); Ben White (L. D. Maloney).

Holmes, the president of the S. L. Railway, has been trying very hard to secure a new franchise for his company. Frank Hynes, an acquaintance of Helen, the daughter of Holmes, has been a friendly visitor at the house, but, unknown to Helen and her father, is trying in every way possible to prevent Holmes from obtaining the franchise. Hynes, some time later, learns that Holmes has obtained the franchise and, with the aid of Ben White, a dope fiend, and some of the latter's pals, the papers are stolen that night from Holmes' office.

Hynes is working hand in hand with some of the dissatisfied members of the board, who are trying in every way possible to oust Holmes from the presidency. He takes the papers to them and tells them that he can "railroad" the one man who is likely to squeal about getting the papers. Hynes then phones the police, giving them White's address and telling the police that they can capture him there. White, however, before giving the papers to Hynes had made a photographic copy of them. The police capture White and, through Hynes' testimony he is sent up for ten years. On the way to prison White jumps out of the car window into a boat and is assisted to escape by two of his friends.

Helen leaves for a trip to the beach and while there makes the acquaintance of White. As soon as White is settled in safety he wires Holmes asking what he will give for a copy of the franchise, giving a fictitious address for answer. Hynes learns of this and details detectives to locate White and rearrest him. They trace the message back and find that White is stopping at the same hotel with Helen. Hynes hastens to the beach and, confronting White, tells him that if he does not give him the papers that he will have him rearrested.

By means of a sleeping gas forced into his room White is rendered unconscious, but as he has a presentiment of coming trouble he writes a note telling where the papers can be found and drops it out of the window. Helen's maid, while dusting near the window, sees the note and gives it to her, and Helen, realizing the importance of the information to her father, starts out in a car to take it to him. Hynes learns of her mission and goes in pursuit. Helen, seeing that she is about to be overtaken by Hynes, succeeds in boarding a moving freight train, and, riding that for a short distance, jumps off on top of a street car. Hynes is thrown off the trail and Helen arrives home just as her father is about to be ousted from the presidency. White returns and confides all to Holmes. Hynes is then arrested and during the trial White is given his freedom. As the story ends, White is on the way toward leading a better life with the active assistance of Helen.

REX.

THE TERRIBLE TRUTH (Dec. 24).—The cast: Mary Anne (Myrtle Gonzalez); Dave Phelps (Mr. Allen); Tom Sanford (Arthur Shirley); Steve Redding (Val Paul).

Old Dave Phelps and his partner, Tom Sanford, are doing very well with their prospecting. Mary Anne, Phelps' daughter, is accustomed to bring her father's dinner to him every day and it has become Tom's habit to bask in the girl's presence whenever she came around. It was Phelp's fond hope that his daughter and partner would come to an understanding, but Mary Anne thought otherwise and while she was in love, it was with a man named Steve Redding, who was a loafer and hard drinker. Tom asks Mary Anne for her answer, and she tells him to call that night for it. On her way home she meets Steve and tells him, too, to call that night for her decision.

That night Mary Anne writes a note to Tom telling him that while she has always loved him as a brother, she can never come to love him as a husband. While she is writing Steve comes in much the worse for liquor and sees the note. He tries to read it and when Mary Anne refuses to read it to him his jealousy is aroused. In the struggle for the note it is torn and from the portion that Steve gets it appears that Mary Anne had written Tom that she loved him only. He leaves in a jealous rage and goes to the saloon. Tom comes in, but Mary Anne eludes him and follows Steve. She finds him in a saloon, drinking and carousing and caressing the girls of the dance hall. Crushed by the knowledge that Steve is not faithful, she returns home and meets Tom. In a moment of pique, she promises to marry him that night. He joyfully has the ceremony performed and they return to the house.

Steve learns of the wedding and seeks out Mary Anne. She is alone in the cabin when he enters and he calls her to task for marrying Tom. In the excitement Steve notices the torn portion of the note and compares with the portion he has. He realizes how much the girl loved him, and while trying to persuade her to elope with him, Tom enters. Steve is thrown out of the house, vowing vengeance. Tom takes down his pistol and seeks out Steve. Both fire at the same instant and grapple in an effort to kill each other. Mary Anne slowly comes to a realization that her love is for Tom. She hurries to the fighting men and tries to prevent Steve from throwing Tom over a cliff, but in vain. Steve then tries to take her, but she denounces him and tenderly assisting her bruised husband, helps him back to their cottage.

STRONGER THAN DEATH (Two Parts—Dec. 26).—The cast: June Lathrop (Louise Carbasse); Rupert Spaulding (M. K. Wilson); John Henshaw (A. Shirley); Attorney (Lon Chaney).

June Lathrop, an orphan, under the guardianship of Rupert Spaulding, a rejected suitor of her now deceased mother, meets John Henshaw, a young surgeon just home from college. Their attraction is mutual. June learns of the love her guardian bears for her. He tells her how he loved her mother in her youth, but delayed his proposal so long that she at length married Tom Lathrop, June's father. He tells June of her mother's dying wish that he care for her, which request he has so faithfully fulfilled through all the years. He now asks June to allow him to care for her all through life. She is at first inclined to refuse, but realizing his true love for her, she finally consents.

Spaulding does not live long and just before his death he enacts a promise from June that she will never marry again, having her make a written promise to that effect, which is filed with the other legal papers of the estate. Henshaw calls after Spaulding's death and again pleads his love, only to learn of June's promise. Spaulding's spirit hovers about his wife and she becomes a victim of sleepwalking. One night she falls from a balcony while asleep and suffers concussion of the brain. It happens that Henshaw, now a celebrated surgeon, receives the case and he sees that a very delicate and dangerous operation is necessary. While under the influence of the anaesthetic, June's spirit meets that of her dead husband. He tells her that he has witnessed her intense suffering and offers to free her from her promise. In spirit she follows him to the vault where the papers are laid, extracts the copy of June's written promise and it becomes ashes before her eyes. He then bids her an affectionate farewell and says she will never be troubled by him again.

Meanwhile, Henshaw and his assistants have been working feverishly to revive June from the influence of the anaesthetic. They finally bring her to consciousness. She does not know whether it has all been a dream or a spiritual reality. She orders her lawyers to bring the package of documents to her and upon opening it the lawyer and all present are dumbfounded to find the topmost slip which formerly bore the promise in the handwriting of June is indeed ashes. June now realizes that her dream has been a reality and that she is now free to marry the man she loves.

L-KO.

FROM BEANERY TO MILLIONS (Two parts—Dec. 22).—The cast: The waitress (Alice Howell); the father (Dick Smith).

When Alice's father dies, he wills her to a cafe owner, to whom he is indebted and Alice is forced to work in the cafe. She is befriended by a young man, who is heir to an immense fortune, and becomes his wife. The father disinherits his son for marrying Alice against his wishes, and they live in extreme poverty. Their son is injured by an automobile, in which his father is riding. He takes the child to its home and there meets his son and his wife. A reconciliation takes place and they go to live in the father's house. The cafe owner has lost his money and is working as a butler in the father's house, and when he sees Alice forces her to open the safe, steals the money and jewels in it and attempts to escape. A ball is in progress, and when the crime is discovered all give chase. The automobile in which the villain is riding blows up and when he comes down the money and jewels are recovered.

GREED AND GASOLINE (Dec. 26).—The cast: The husband (Reggie Morris); the wife (Gertrude Selby); the tramp (Dave Morris); his fat partner (Fatty Voss).

Reggie and Gertie, a newly married couple, have little cash but mortgage their home to buy an auto. Two lazy tramps scheme to make some money and one pretends to be hit by Reggie's car. The sympathetic young people bring him home and nurse him while he runs their house. Thinking he is seriously hurt, they humor his most extravagant whims and sleep on the uncomfortable parlor chairs while he reposes contentedly in their bed.

The next morning after a heavy breakfast he demands an invalid's wheel chair and hubby has to leave his office and hurry home with one. He arrives to find the tramp master of the house, while the little wife runs to obey his endless requests. Fearing a lawsuit and moved by sympathy, the young husband dares not protest and tries to bear the excessive demands with resignation. Later, the tramp's fat side partner arrives and they try to rob the house. The wife telephones to her husband and he arrives with officers in time to place the tramps under arrest.

GOLD SEAL.

CHRISTMAS MEMORIES (Three parts—Dec. 21).—The cast: Robert Harding (Robert Z. Leonard); Little Sunshine (Ella Hall); Reverend Baker (Marc Robbins); Beppo (Kingsley Benedict).

After the death of her mother, Little Sunshine, a child of the mountains, is left a pen-

Don't Fail to Read Page 2263

nilless orphan. The Rev. Baker, who has been a friend of the girl and her mother, assumes a sort of friendly guardianship over her. Beppo, an Italian violinist, worships Little Sunshine. In the distant city Robert Harding, a clubman, leaves for the country on a fishing trip. One day while engaged in fishing a little hat comes floating down to him. He recovers it only to look up and see the owner—Little Sunshine herself—advancing toward him from up stream.

The attraction is mutual. Sunshine recovers the hat and there is promise of further meetings. The call of love is strong and before long a simple country wedding is celebrated. Little Sunshine leaves with her husband for the big city. Society and its conventions present difficulties to the little mountain maid which she has not suspected. After many months she misconstrues her husband's actions at a ball in their home and believes he no longer cares for her.

That night the inward struggle comes. Harding, returning from his club, finds Little Sunshine has disappeared. He fears the worst and is a little piqued at her actions of the previous weeks and her apparent inability to conform with the conventions of his accustomed existence. He throws himself into the whirl of dissipation in an effort to forget. Little Sunshine returns to the Rev. Baker and Bepno. Months pass and the kind minister learns that his former charge is about to become a mother.

Back in the city Harding, from time to time, feels the sting of remorse for his actions toward Little Sunshine, and is disgusted with the life he is leading. He learns what he had least expected when he comes across a little baby garment upon which his wife was working just before she left. He rushes away to the mountains, arrives at the little cabin and finds preparations have been made to celebrate the Christmas season. He rushes past Beppo at the door, through the room with its Christmas tree and to the door of the bedroom wherein Little Sunshine lies a mother. A joyful reconciliation follows.

POWERS.

THE FROLICS OF THE MARIONETTES (Dec. 9).—"The Frolics of the Marionettes" is a well-known vaudeville act. It consists in an arrangement of manikins in a setting representing a theater stage, and the boxes on either side of it. On the stage itself a vaudeville performance takes place, with manikins on strings, and the audience is represented by the manikins in different boxes. It is needless to say that Professor Charlarte's manikins posed gracefully, and without fear of the camera, for they refused to be frightened by anything so harmless. As the show on the stage goes on, we are given glimpses of the bold flirt in the left-hand box who refuses to watch the performance and the magician on the stage because of a wireless flirtation with a lady on the opposite side of the theater. He is sitting opposite an inebriated manikin, who barely escapes plunging from her second story box on every flirtatious glance of the lady, though none of them are intended for him. The performance on the stage is concluded with a dance in which the marionettes and their leading lady take part.

HOWARD'S MONARCHS OF THE AMERICAN FOREST (Dec. 23).—This is a picture version of a vaudeville act which consists of a group of black bears which were captured in the Rocky Mountains when cubs and made to respond to the will of Frank Howard, as a kitten would answer the call of its mistress. Although some of these animals weigh almost a thousand pounds, they are gentle and kind and have never been known to refuse to respond to the command of Mr. Howard or his wife, who assisted in putting the bears through their paces before the camera.

UNIVERSAL SPECIAL FEATURE.

GRAFT (Episode No. 2, "The Tenement House Evil"—Two Parts—Dec. 20).—The cast: Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nannie Wright); Roger Maxwell (L. M. Wells); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Anton Dow (Mr. Spooner); Mrs. Dow (Helen Orr).

Bruce Larnigan has been elected district attorney. His first move is a hot campaign waged against the tenement house evil. Supposed owners are warned, and they, in turn, pass the warning along to the "man higher up." Anton Dow is the head of a corporation handling the tenement property in the slums; also the cheap section of the "red light" district. This property pays them enormous dividends, as they spend no money on it in needed repairs and reforms. Dow calls a meeting of the Trust Syndicate and it is decided that Dow will either bribe Bruce or kill him. Dow knows it is useless to attempt to bribe Bruce and therefore plans to trap Bruce into an embarrassing intrigue. To this end he hires a woman of the underworld to tell Bruce of the evils existing in a certain house in lower New York—pointing out to him that he can only get the true facts by going there as a regular customer. Dow then plans to have the house raided and Bruce arrested.

Bruce makes several trips to the slums, investigating conditions at first-hand and relieving, where possible, the misery he finds about him. Dorothy Maxwell accompanies him on some of these trips and becomes much interested in the work; so much so that she organizes a Sunday school class in one section, renting a large storeroom at the top of a tenement for her school room. She has promised the children a real Christmas tree on Christmas eve. Mrs. Dow's two children beg their mother to let them accompany Dorothy to the tree on Christmas Eve and they are given their parents' consent. Bruce sends an ultimatum to the owners of tenement house property, which reaches Dow, to the effect that if fire escapes are not put on all buildings within thirty days, he will have the owners in jail.

Dow realizes that the time for action is at hand, so starts his plan for Bruce's downfall. Bruce leaves his preparation for the morrow—(it is Christmas Eve)—and goes with the woman. But, suspecting the trap, he has the commissioner of police follow him, the presence of the commissioner of police stops the officers from making an arrest. Dow steps forward, and insists on Bruce being taken to jail. This move is a bad one for Dow; Bruce sees in a flash that he is the man to go after. He denounces Dow and glories in the fact that the trap laid for him has resulted in his finding another member of the "'Trust." Dow laughs, believing that his statements will not carry weight in the face of his present predicament. In the midst of the argument the fire department arrives across the street. Bruce sees the blaze, and, realizing the danger to the inmates, turns to Dow and shouts: "Man, there are scores of children in that building—one of your rotten tenements, without fire escapes—they were enjoying their first Christmas tree—and your own children are there with them."

Dow is beside himself with fright and grief. All rush to the rescue. Bruce saves the Dow children; Dorothy escapes carrying two little tots; a number of children are saved by jumping into life nets. The terrible experience makes a deep impression on Dow and he sets out to make all necessary changes for the safety and comfort of the tenants. His reform is complete. He promises Bruce that on the morrow at 9 A. M. he will join him in his fight on the trust. Stone, the head of the "Graft" Syndicate, overhears this and preparations are made to prevent the exposure, even at the sacrifice of one of their number. An infernal machine is placed in the clock at Bruce's office, attached to the works, so that it will explode at 9.05. Dow arrives for his confession and becomes a victim of his own system. Bruce has yielded to the wishes of his mother—to run home and have Christmas breakfast with her—and so escapes. The "trust" meets with two members from their accustomed places. They settle down in earnest to plan for the removal of Bruce from their path as the episode ends.

BR'DWAY UNIVERSAL FEATURE.

THE WHITE SCAR (Five Parts—December). The cast: Na-Ta-Nan-Gan (Hobart Bosworth); Wenonah (Anna Lehr); Mackintosh (Norval McGregor); Janet (Jane Novak); Robert (Frank Newburg); Henri (Ronald Bradbury); Red Pete (Seymour Zelliff).

Wenonah relates to her charge, a boy of twelve and the son of Na-Ta-Nan-Gan, a name which means, in the Indian tongue, "great trapper," a story of his father's early life.

Na-Ta-Nan-Gan is a great trapper and a friend of the Indians. Wenonah, a young Indian girl, has a deep affection for him. At the Hudson Bay trading post, where Na-Ta-Nan-Gan goes to dispose of his skins, he meets Janet, the daughter of Mackintosh, the factor, and a mutual attraction develops at the sight of each. It has been decided, however, that Janet is to marry Henri, a French Canadian, who has coveted her with a primitive passion which has held the girl in awe at times. Henri steals the skins left with Mackintosh, and gives them to Red Pete, a renegade, to hide. The factor misses the skins, and Robert, his son, voices his suspicions. Henri hears that he is being accused, and to get revenge places the stolen property in the mail bag which Robert is to take out. Mackintosh accuses Henri, who transfers the charge to Robert. The skins are found in the bag, and Mackintosh decrees that his son must be dealt with according to the law of the North. He is forthwith given La Longe Traverse, which means that the lawbreaker shall be sent for three days into the wilderness without means of sustenance.

Na-Ta-Nan-Gan learns of the incident and sacrifices his reputation for the sake of the brother of the girl he loves by declaring that he put the skins in the mail bag. He is imprisoned, but late that night is released by Janet and her brother Robert, who had been called back. At the suggestion of Robert, Janet and Na-Ta-Nan-Gan then hasten away and are married. The Indian friends of Na-Ta-Nan-Gan, learning of his sacrifice, set out to find him and eventually come upon him and his bride and offer assistance. A child is born to the pair and he is known to the Indians as "Starlight." Back at the post, Red Pete makes a dying confession that Henri is the real culprit, and Mackintosh, seeing his error, sends his men to locate Na-Ta-Nan-Gan and Janet.

Henri is sent on La Longe Traverse, and days later he is found in an exhausted condition by Wenonah. He tells her that Red Pete made a confession before his death that he (Red Pete) committed the crime, and that he was sent in search of Na-Ta-Nan-Gan and Janet. Believing his story to be true, Wenonah directs him to the hut wherein lives the missing couple, and to them Henri tells the same story. Days later, when Henri and Na-Ta-Nan-Gan are on a trapping expedition, the old covetousness of the former's nature to possess Janet comes to the surface, and he throws his benefactor over a cliff. Henri tells Janet that her husband met his death by accident, and pleads with her to let him protect her. Believing that it will be the best for her child, Janet consents, and they leave the vicinity. Wenonah discovers Na-Ta-Nan-Gan and nurses him back to health. Hearing what his wife has done, he believes that she is unfaithful to him, and vows to kill both Henri and Janet.

Meanwhile Mackintosh's searching party comes upon Na-Ta-Nan-Gan and learn the sad news from him. Instead of taking Janet back to her father, which he had promised to do, Henri stops for several days at a distant trading post. Janet is heartbroken by a letter purporting to come from her father which Henri shows her and which denounces her. She agrees to marry Henri, and just as the ceremony is about to take place, they are confronted by Na-Ta-Nan-Gan, Wenonah and Robert, who had started out in search of them. Henri is about to kill Na-Ta-Nan-Gan when Wenonah throws herself in front of him, and received a bad wound. Na-Ta-Nan-Gan kills the criminal and, hearing the story in full, he realizes the innocence of Janet. Back at the post, old Mackintosh, bent low with years, awaits the return of his beloved. Joyous indeed is the meeting.

As the story ends, Wenonah solemnly points to the white scar upon her neck, and tells her little charge that it was made by the knife of Henri when she was willing to give herself that his father might live.

FATHER AND THE BOYS (Five Parts—Dec. 20).—The cast: Lemuel Morewood (Digby Bell); William Rufus Morwood (H. Ham); Thos. Jefferson Morewood (Bud Chase); Major Didsworth (Hayward Mack); Tobias Ford (H. Davenport); Tuck Bartholomew (Lon Chaney); Bessie Brayton (Louise Carbasse); Emily Doncison (Yona Landowska); Frances Berkeley (Mae Gaston).

Lemuel Morewood is a wealthy business man to whom riches bring no pleasure because he

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Don't Fail to Read Page 2263

has entirely lost the sympathy of his sons, for whom he lives. Billy is society mad and completely enthralled by Mrs. Bruce Guilford, a leader of the smart set. Tom thinks of nothing but sport. He is an amateur athlete of national prominence. Lemuel longs to see the boys interested in the business. He escepially wants Tom to marry Frances Berkeley and Billy to marry Emily Donelson. But the boys will have none of them.

Bessie Brayton is a Western orphan who has come to New York and taken up society entertaining for a living. Her only property is a half interest in the Bluebird mine, which she supposes is worthless. The Morewoods employ Bessie one evening to entertain at an exclusive dinner they are giving, and here Bessie meets Major Bellamy Didsworth, who offers to sell her half interest for her.

Lemuel has run away from this dinner. But, goaded by Bessie's taunts that he is old-fashioned, he gets into his evening clothes and enters into the gambling that follows. Bessie encourages him and he cleans up on Didsworth, as the others look on, staggered by his plunging. Leaving them dazed, Lemuel makes a spectacular exit with Bessie to "blow his winnings."

Lemuel keeps up the pace he has set. He goes to the races and there his conduct is so riotous, and his followers, Bessie and a sporting man, so conspicuous that Mrs. Bruce Guildford is scandalized. She criticises Lemuel to his son. Billy defends his father, and the quarrel results in a complete break. Bessie has a telegram from Didsworth saying he can get $1,000 for her stock. Lemuel suspects that Didsworth is planning to rob her and takes the matter in his own hands. He and Bessie go out to Nevada together.

Lemuel's sons think he has run away to get married to Bessie, and they follow—with Emily, Frances and Ford, the family lawyer. Out in Nevada, Lemuel and Bessie find that her half of the Bluebird is worth at least $75,000, and—they discover that the other half is owned by Carl Higbee, Bessie's old sweetheart who disappeared in Alaska.

On the way to Nevada, Tom becomes engaged to Emily and Billy to Frances—which is exactly contrary to what Lemuel planned. They arrive in time to stop the wedding, as they think, and are mortified to learn that they are all wrong, and that Bessie is to be married to Higbee. Lemuel is delighted that his sons are going to bring the girls into the family, even though they have shifted partners. Lemuel agrees to go back and help the boys run the business.

UNIVERSAL.

ANIMATED WEEKLY, NO. 197 (Dec. 15).

Suffragetes Besiege Congress.—Army of women demand vote when 64th Congress assembles.—Washington, D. C.

New Queen of Seas.—The "Great Northern" leaving on her maiden trip for Honolulu.—San Francisco, Cal.

Envoy Aids Dedication.—At unveiling of Joan of Arc's statue French Ambassador Jusserand pays tribute to United States.—New York City.

Famous Resort Burns.—Flames baffle firemen at $1,500,000 blaze that destroys town of Avalon. —Catalina Island, Cal. Subtitle: One of the rescued seals.

Men Who Run U. S.—Ways and Means Committee assembles for opening of Congress.—Washington, D. C. Subtitles: "Cyclone" Davis, Texas representative. Democratic Floor Leader Kitchin.

Labor Chief at Movie City.—Samuel Gompers, A. F. L. head, pays visit to Universal City, Cal.

Half Way Around World.—Australian cadets, on globe-girdling tour, visit Mayor of America's metropolis.—New York City.

What Girls Are Wearing.—Fashionable silk sweaters shown by Universal stars.—New York City. (By courtesy of S. Heim & Sons.) Subtitles: Dorothy Phillips, Edna Hunter, Mary Fuller.

By Air from Germany.—Receiving wireless message hurled 5,600 miles over sea and land. —Chicago, Ill.

War on Mexican Border.—Protecting American territory during Aqua Prieta battle.—Douglas, Ariz. Subtitles: Off for trenches. Shell that fell in Douglas. Driving refugees back across border. Boy bandit with rapid-fire cartridge.

Where Rent Is Cheap.—Noted writer opens outdoor office to keep stenographers healthy.—Wellesley, Mass. Subtitle: Using "iron fingers" while wearing mittens.

War's Grim Trophies.—Torpedo and cannon taken from the foe.—London, England. Subtitle: Mine found floating in English Channel.

With French Fighters.—Troops entering evacuated city—"Somewhere in France." Subtitles: On outpost duty. Carrying ammunition. In the trenches. The morning bath.

U. S. Representative in Germany.—Ambassador Gerard, "Man of the Hour," at Legation desk.—Berlin, Germany. Subtitle: Outside the Embassy.

Interned British Submarine.—Uncle Sam refuses to allow E-Boat, built for Allies, leave until after war. Charlestown, Mass.

Giant of Fleet.—New superdreadnought "Pennsylvania" is made Atlantic Fleet's flagship.—Hampton Roads, Va.

Cartoons by Hy. Mayer, world famous caricaturist.

IMP.

WHEN LOVE LAUGHS' (Dec. 21).—The cast: David (Matt Moore); Jane (Jane Gail); Bessie (Bettie Riggs); John (William O'Neil).

David and Jane are in love, but each suspects that the other is not true. Jane employs Bessie to meet David and put him to the test by trying to induce him to make love to her. David employs John to make love to Jane, to see if she will accept his attentions. The scheme progresses better than was expected.

John persuades Jane to elope, although her conscience tells her to stick to David. Likewise Bessie persuades David to elope with her. Autos are employed for the elopement, and both take place at the same hour. The autos collide at a crossing, and Jane steps right out and accuses David of unfaithfulnes. David draws himself up to his full height and makes the same charge against Jane.

David and Jane walk with their respective partners and quarrel. They reach the train so wrapped up in each other they cannot be separated, so finish their honeymoons by eloping with each other. And John and Bessie are left flat. We then learn that John and Bessie planned the two elopements and the auto wreck to bring David and Jane to their senses through jealousy. John and Bessie have been sweethearts all along without the audience having known that they were even acquainted.

NESTOR.

LOVE AND A SAVAGE (Dec. 20).—The cast: Betty (Betty Compson); Her Mother (Stella Adams); Her Father (Harry Rattenberry); Eddie (Eddie Lyons); Lee (Lee Moran); Chef (Gus Alexander); Maid (Jane Waller); Missionary (Harry Lyons); The Other Girl (Ethel Lynn).

Inspired by a feeling of brotherly love for the heathen, Betty has offered herself as a missionary to foreign lands. Mother is enthusiastic over the self-sacrifice of her daughter, while father agrees that it will redound to the family's credit. Eddie, Betty's lover, does not relish the plan at all.

Eddie's friend, Lee, and Ethel, Betty's chum, are in a fair way to get married. Lee accompanies Eddie into a saloon to help him drown his sorrow, and while they are talking Eddie gets a brilliant idea. He calls a friend to his aid and the two have a big laugh, not telling Lee what it is all about. Lee is persuaded to go to Eddie's room and they make him swear to help them out before they tell him the secret. He swears and then they prepare to make a 'savage" out of him.

Eddie pleads so hard that Lee allows them to paint and dress him to resemble a heathen. The missionary is called to their aid and he assists them in placing Lee in Betty's house. Betty is told that he is an unfortunate heathen and she must practice on him. The chef takes him in tow and there is a riot. The chef and the maid are in the throes of a love affair and the "savage" does much to make their life a misery. Eddie calls and is told about the "savage," and he thinks it is a fine way to get Betty used to her new calling. When Lee's girl calls to spend the night with Betty the "savage" wants to throw the game, but is compelled by main force to retain his role.

The savage makes an awful hit during the meal; in fact, he hits the chef over the head with the turkey, and the meal breaks up in disorder. That night Betty wants to show off the "savage" to her guests, but he is incorrigible and there is a row. Betty decides that a missionary's life is not what it is cut out to be, and next morning decides that she will be satisfied to stay at home. She calls Eddie up and tells him the news. He removes the disguise from Lee and takes him along to witness the reconciliation. When Lee finds his girl still at Betty's home there is a happy reunion all around and the four hearts are in a fair way to beat as one.

JOKER.

THE OPERA SINGER'S ROMANCE (Dec. 18).—The cast: Jane (Gale Henry); Her Sweetheart (William Franey), Pumpernickle (Max Asher); Chorus Girl (Lillian Peacock).

Jane lives in a small town and is in love with a country boy. A show troupe comes to town and the boy takes her to the show. Jane falls in love with the tenor of the opera, who is a German of the name of Pumpernickle, and decides to marry him or no one. She turns down her country lover.

The next day she appears at the opera house for a position in the chorus. This is given her for the sum of ten dollars. That evening she practices dancing at home, and her mother, thinking she has St. Vitus dance, administers paregoric. Her initiation in the chorus proves her hopelessness as a dancer. However, she sends the tenor a basket of flowers. The country lover transfers the flowers and puts in their place cabbage, onions and other vegetables. Instead of being angry, the tenor is pleased with the vegetables.

As he is kissing Jane's hand a stout German woman appears with one or two children; she is angry and indignant, and proceeds to beat him with the contents of the vegetable basket, announcing to Jane that he is her husband. Terrified, Jane flees amid a shower of onions. That evening her country lover brings her a peace offering of a bantam egg, which, in the excitement of his reconciliation, he breaks in his pocket. Jane is cured of the stage and decides to settle down in her one-horse town.

VICTOR.

THE TALE OF THE "C" (Three Parts—Dec. 24).—The cast: Mary Carpenter (Mary Fuller); Peter Cooper (Paul Panzer); The Widow (Marie Shotwell); Prof. Von Munsternberg (Charles Ogle).

Mary Carpenter goes to the seashore for a change in air. Peter Cooper, a wealthy young idler, arrives at the same hotel. Both Peter and Mary have grips bearing the same initial, a large "C," and careless bellboys mix the two so that when Peter arrives in his room and proceeds to unpack, he discovers amid a quantity of dainty lingeries ponderous volumes on the "Planets" and "Advanced Astronomy," by a Prof. Carl Von Munsternberg. Remembering the pretty girl he saw registering, he returns the grip to the desk after slipping in a best seller, "The Road to Love," that he has been reading en route. At the same time Mary arrives with his grip, in which she has found an assortment of pipes and pajamas.

When Mary returns to her room and discovers "The Road to Love" she is at first indignant, but soon starts to read it. Peter, meanwhile, meets in the lobby a young widow who has long set her cap for him, and, knowing she will lay in wait for him, he tries to devise some scheme for meeting Mary and avoiding the widow. He finds Mary next day seated on the sand reading the book he gave her, but she pretends not to see him. Thereupon he determines to disguise himself as Prof. Von Munsternberg so that she will take notice of him. He has a number of cards printed bearing the name of Carl Von Munsternberg, Doctor of Astronomy, University of Carlsbad. Disguised, he returns to the beach and drops one of his cards near her. Picking it up, she believes he is the great professor, and engages him in conversation.

Next day Peter, in his disguise, finds Mary awaiting him. He tells her that he wants her to test "The Power of Attraction." He asks her if there is any one upon whom she wishes to fasten her "thought viabrations." She mentions a certain young man in the hotel, and he tells her to concentrate her thoughts on him that evening. Peter dances with the widow that evening. He sees Mary following the pro-

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essor's instructions, calling Peter to her—that s, mentally. Peter stops dancing and leaves he widow. He goes to Mary and asks her if he called him. Mary is overcome and cannot nswer him, but turns and goes to her room full f excitement at her apparent success.

Meanhwile the real Prof. Von Munsternberg as arrived from Carlsbad. The guests at the otel agree to take a boat trip. The real pro-essor is invited to take the trip with them. he widow with her jewel case, the detective ho has been engaged to watch the jewels and he sneak thief, who hopes for an opportunity o steal them, all embark. Peter in the as-ronomer's guise, also sets sail likewise. Mary ooks out for Peter, who seems to be nowhere n evidence.

Peter, however, in his professional disguise akes Mary aside and talks to her of the stars. on Munsternberg overhears him and, much mused at his astronomical ignorance, inquires is name. Peter produces one of his cards. he professor reads his own name on it, and ecides that Peter is a dangerous imposter.

The thief, meanwhile, has managed to creep nto the widow's stateroom and secure the jew-ls, which he hides under his coat, but, fearing search, he slips the jewel box into Peter's elescope box. The widow discovers the theft, hile Peter and Mary are star-gazing. The idow hurries to the detective, and the real on Munsternberg, overhearing their conversa-ion, is now confident that Peter is the thief, ells them of the imposter, and they decide to earch him.

While they search the bag and find the jew-ls. Von Munsternberg tears off Peter's false hiskers, and, to Mary's horror, it is Peter who tands before her. No sooner have the jewels een set down, when the thief creeps up and teals them. As they are handcuffing Peter the idow catches sight of the thief diving from he side of the boat and they all start in pur-uit. Peter begs for permission to go in pur-uit also. This is granted, and he dives after he thief, captures him, restores the jewels to he widow, explains to the group the real reason f his prank, and they forgive him—all but ary. It is not until he has convinced her hat it was his only chance of winning her hat she yields to forgive him.

LAEMMLE.

THE GREAT FEAR (Dec. 22).—The cast: Mrs. O'Grady (Lule Warrenton); Peggy O'Grady (Gloria Fonda); Kitty O'Grady (Elsie Maison); Larry Moore (William C. Dowlan); Reddy (Eugene Walsh); Art Paget (William Quinn).

Larry Moore, who has a small grocery store, s in love with Peggy O'Grady, who lives in a poor tenement over his store. Peggy, while she ikes Larry, is rather fascinated by the better-dressed fellows who go in for "swell times." Peggy's mother, Mrs. O'Grady, takes in wash-ng and one morning, while ironing, she leaves hot flatiron on a shirt, and when she returns she finds that the shirt is scorched. Peggy looks at the shirt, and, finding it is worn out, tells her mother that only a "cheap skate" would make her pay for it.

After Peggy leaves Mrs. O'Grady delivers the washing, which belongs to Ed Sumner. He is furious over the scorched shirt and refuses to pay for the washing. When the day's work is over at the department store Peggy is introduced to Ed and, with other companions, they go to a cheap cafe for dinner. The others try vainly to get Peggy to drink, but she refuses and starts home early. Ed takes her for a taxi drive, which she enjoys so thoroughly that she forgets that Ed has tried to be a little too familiar. The folks at home, meanwhile, has been much worried over Peggy's unaccustomed delay.

Peggy arrives home and stops in Larry's grocery store to tell of her adventure, Ed following her in Soon Mrs. O'Grady enters the store and is delighted to see Peggy, who tells her mother of the grand time she has had. She stops talking as she notices the terrible anger in her mother's face, who is looking at Ed. Mrs. O'Grady then tells how Ed has refused to pay her, and Peggy is dumfounded. Her amazement changes to rage, and she grabs a whip from Reddy and lays it across Ed's shoulders and compels him to pay her mother. Then turning to Larry, she tells him to "put him out." Larry throws him out, and Peggy, who has been perilously near the downward course, finds comfort and consolation in the true love of Larry.

ONE HUNDRED YEARS AGO (Two Parts—Dec 23).—Rodney Lane (Rupert Julian); Evelyn Gilbert (Dorothy Davenport).

Humphrey Lane is a gentleman of the old school and a lifelong friend of his neighbor, Mr. Gilbert. Their favorite idea is to perpetuate their friendship by a marriage between Lane's son, Rodney and Gilbert's daughter, Evelyn. The son and daughter have no objection, as they already love each other without waiting for the sanction of their parents. While the two fathers drink to the proposed marriage the young couple are strolling in the garden The old darkey butler summons them to hear the old men's plan and a betrothal follows. After a supper of celebration the young couple wander off while the fathers discuss politics. They disagree and a violent quarrel ensues. All thought of the marriage between their children is now at an end and the lovers are ruthlessly parted by the old men. Evelyn implores her father to relent, but in vain. Sorrow-stricken, she returns to her rooms, where she falls unconscious, overcome with grief. As the days go on she grows weaker and weaker She implores her father to let her see Rodney, but he is obdurate.

Downstairs the old man writes in his diary the record of his obstinacy and says that his pride will not let him yield He keeps the diary in a secret panel in the chimneypiece. A week later Rodney, after a scene with his father, in which he tries to change the old man's resolve, determines to take matters into his own hands. He goes to Gilbert to apologize in his father's stead. But he comes too late. Evelyn has succumbed to her grief and the father can only tell Rodney that she is dead. Rodney, in his misery wildly curses Gilbert, who, overwhelmed with remorse, shoots himself as the clock strikes twelve, after recording the outcome of his pride in his diary and leaving a warning for his descendants.

One hundred years later Edythe Gilbert, his descendant and heiress to the old home, where she has lived with her father, is in love with young Arnold, but her father favors another lover. The lovers plan to elope, but as she joins Arnold that night in his automobile she is seen by Rodney's rival, who hurriedly summons her father. They start in an automobile in pursuit of the lovers. Edythe and Arnold reach the minister's house and Arnold goes in to arrange their marriage, leaving Edythe in the car. Her father and his favorite arrive while Arnold is gone, and insist upon her returning with them. Arnold coming out sees them and follows them home. In the hall of the old house Edythe runs to him, and an angry scene is about to ensue, when the clock strikes twelve. The shade of the ancestor Gilbert appears. He goes to the secret panel and reveals the diary. Hardly able to believe his eyes, Edythe's father takes the book and reads there the warning against obdurate pride. He gives way, and the lovers are restored to each other.

Mutual Film Corp.

THANHOUSER.

AN INNOCENT TRAITOR (Two Parts—Dec. 14).—The cast: Colonel Archer (Wayne Arey); his wife (Carrie Niblack); doctor (William P. Burt); nurse, (Kathryn Adams); daughters (Marion and Madeline Fairbanks).

Twin daughters were born to the wife of an army lieutenant. It chanced that the doctor who was called to attend the case was secretly the spy for a foreign government. The nurse was in league with him. They alone were present when the children came into the world, and before the mother had recovered from the anesthetic, the doctor and the nurse had successfully kidnapped one of the twins. A startling idea had prompted their act.

Some twelve years later, they were able to put their scheme into practice. The spies, with their young charge, were sent to America to secure information concerning the country's defenses. They learned that the former lieutenant, now a colonel, the father of their ward, was in possession of the maps and plans they required. It was arranged that Marion should spy upon her own family. Her resemblance to the girl at the army post was explained to her as a mere coincidence. The wardrobe of Colonel Archer's daughter was skilfully copied, and one day, when Madeline left the house, Marion slipped in, and passed herself off to her own father as her twin. When the officer was called out of the library, this clever young spy copied the plans of the fort, and made her escape.

In a secluded corner of the grounds, however, she was seen by one of the officers, examining the plans. The outcome was that the colonel was accused of intrusting to his daughter, for delivery outside the fort, valuable government secrets. Meanwhile Marion had discovered the real truth about her parentage and native land. At the point of a pistol she drove the two spies into the courtroom, where her stirring testimony cleared her father's name and restored her to her family.

THE NECKLACE OF PEARLS (Dec. 19).—The cast: The banker (Thomas A. Curran); his wife (Ethyle Cooke); the crook (Sully Guard); woman crook (Ethel Jewett); detective (Wayne Arey).

Two crooks steal a hundred-thousand-dollar pearl necklace from the wife of a banker, while crossing the ocean. They fasten the pearls around the neck of a big black cat which they have in their stateroom, and tie a white satin ribbon over the jewels. When the ship reaches New York the little daughter of the banker demands to see the new kitten which her mother has promised to bring her from abroad. The mother is so worried over the loss of the necklace, however, that she hardly can hear what the child is saying. She pleads hysterically with the detective summoned by wireless to find the gems.

Meanwhile, her little daughter has found on the wharf a basket containing a big black kitten. She gets through the lines with it to her mother's automobile. The crooks, by this time, have discovered the loss of their cat. They find another basket, however, containing a

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maltese kitten, and tagged with the name and address of the little girl. Leaving all their baggage on the pier, they hastily follow on her trail. Such indifference to all their belongings, and an apparent insane desire to recover a lost cat, arouses the suspicions of the detective. He pursues the crooks. At the little girl's house they learn that the child has gone to a cat show in the neighborhood, where she is presenting her new feline pet for a prize.

The detective shadows the pair to the show. The place is crowded. But presently the intruders manage to work their way up to the wire enclosures, where several hundred beautiful cats are mewing for popular favor. Suddenly the two crooks push their way over and lay violent hands on the black cat, which is sitting bolt upright on a blue cushion in a familiar basket. The child utters a cry of dismay, and reaches out for her pet. In the confusion, the white satin bow becomes untied. The little girl's father, who has hurried up, seizes from the cat's fur the necklace of pearls The crooks are arrested. And the little girl is surprised to find that she now has two beautiful kittens—the black one and the new maltese.

FALSTAFF.

BILLY BUNKS, THE BANDIT (Dec. 16).—The cast: The girl (Barbara Gilroy); the foreman (Claude Cooper); the cook, his rival (Arthur Cunningham); Bill (Burnett Parker).

The foreman and cook both are frantically in love with Belle, the ranch owner's daughter. She, heartily sick of their attentions, answers the advertisement of "a rugged young gentleman" in the East, who "yearns for a life in the open" and wants a wife. The two rivals join forces to "fix" the newcomer. They hire a pair of fierce bandits, at large in the hills, to kill "the rugged young gentleman" in return for a bag of gold dust. When, however, the cook and the foreman see Belle's prospective husband alight from the train, they decide to save their gold dust and do the job themselves. "The Insect," alias "Bill, the rugged young gentleman," obdiently mounts the horse which Belle leads up, and about thirty seconds later, is clinging desperately to the saddle horn while the flying animal bears him over the plains.

At last the girl succeeds in stopping the runaway. "We modern ranchmen use automobiles," explains the young man from the East. And the girl smiles at him in admiration. Meanwhile, the bandits have discovered that they have been done out of their job. They are driving the cook and the foreman before them, bound and helpless, when—Snap The ropes about the wrists of the rivals are severed in twain. The bandits turn to fight their unseen foe. Wiff! Off goes the hat of the sheriff, on the trail of the bandits. Angry, he wheels about and runs right into his quarry. The hero of the wabbly gun and closed eyes rides up with the ranch owner's daughter. "I shot off your hat, sheriff," he announced cheerfully, "to attract your attention to my prisoners." And he gets away with it! Belle marries her hero.

WHEN WILLIAM'S WHISKERS WORKED (Dec. 20).—The cast: William (Riley Chamberlain); his daughter (Winifred Lane); suitor (George Marlo); station master (Charles Emerson); bearded lady (Frances Keyes); fat girl (Elice Jordon); wild man (John Lehnberg).

William Deportment was a grave man. He had been a grave boy, and when he grew into manhood he acquired much wealth, a reputation for austerity, and a long, white beard. He was a star at funerals or religious ceremonies. William had a daughter who had many suitors. There was one who won her heart, but father frowned on the suit.

But even good men have their days of misfortune, and trouble came to Wiliam. He had been in New York on a business trip, and after boarding the train on his way home lost his ticket and wallet out of the window. The conductor told William to pay or get off the train, and gave him a few minutes grace while he collected the other tickets. Wiliam took advantage of this by hiding under the seat, only to be detected and hurled off the train while it was in motion. William hobbled along to the nearest station and sent a collect message to his daughter, 200 miles away, ordering her to forward him funds. A little later he got the answer, his daughter had eloped and the house had been burned down. There was no one to pay for the message, and the telegrapher demanded payment.

The bearded lady in the local dime museum had left suddenly to see her grandchild, "the only baby born with whiskers," and the museum proprietor was glad to give William's whiskers a chance to work. He speedily decked him out in a dress, and the unhappy William joined the other freaks on the platform. Just about this time the old man's daughter and fiance arrived in the little town hunting a minister. By sheer good luck the son-in-law-elect saw the new bearded lady, rescued him from his novel surroundings and brought him to his daughter with the message: "Your father was so anxious to see our wedding that he dropped off here on his way home."

What could William do? If he sent the young man away he would tell how William's whiskers had worked in a side show. So William, being a prudent as well as a stern old man, blessed the young couple and expressed joy in the marriage they contemplated. The bride never knew the story, and she wondered often why it was that her husband never suffered from the severity with which William had been accustomed to treat others who came within his circle.

TOODLES, TOM AND TROUBLE (Dec. 23).—The cast: Tom (Colin Campbell); Toodles (Baby Gereghty); Trouble Lady (Dog).

Toodles was a very attractive baby who was idolized by all its relatives, particularly his mother, his grandmother and, last but not least, his youthful aunt. The young aunt was worshipped in turn by Tom, an energetic young business man who hoped soon to make her his wife. An unusually attractive bargain sale tempted the women folks of Toodles' family, and they left their home, leaving the baby in Tom's charge. The young man was anxious to please his sweetheart, and so he took the baby to the park as its fond mother had directed, and there the trouble began.

Tom met a young man in the park that he knew, and leaving the baby fast asleep on a bench strolled off for a short distance, and during his absence an officious individual took charge of the infant and set out in search of its parents. A little girl placed her doll on the bench that had been occupied by the baby and promptly deserted it. A frolicsome dog saw the doll, seized it in his mouth and ran off with it, but not before Tom saw him, and at once came to the conclusion that the baby was being borne off by a ferocious canine.

A furious pursuit took place, for Tom realized that if anything happened to the child that his sweetheart would never forgive him. The dog with his "precious burden" ran directly in front of a swiftly speeding automobile and escaped death by a miracle but the animal ran blithely on, dodging a trolley car, which almost ended the career of Tom, the mad pursuer. A coal scoop raised the doll high in air, and as the young man climbed up to rescue "the baby" the scoop opened and dropped the doll to the coal beneath, where it was promptly seized by the dog, who ran off again. These were only a few of the adventures which befell the dog, the doll and Tom, but a great explosion in a quarry finally ended the career of the doll and the dog, and all that Tom could find of the remains was the dog's tail and a lock of the doll's hair

He grieved greatly, for he felt that he was responsible for the baby's death. He did not know that the baby was very much alive, and that the officious individual who had taken charge of it was having the time of his life trying to get some one to take it off his hands. Tom sadly returned to the park, and his grief turned to joy when Toodles was restored to him, but he wasn't a bit happier than the officious person, who had had visions of landing in a prison cell for kidnapping the infant. Tom was warmly thanked for his care of the infant, and he took the praise with becoming modesty, but he was mighty glad of one thing, and that was that Toodles was too young to talk—for if Toodles could have told of his experiences!

THAN-O-PLAY.

HIS MAJESTY THE KING (Three Parts—Dec. 18).—To the Princess Helen, who had reached the mature age of five, he was only "My dear little Baby Brother." To residents of Ilicia, he was "King Alfonso VII," their much beloved King.

The young ruler was only a few months old, and his uncle, the wicked Regent, determined to take the throne for himself. Through his command of the army, he was enabled to cause an uprising, and the reins of authority quickly changed hands. The Regent had also expected to seize the baby monarch, but the child was saved because of the bravery of a young officer and the Lady of Honor, attached to the person of the Princess Helen. The officer smuggled them out of the Palace and when overtaken by troops of the usurper, stood them off in a single-handed fight, long eonugh to enable the children and the Lady of Honor to escape. Their defender was finally overpowered and taken back to the capital a prisoner.

The fugitives found refuge in a neighboring kingdom, and although the usurper sought

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them, his messengers returned without any information. Believing he could learn the secret from the young officer, the usurper gave him his choice of two propositions: one was to reveal the hiding-place of the living King; the other, to maintain silence and die as a traitor. The prisoner chose the latter alternative and was led out for execution. Through the assistance of an old retainer, he managed to escape from the firing squad and was believed to have fled over the border. The facts were that he remained in the capital, in disguise, and secretly arranged with other followers of the rightful King for an uprising that would dethrone the wicked Regent. Their plans were successful, but they found that their enemy was not at the end of his resources. He told them that the hiding place of the King had been discovered and men he trusted sent with orders to slay him.

This plot would have been carried out had it not been that the bright Lady of Honor again outwitted them. She put a dummy in the Baby's bed when the soldiers forced their way into the room, the Princess Helen slipped out with the baby, mounted her horse and rode rapidly away. The Lady of Honor gained a few precious moments by parleying with the intruders and the children were safely out of sight before the trick of the dummy baby was discovered.

Within a few hours, the followers of the rightful King arrived and the Lady of Honor accompanied them to the hiding place she had picked out. At the door of the cottage they were met by the Princess Helen, who held up her hand and said in warning tones:

"His Majesty the King has just completed his bath."

The noble visitors entered the room. There they knelt in homage before "His Majesty," who was gurgling with delight, while a peasant woman completed his bath in a matter of fact fashion.

RELIANCE STAR FEATURE.

HER MOTHER'S DAUGHTER (Three Parts—Dec. 8).—The cast: Marie (Dorothy Gish); her mother (Mary Alden); her grandfather (F. A. Turner); the mother superior (Miss Lee); the nephew (W. E. Lawrence).

Marie is a village girl, very religious. Her mother, fearing some man will make her unhappy (as she had been made by a man) made her promise on her death-bed that she would enter a nunnery. Marie considers that promise sacred and will allow nothing to interfere with her keeping that promise. Her grandfather is charged with seeing that she she keeps her word, and his advice having been refused by his own daughter—Marie's mother—he intends that this time it will be heeded.

Meeting and loving a young man visiting her village (a nephew of the village priest), Marie rebels against giving him up and, sealing herself up in a nunnery for life. But her promise to her mother stands between and her grandfather chides her and tries to force her to a realization that breaking the promise she made would mean everlasting damnation. She is still undecided, however, and grandfather, to save her soul, falsely accuses the young man of being untrue to her and by a ruse proves it to her and she is forced to believe. The crafty old man also falsely proves to the young man, by a forged note, that she is untrue and is going into the nunnery to expiate her sin. Broken-hearted, the young man goes away and equally broken-hearted, Marie goes into the nunnery and is on probation until she is considered fit to become a full-fledged nun. Later, she becomes a nun in full orders, the youngest of the convent.

The young man, a musician, writes a great opera and marries the star as a marriage of convenience, and lives not far from the convent. His wife does not love him. He realizes her motive for marrying him and is unhappy. He lives only in the dear, dead past and in dreams of Marie, whom he has never ceased to love. He has hidden away the forged letter the uncle wrote and often takes it out and weeps over it. Marie, too, even in full orders, cannot always forget him. At night in her cell she weeps and pours forth her agony of soul and heart and prays for peace from its suffering, and finally finds it completely in her religious life and affairs and puts the man out of her heart completely.

One day the uncle dies and tells the priest of his act in separating Marie and the boy. The priest tells Mother Superior, who is afraid to tell Marie; but she has overheard and realizes the position she and the young man are in, but is content, although sorry for the young man. Later, the young man's wife lies ill and is dying. A nun is delegated to nurse her and Marie is sent. The young man and Marie meet face to face across the bedside of the dying wife. Marie tells the young man of the truth of the affair, and he urges on her that her vows were taken under a misapprehension.

The wife dies; Dorothy refuses the love and happiness thus offered her; and finally renounces her love and goes back to the convent. Some years late, show Dorothy in the garden of the convent—telling her beads. Outside is the young man—alone—walking past the walls of the convent. He goes on and up upon a hill which looks down upon the convent. The garden can be seen from there. Dorothy can see the hill from her garden spot. She sees a figure on the hill; it holds out its arms to her; she gazes; then turns away; he, too, turns away. And that is how they live their lives—apart.

RELIANCE.

THE BANKHURST VICTORY (Two Parts—Dec. 19).—The cast: Remar, the detective (A. D. Sears); Philip Hanson (Alfred Paget); Reginald Mason (Jack Brammell); Mrs. Mason (Irene Hunt); Mrs. Hanson, alias Eleanor Brown (Margie Wilson).

Reginald Mason, manager of J. Jacard & Son, jewelers, conspires with Jim Hanson to steal the famous Kaffire diamond. This celebrated gem recently has been recovered from crooks by Remar, the detective, and placed in the vaults of Jacard & Son. Mrs. Mason overhears the plot, and pleads with her husband not to commit the theft. Failing to move him, she slips out that evening and talks to Hanson.

The next morning Mrs. Mason's body is found in the shrubbery. Hanson, believing himself safe, summons Remar, who makes a brief examination and then declares that the woman has been stabbed. Her husband is accused of her murder. Hanson's wife is masquerading at the hotel as "Miss Eleanor Brown." Remar sees her leave the hotel with Mason. The detective follows. Later, returning unseen to his room, he watches through a hole which he has previously made in the curtain, the interior of Hanson's room. He sees Mason hand Hanson the Kaffire diamond. That night, Remar tries all the shoes, left out in the hall to be shined, and finds that Hanson's fit the plaster cast of the footprint. Early next morning he summons his assistant. Scarcely has he returned to his room, when he sees Hanson and the supposed "Miss Brown" leaving in an automobile. He realizes that Hanson is making his getaway with his wife.

Remar dashes into a taxicab and gives pursuit. He overtakes the crooks, and leaping onto the running board of their machine, points his pistol at the driver's head. Hanson stabs the detective, and Remar is left unconscious by the roadside. Here he is found and revived by his assistant. The two give chase in the assistant's racing machine. Hanson and "Miss Brown" are captured at the depot. Remar sends his aide to arrest Mason. The eminent detective recovers the Kaffire diamond and restores it to Jacard & Son before they discover that the priceless valuable has been stolen.

CUB.

THE HOLD-UP (Dec. 17).—The cast: Jerry (George Ovey); Cyclone Pete (George George); Mr. Weston (Jefferson Osborne); Mr. Ashton, his friend (Louis FitzRoy); Mrs. Weston, his wife (Janet Sully); Bessie, his daughter (Belle Bennett).

After enjoying a hearty meal on the veranda of a swell cafe, the wherewithal for which has been obtained by a new means of appropriation, Jerry dispatches a note to his sweetheart, Bessie, requesting her to meet him at "the bench" at 3 o'clock. The note falls into the hands of Mrs. Weston before it reaches her husband and, engaged at Jerry's nonchalant references to her provider, makes preparations for Jerry's reception. After locking Bessie in her room, Mr. Weston proceeds to the bench designated by Jerry and there, heavily veiled, awaits his coming. Too intent to notice anything amiss, Jerry proceeds to embrace the veiled woman, whom he assumes is Bessie. He is soon brought to a realization of a mistake, however, for Mrs. Weston uses a rolling-pin with telling effect.

Jerry's cries attract the attention of Mr. Weston, who has been entertaining Mr. Ashton over liquid refreshments served in the summer garden. Armed with empty beer bottles, they rush to the scene. Their efforts to quell the disturbance are not quite successful, for in its course Mrs. Weston is knocked out, Mr. Weston suffers several smashes as does Mr. Ashton, and Jerry escapes. Bessie, in the meantime, has been busy. She has a note delivered by her maid advising Jerry that her mother has planned a long auto trip and adds that he might come to her rescue if he loves her. Accordingly Jerry assumes right to a burro standing conveniently near and starts off on his mission of rescue.

Along the road Jerry spies Cyclone Pete, a Mexican bandit. The sight of him forebodes evil, so Jerry dismounts and hides. Hardly has he done so when the Weston auto party comes into view. Pete quickly springs from his hiding place, covers the party with a gun and then compels them to drop their valuables into his hat. Jerry sees a chance to become a hero. Creeping back of the unsuspecting Pete, Jerry

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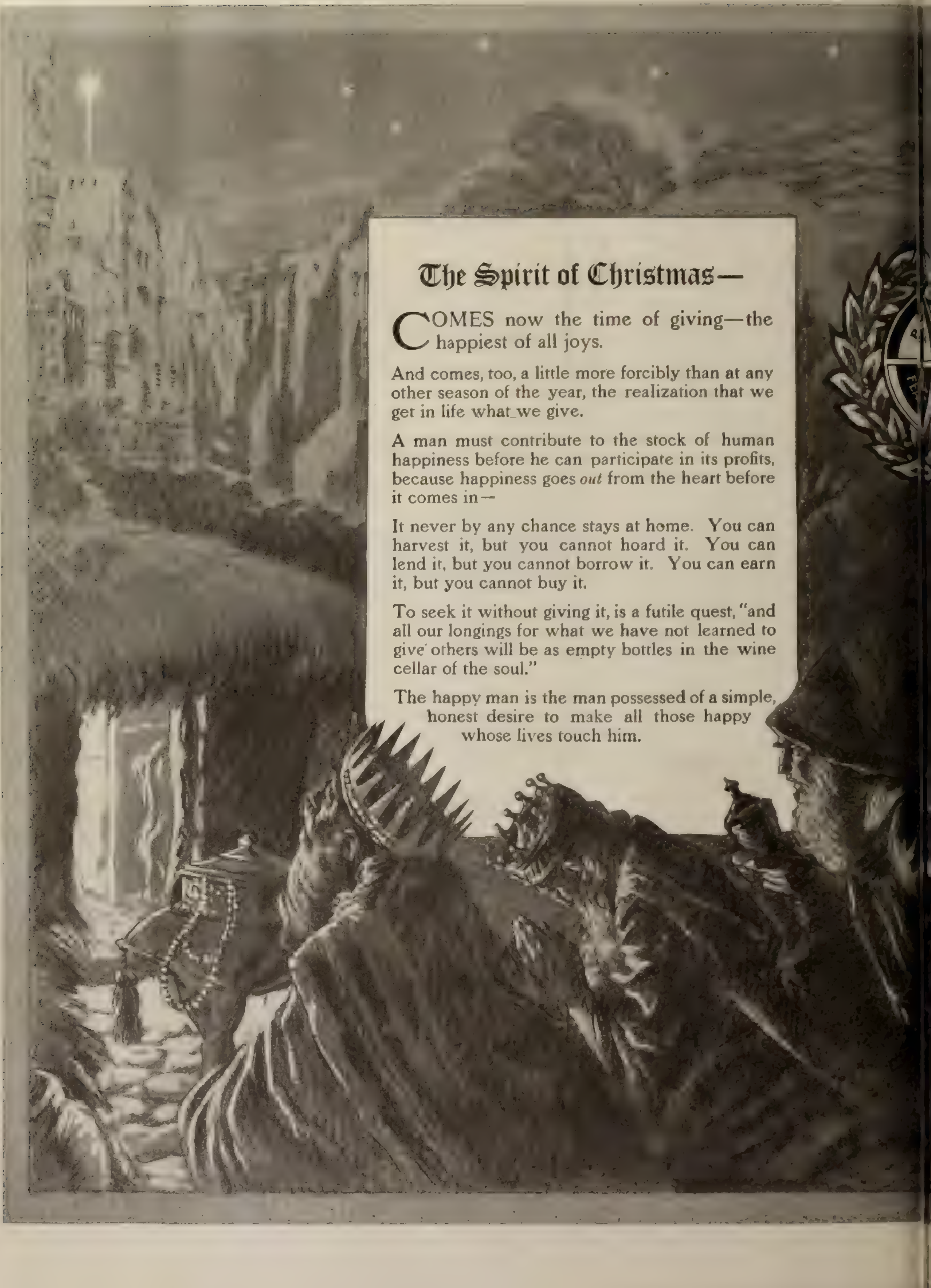

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uses an improvised billy quite well and succeeds in recouping the lost valuables. Mr. Weston congratulates him and invites him to take the trip with them, but Mrs. Weston rescinds the invitation by throwing Jerry out of the car. By this time Pete has started to revive. Noticing this, Jerry takes the Mexican's horse and is off on a whirl while Pete starts back on the burro.

A stop is made at a country hotel. Pete arrives a little later, finds his horse in the stable and immediately starts out for Jerry. Jerry is elusive, so there is nothing for Pete to do but to use his gun. In a few minutes' time he has the occupants of the place panic-stricken and is well on the way towards accomplishing his revenge when the police call an end to the riot.

MUSTANG.

THE PITCH OF CHANCE (Two Parts—Dec. 24). The cast: Nan (Helene Rosson); Kentuck (Jack Richardson); Kate (Lizette Thorne); Rocky Scott (Frank Borzage).

"Rocky" Scott is a reckless, exuberant character, who has a strong propensity for gambling. Kentuck is a calm mannered, cool headed gambler; a Southerner with a fanatical sense of honor in regard to his business and the rules of the game, but with a dominating undercurrent of hardness in his nature. Nan is a misfit member of the cow camp coterie. She shows the marks of finer breeding, but under the pressure of the domination of Kentuck does not know how to break away from it. She lives in an irregular way with Kentuck and serves as look-out at his faro table. Kate is the leader of the dance hall contingent. She is infatuated with Kentuck, and with dogged persistence attempts to replace Nan in his affections. Nan's indifference only strengthens her feeling of bitterness toward her, until her big-hearted sympathies are touched by Nan's helpless, unprotected state.

Rocky comes to the camp and enters upon a gambling and drinking spree. He becomes fascinated by Nan. At Kentuck's table he wins everything and leaves Kentuck stranded. Then, under the excitement of his success and luck he proposes to Kentuck to stake all of his winnings against the girl belonging to Kentuck, and taunts him into a mood to take the bet. Rocky wins and takes the girl away with him. This act turns Nan's indifference into bitter hate toward Kentuck. Also in this Kate sees her chance at last to win Kentuck. Driven by fear, Nan follows Rocky. But at their camp that night she makes a desperate stand and cools Rocky's ardor into a feeling of disgust and shame for his action. Her plea brings out all that is good in Rocky, and the next morning takes her back to the camp.

In the meantime, Kentuck has decided to hunt Rocky down and kill him. When Nan is left at the edge of the town she discovers Kentuck's intention and hurries back to warn Rocky. On the return from the warning she meets Kentuck starting up the trail and tells him that Rocky is coming odwn to meet him. The two men hunt each other on the twisting mountain road. Both are wounded but Kentuck is completely disabled. Rocky brings him back. The relations of Nan and Kentuck are at an end; but at this point Kate steps in and seizes the opportunity to express her devotion by taking her place at Kentuck's side. Rocky takes some encouragement from the fact that Nan would come back to warn him. He states his wish to win Nan in an honorable way. She has seen the real decency of the man at heart, and realizing that she herself has not been entirely above reproach, is willing to encourage the spark of love that has sprung up between them. She tells Rocky that she will wait for him.

AUTHOR! AUTHOR! (Three Parts—Dec. 25).—The cast: Buck Parvin (Art Acord); Marcellus Peckinpaw (Rea Berger); Peter Lone Wolf (Chief Big Tree); James Montague (Larry Peyton) Myrtle Manners (Dixie Stratton); Jack La Ru (Ashton Dearholt); Ben Leslie (Joe Massey); Charlie Dupree (Hardy Gibson).

Marcellus Peckinpaw is the celebrated author of a best seller book, "The Lure of the West." Peckinpaw is offered a handsome sum by the president of the Titan Motion Picture Company for the film rights to his masterful writing. In addition to the money named, Peckinpaw insists that he be allowed personally to superintend the production of the picture. Accordingly, when Director Montague is ready to proceed with a selection of types for the production, Peckinpaw arrives at the studio and bad luck camps on Montague's trail. Peckinpaw's knowledge of the West is limited to observations from a Pullman window and a visit to a Wild West show.

Despite his ignorance, the author insists on having things done his way and each thriller that Montague plans to inject in the picture is spoiled by the obdurate author's insistence "it isn't in my book—it isn't in my book." Friction between author and director becomes acute and Monty, driven half frantic, declares, "I'll give fifty dollars to be rid of the pestiferous man of letters." Buck Parvin, cowboy actor, hears Monty's statement and concocts a plan.

Solomnly Buck tells Peckinpaw of the ferocious bloodthirstiness of Peter Lone Wolf, a real Indian who is a member of the company. Buck fixes it with the Indian, who, in reality, is as civilized as Peckinpaw himself, and Peter Lone Wolf agrees to aid Buck in his designs on the thoroughly hated author. Buck fills the latter full of wierd stories of Lone Wolf's warpath antics until the writer jumps half out of his skin at the slightest unusual sound.

In the distance is heard a rumbling roar and then a whoop, and over a hill, in full war paint and feathers, comes Peter Lone Wolf. The whole company disperses. There is a mad scramble and all but Peckinpaw reach a place of safety. The Indian singles out the author and pursues the little man until he hides up to his waist in slime. Then Lone Wolf returns to camp and he and Buck and others of the company split their sides with laughter at Peckinpaw's expense.

After dark a weary and bedraggled author crawls into camp and makes his way to the director's tent, where he hears familiar voices. He listens. Peter Lone Wolf is diparaging Peckinpaw as a writer and his book as a work in fluent and well-chosen words of English. Peckinpaw hears Peter say, "When I was Harvard," and then a great light dawns up him. He realizes he has been duped, and cides to return to civilization. Amid roa laughter, Buck agrees to split the fifty " fifty" with Peter Lone Wolf, provided of c he can collect from the mirth-shaken Mon

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THE CLEAN-UP (Two Parts—Dec. 20).—The cast: Miriam Barker (Winifred Greenwood); George Prescott (Frank Borzage); Allan Hale (George Field); Claire Durand (Lizette Thorne); John Barker (Al Fordyce).

Miriam is the daughter of John Barker, a wealthy politician. She is engaged to wed George Prescott, a young newspaper reporter, who is employed on a newspaper which represents the better interests of the city. Prescott is assigned to expose gambling conditions, and he incurs the enmity of his prospective father-in-law, who secretly profits to a vast extent by the gambling, which flourishes in the city.

Miriam hears Prescott denounce her father as a grafter, and she forthwith breaks their engagement. Miriam takes up with what is known as the "fast society" set, and she is introduced at a fashionable gaming house conducted by Allan Hale and Claire Durand, two suave, polished and cool-blooded individuals, who fast are growing rich through their gambling activities. The mania for games of chance grows on Miriam. She becomes deeply involved financially.

Meanwhile Prescott, in his search for gambling evidence, has come upon the fashionable resort. A raid is planned and executed, and among those captured is Miriam, who tearfully falls on her father's neck and confesses her indiscretions. Then John Barker is led to see the evil that gambling can work, and he announces himself as a reform candidate at the coming elections. "Clean-up" is his party's byword, and through the energy of Prescott and his paper the "clean-up" party wins. Prescott and Miriam renew their friendship and are betrothed. They receive the blessing of the grateful John Barker.

RIALTO STAR FEATURE

THE ACE OF DEATH (Three Parts—Dec. 15).—The cast: Paula Castellar (Stella Hammerstein); Ricardo Castellar (Henry W. Pemberton); Felix Castellar (Leonard Craske); Doris (Kathleen Butler); Theresa (Flavia Arcaro); Belton (John Reinhard); Mali (James Levering); Steve (Sydney Mason); Messenger (Jimmie Davis).

Paula Castellar owns two gambling places—one a disreputable den on a back street of an American city, with an underground passage to a more fashionable resort. Finding that her fading beauty is causing her to lose patrons in her fashionable gambling hall, she secures Doris Fenwick to preside at the gaming table.

Doris is rescued from a suicide's death by Paula just after she has pawned a diamond necklace, received at her room in the hotel by mistake, and lost the money at cards. Paula redeems the necklace, which she recognizes as [illegible]e having belonged to her. Putting the neck[illegible] back in its original package, she seeks the woman to whom it belongs. At sight of her Paula recognizes the woman is Theresa Castellar, now a woman of fifty and a morphine fiend. She doesn't reveal herself to Theresa, but in her own mind goes over the events which led to the loss of the necklace years ago. Theresa had fallen in love with Paula's husband. Upon being repulsed her love had turned to hate and she had caused the Ace of Death to be given him at a meeting of patriots, sworn to sacrifice their lives for their country. Having taken the forced card, Paula's husband had gone out to his death. The card had been given by a gambler named Belton, who was under Theresa's influence. After the death of Paula's husband the two had fled from Central America, where she and her husband then lived. First Theresa had set Paula's child adrift at sea and robbed her of the precious diamond necklace.

After recovering from the shock of these several misfortunes Paula had gone to the United States and haunted its gambling houses in the hope that she might find Theresa and Belton. She now determines to use Doris to revenge herself on Theresa. Belton, who is still with Theresa, becomes a frequenter of the gambling house and falls madly in love with Doris. Paula plays upon Theresa's jealousy, and by a message which seems accidentally to fall into her hands Paula lures Theresa to the gambling house just after Belton has been dealt the Ace of Death At last the two are in Paula's power.

Just as Paula has declared that either Theresa or Belton must die, leaving the choice to them, Doris enters, wearing a locket which had been about her neck when she had been set adrift at sea. Paula recognizes that the girl is her own daughter. Overjoyed at finding life yet has happiness in store for her, she allows Theresa and Belton to escape the doom she had planned. However, their freedom was brief, as Theresa, a few hours later, while crazed because she cannot secure the drug to which she had become addicted, kills Belton and then herself. Paula closes her gambling houses and determines to live the rest of her life for her daughter.

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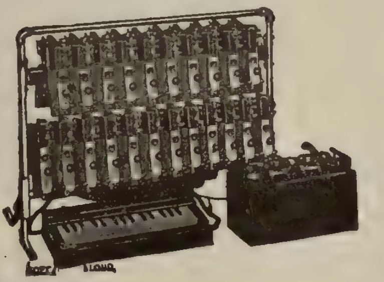

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MUTUAL MASTERPICTURE.

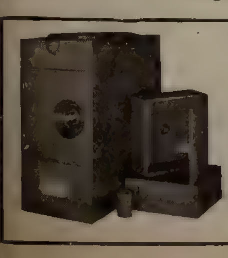
THE MILL ON THE FLOSS (Thanhouser—Five Parts—Dec. 16).—The cast: Maggie Tulliver (Mignon Anderson); Tom Tulliver (Harris Gordon); their father (W. Eugene Moore); their mother (Fannie Hoyt; Philip Wakem (George Marlo); his father (lawyer) (Arthur Bauer); lawyer's clerk (Leo Wirth); Steven (Boyd Marshall).

The Tullivers had owned "The Mill on the Floss" for generations, and there was a tradition that if the mill, instead of passing from father to son, was sold to another family the Floss would overflow its banks and destroy the mill. Tulliver, the impetuous mill owner, was devoted to his wife and two children, a boy and a girl, Tom, the son, had already shown signs of a strong will, and resembled his father greatly, while Maggie, the little daughter, while a very affectionate child, was wild and mischievous. One of the sorrows of Mrs. Tulliver's life was that her daughter's hair did not curl. Lucy, Maggie's cousin, had beautiful blonde curls.

The Tulivers entertained their relatives at dinner. Maggie, who had heard her father say to one of the guests that if her hair was cut it would lie smooth, determined to cut off the troublesome hair. After considerable urging she succeeded in inducing Tom to perform the task. The reckoning came when the shorn Maggie appeared before her surprised family. Her father was the only one who sympathized with her. During a visit to Tom at his boarding school Maggie made a new friend in Philip Wakem, her brother's crippled schoolmate, and the son of Lawyer Wakem, her father's bitter enemy. Philip had considerable talent as an artist and he made an excellent sketch of Maggie. Maggie returned to her home, but the memory of her visit was treasured by the little cripple.

Maggie's father had good cause to regard Lawyer Wakem with suspicion. For years he had cast longing eyes at "The Mill on the Floss," but Tulliver had firmly refused to sell it. The Miller's hot temper was well known to the lawyer, and he planned by arousing it to secure the property he coveted. So, as the representative of a neighboring mill owner he managed to embroil Tulliver in a lawsuit. The miller mortgaged his mill to prosecute the case, and when it was decided against him the mill was sold to pay his debts, and Wakem, who secretly held the mortgage on the mill, took possession. Philip, Wakem's son, pitying the Tullivers plight, induced his father to make the former mill owner the manager of the property he had once possessed. The miller would have refused the position but he had to care for his wife and family, so he went to work for Wakem, but he made his son swear undying enmity to the lawyer. Meanwhile Maggie and Philip frequently saw each other and the devotion of the lawyer's crippled son to the daughter of the miller became more marked. Philip finaly told Maggie that he loved her and asked her to marry him. She told him that she had not thought of it, that she regarded him only as a highly honored friend.

Tom Tulliver cherished a deep hatred against the Wakems, and when, by chance, he discovered Philip and Maggie strolling along the shore together, he angrily threatened Philip with violence. The cripple was powerless to fight Tom, and he might have met with serious injury if Maggie had not told him that he must never see her again, without her brother's consent. Maggie's wish was his law and he promised. The miller and his family worked incessantly in an effort to obtain sufficient money to buy the mill back from Wakem. At last an investment which Tom had made with Bob, a former employee of the mill, returned huge profits. Joy over the unexpected news was too much for the miller, and when he met Wakem on the road, his long smouldering resentment against the arrogant lawyer flared up. A quarrel ensued and Tulliver struck Wakem to the ground. The lawyer was not badly in-



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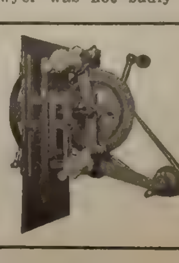

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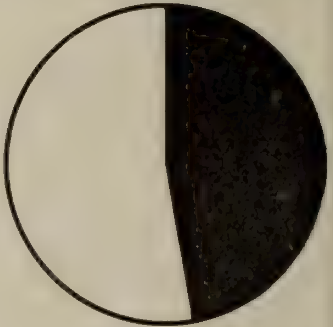

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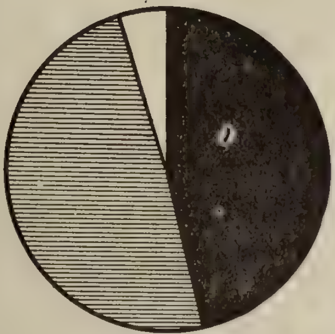

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jured, but Tulliver overwrought by his sufferings and his sudden triumph, was taken seriously ill and died that night.

Tom bought the mill, but he still cherished resentment against Wakem and his crippled son Phil. Maggie was true to her promise not to see Philip. Philip was happy in Maggie's company until a rival appeared in the person of Stephen Guest, the son of a wealthy man. Philip noticed the growing attraction between Maggie and Stephen, and, desiring her happiness even at the cost of his own, so contrived it that Stephen took Maggie rowing. On the trip Stephen made love to Maggie and urged her to marry him, but although she loved him, also she reminded him that he was pledged to Lucy, her cousin, and refused to listen to him. When they returned to town the tongue of gossip had done its deadly work and life became very hard for Maggie. Her friends turned against her, and Tom, her brother, ordered her from their home. Her mother was loyal and offered to go away with her, but this Maggie would not allow, telling her to stay with Tom. Bob, the former mill hand, brought her to his little home.

In the evening Maggie read over two letters. One was from Stephen, urging her to wait for him, saying that he would soon come to claim her; the other was a pathetic letter from Philip, the cripple, telling her that he could not blame her for loving Stephen. She thought of the two men, the one she loved and the one she pitied, and realized that it was best that both should pass out of her life. Dropping on her knees, she prayed to be restored to the love of her brother.

Her prayer was answered the following day. There had been a heavy rainfall for many days, and when the morning dawned the Floss had overrun its banks and a raging torrent descended upon the land. Maggie awoke to the realization that the water had risen to her bedroom window. Boats were brought, and the people in the house escaped, while Maggie rowed to the mill to find her mother and brother. Tom was alone in the mill, his mother having left the day before to visit relatives. He realized how he misjudged his sister. The current of the flood was too strong for Tom and Maggie to combat and several hours later their bodies were found in the wreckage in a close embrace.

THE PAINTED SOUL (Five parts—Dec. 23).—The cast: Irene Brock (Miss Bessie Barriscale); Barnard, the young artist (Charles E. Ray); his mother (Truly Shattuck).

Barnard completes a study in oils which he calls "The Resurrection." It represents a beautiful, dark woman, her awakened soul shining from her eyes. At a private exhibit in studio the painting causes a great deal of admiring comment, and Barnard's mother, a society leader and an art connoisseur, admits to her son that he virtually "imprisoned a woman's soul" in the canvas. The soul of the picture, a few days later, stirs to the depths of her being a sordid girl of the underworld whom Barnard has found in the night courts and persuaded to become his model for "The Fallen Woman." Irene Brock, once she has met the rapt, spiritual gaze of Barnard's ideal, involuntarily revolts against the hideousness of her environment. The trade she has been accustomed to ply in saloon dance-halls and low resorts becomes a torture to her.

Day by day Irene watches the new painting grow. But she is changing. Barnard, feeling that something is unsatisfactory, and that he will be unable to paint from his model "The Fallen Woman" of his imagination, reluctantly brings the sittings to a close. The moment of parting precipitates an emotional crisis. Love, for the first time, has dawned in the girl's soul, and Barnard, moved by a profound sympathy, takes her in his arms. It is in this position that the young artist's mother finds them. She diplomatically conceals her horror, while smilingly asserting that "that could never be." Irene goes away, struggling to be resigned. But the young artist, fired by a self-sacrificing love, refuses to let this end the episode. At last, the mother seeks Irene in her squalid lodging. "Such a marriage," she pleads with the girl, "would make my son a social outcast. Even your love could not always make him forget."

The soul of "The Resurrection" working upon her heart, and controlled also by her deep love for Barnard, Irene promises to cure him of his passion. That same night she deliberately gives herself up to a detective an old enemy of hers. The following morning she sends for Barnard to come to the night court and pay her fine. He goes. She is brought before the judge. To the charge, she replies, "I am guilty." Silently, Barnard lays the money on the desk. Outside, in the corridor, they meet. By sheer force of will, she resists the almost overwhelming impulse to fling herself in his arms and tell him the entire story of her deception. The next instant, with a murmured good-by, he turns and rushes out of doors. That evening Irene slips into the deserted studio, and stands long before the painting of "The Resurrection." From these wonderful eyes she imbibes strength for her lonely struggle with the world.

BEAUTY.

MAKING A MAN OF JOHNNY (Dec. 21).—The cast: John (John Steppling); Johnny (John Sheehan); Carol (Carol Halloway).

John Steppling, a wealthy bachelor, visits a summer resort, where he becomes captivated by the winsomeness of Carol, a sprightly bathing girl. John's sister writes that her son Johnny is too good to be true, so she asks John to take the boy in hand and make a man of him. John consents and tells his bathing beach sweetheart that his newsphew, an awful simp, is coming for a visit. In due time Johnny arrives. The first person he meets is Carol.

Johnny proves anything but a simp, and he and Carol become friends at first sight. She tells Johnny what his uncle has said, and Johnny arranges to act the part of the simp he is supposed to be. Johnny meets uncle and the latter endeavors to throw the youth into the society of girls as much as possible. Johnny pretends to be very shy, at which uncle is very much annoyed.

Despite his famed shyness, however, Johnny falls in love with Carol, and learns that his uncle is his rival for the girl's hand. Johnny asks his uncle, "If you were in love with a girl and there was another fellow, what would you do?" Uncle emphatically answers, "Marry her, you simp." Whereupon Johnny proceeds to follow the good advice. He and Carol are wedded and they return to uncle's presence. That person promptly collapses when he learns the truth.

THAT COUNTRY GAL (Dec. 25).—The cast: The Girl (Miss Neva Gerber); Her Aunt, (Lucille Warde); Her Uncle (William Carroll); Their Daughter (Nan Christy).

The country gal decides to visit the city, and uncle and aunt are so informed. They are horror-stricken, for they think, of course, that the country gal is a first-water boob. She, however, is an up-to-the-minute young lady—vivacious, stylish and pretty, and her uncle, who has gone to the station to meet her, immediately starts a flirtation, not dreaming the object of his glances is in reality his niece.

All sorts of complications arise, until the country gal has uncle and aunt and cousin literaly eating out of her hands. In other words, she has something on each of the trio, and each of the three, fearing that the country gal may tell, more than shower attentions upon her. Uncle and aunt and cousin each break their necks, figuratively speaking, to wait on the once despised rural relative.

CASINO.

HUNTING (Dec. 26).—The cast: Lord Fitzroy Camembert ("Bud" Ross); Count de Gorgonzola (Edward Boulden); Gladys Gladiola (Jenny Nelson); Reginald Astorbilt (Phin Nares).

Lord Fitzroy Camembert and Count de Gorgonzola, both residing at the Hotel de Gink, were highly delighted on receiving invitations from Gladys Gladiola to lunch with her at the Ritz. But when the two rivals showed up matters became less rosy, for an enormous plume on Gladys' hat became ignited from the candelabra, and she positively demanded that it be replaced. So both of the impecunious gentlemen set out in quest of a plume from the breast of a golden pheasant. They ransacked hen yards and millinery stores only to be spurned by Gladys. So both went hunting.

Hunting proved disastrous. Not only were they arrested by a game warden, but in their absence Reginald Astorbilt made Gladys' acquaintance and bought her a new plume in a very off-hand way. So when the game warden

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showed up in the cafe with the delinquents in tow, the reception accorded them was chilly. In fact, the members of the trio were evicted from the cafe while Gladys and Reggie laughed as Fitzroy and the Count were marched off to jail.

CENTAUR.

THE TERROR OF THE FOLD (Two Parts—Dec. 30).—Jim Thorne (William Clifford); Beulah Martin (Marvell Spencer); Steve Martin (Edward Alexander); Tom Walsh (Howard Milcrest).

Steve Martin, a sheep-herder, has been living happily in the love of his daughter, Beulah, when a shadow of his past looms up before him. Years before he had become involved in a counterfeiting scheme with Tom Walsh, who remained to expiate the crime, Steve escaping. Walsh, who alone shares Steve's secret, is now a nefarious character engaged in rounding up sheep which he steals and drives over the government lines. When he finds that he is in Steve's neighborhood his mind reverts to their common past. Cunning and revenge combined prompts him to go to Steve's house and by menacing him with the past makes him a tool in his criminal undertaking. Steve, to shield his daughter, weakly consents.

In the meantime, Jim Thorne, a government ranger, in love with Beulah, senses something wrong and instructs his assistant to be on the lookout, promising to meet him at a certain time. Steve and Tom are rounding up sheep when the assistant appears. Tom kills the assistant, and Steve also fires but believes it was his shot that went true. The dying man manages to slash Tom on the arm in the death struggle. The assailants escape. Jim, according to arrangements, arrives at the spot and finds his dying comrade, who tells him that he has slashed his murderer on the arm and to look for him. He then dies and Jim, putting the body on his horse, takes him to Steve's house. A frightful storm comes up and Tom decides to take refuge in Steve's house. Looking through the window he sees Jim examining the arm of Steve and then knows that he is a marked man. The next day, overheard by Beulah, he threatens Steve and also the life of Jim.

He has conceived a cunning revenge for the ranger. From the cave of a puma he takes several cubs to Jim's cabin knowing that the mother will follow. In the meantime Beulah goes to warn Jim of the criminal's design. Jim laughs at her fears but is on his guard when he happens to meet Tom. He is quicker with the gun than Tom, however. He fires and fearing that he has killed him Jim carries the unconscious form to his cabin and places it upon a couch under which the puma cubs are lying. He goes to a stream to get water to revive him, but while absent the revenge Tom so cunningly planned proves a boomerang, for the puma enters and finding Tom helpless draws his life. Beulah has heard the shots exchanged and she and her father, coming to the cabin, finds the two terrors of the fold have passed and the slash on the arm proves that the murderer of the ranger has been found.

MUTUAL.

MUTUAL WEEKLY NO. 50 (Dec. 16).

San Francisco, Cal.—U. S. Cruiser "San Diego" dashes to Mexico. Leaves here on rush orders with 300 marines to protect Americans at Topolobampo.

Winchendon, Mass.—A little journey to toy town. The making of a rocking horse in one of Santa Claus' American factories.

Washington, D. C.—Spirited fight for next Convention City. Dallas, Texas, wants the honor of entertaining next Democratic convention, and delegates arrive here with $100,000 check by way of inducement. Subtitle: The Mayor of Dallas hands the check to Hon. Cato Sells.

San Francisco, Cal.—Amphibious automobile has first trial. New hydromotor will be offered to the United States Government as a military utility for its preparedness program.

Washington, D. C.—Women carry Suffrage fight to Congress. Thousands march to the capitol and present petition for right to vote. Subtitle: They hang a monster sign, over 1,000 sq. ft. in size.

San Francisco, Cal.—Spectacular blaze destroys huge grain warehouse. Lumber district is menaced by raging fire.

Washington, D. C.—President is host to Democratic Chiefs. After White House luncheon, the National Democratic Committee and Mr. Wilson pose for the Mutual Weekly.

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San Antonio, Texas.—Public prayer for peace. Citizens and veterans of the Blue and Gray pray for world's peace in front of the Historic Alamo.

New York City.—Memorial to Joan of Arc unveiled on Riverside Drive. The French Ambassador, Jules Jusserand, and many notables are present.

Philadelphia, Pa.—"Lady Englantine" leaves here on special Pullman car for N. Y. Poultry Show. World's champion egg layer is valued at $100,000.

New Decatur, Ala.—Movie star tours the South. Irving Cummings, featured in David Horsley productions, on the Mutual's new $8,000,000 program, arrives here.

Charleston, W. Va.—Powder explosion in Boomer Mine kills 16. Gov. Hatfield and other state officials on the scene. Many acts of heroism performed.

Fresno, Cal.—Earl Cooper, road champion of the world, defeats Barney Oldfield. 5,000 persons see Cooper do 100 miles in 1 hour and 38 minutes.

Pathe Exchange, Inc.

PATHE NEWS, NO. 97 (Dec. 4).

Washington, D. C.—Six hundred Ohio farmers, prize winners in a corn-growing competition, march through the White House grounds, headed by a ladies' band. Subtitle: 1—The Marion Ladies' Band serenades the President.

London, England—Contingent of soldiers from Trinidad is inspected by the Lord Mayor in khaki.

Kansas City, Mo.—Children in danger from tuberculosis receive their school lessons in the open air. Subtitle: 1—The children make their own beds, and sleep in the open.

Watts, Cal.—The Parent Teachers' Association, in a new hygienic campaign, carries the gospel of "better babies" to the rural communities. Subtitle: 1—Baby carriages parked outside a movie theater.

Neuvo Laredo, Mex.—Governor Ferguson of Texas crosses into Mexico to confer with General Carranza regarding border raids. Subtitle: 1—General Carranza (with beard) reviews his troops.

London, England.—Crowds welcome the opportunity to cheer British troops as they parade the principal streets in the Lord Mayor's procession. Subtitles: 1—Citizens are reassured against Zeppelin dangers as they watch the anti-aircraft guns pass by. 2—A huge searchlight is followed by the marines who help guard the metropolis. 3—The Royal Engineers fix a big gun from the "Emden' from the public view.

Bubbling Bill.—An animated cartoon.

Northeastern France.—King George of England, accompanied by the Prince of Wales, pays a visit to the front. Subtitles: 1—The King, standing by the side of President Poincaire, reviews the allied troops. 2—The King talks with General Joffre.

Kansas City, Mo.—St. Louis C. B. C. football team defeats Kansas City vets 12-10 in a keenly-contested game. Subtitles: 1—The vets make a touchdown. 2—The Christian Brothers' College team. 3.—Kansas City Veterinary College team.

Lockport, N. Y.—Ships ply at last on the Buffalo-Troy canal after 40 years' talk, 16 years' work and $150,000,000 expense to the state taxpayers. Subtitles: 1—Fifty-seven locks and 39 dams lift the boats 525 feet, or nearly as high as the Singer Tower. 2—Canal boats charge 40 cents a ton for freight that used to cost $3.11 by railroad. Watch the cost of living drop!

Mount Wilson, Cal.—An immense casting for the world's largest telescope is hauled six thousand feet above sea level to the Carnegie Observatory. Subtitle: 1—The observatory at the summit of Mount Wilson.

Paterson, N. J.—Elizabeth Gurley Flynn, I. W. W. leader, who was acquitted of disorderly conduct, but ordered out of town, leaves the courthouse after her trial.

PATHE NEWS, NO. 98, 1915 (Dec. 8).

Chicago, Ill.—A wonderful machine for recording wireless messages by means of an ordinary

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An Audience of Exhibitors, State Right Buyers and Press Representatives Went Wild!

Regent Theatre yesterday was the scene of something most unusual in motion picture history.

A feature announced without any advertising, thrown on the screen, on its own resources, presented to an audience of the hardest-to-please men, who were figuring dollars and cents, profits, box office returns—**went over "red hot."** The scene, as those who were present will testify, was one that reminded the writer of a crowd of school boys at the circus.

Therefore, B. S. Moss has no hesitation in offering to the field at large

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A play that will be rendered immediately popular through the medium of the two million followers of Owen Johnson who read the novel.

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"The Salamander" has already, yesterday and today, received a shower of applause by the press. But greater than this—already offers have been put down for states by men recognized among the keenest buyers of the country.

Wire Options

Preferences will be given to state right buyers who desire now to connect on "One Day" and future Moss Productions.

This mark stands for good features

B. S. MOSS

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The One-a-Month Release

There are now, practically completed, two features of sensational importance as listed below. The others are already casted and shall be completed well in advance **with one production always in reserve.** This will be good news to the state right buyers and exchanges who want a stock in trade that will eliminate worry.

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Backing the productions our advertisement department is empowered to spend an appropriation which will dramatically place Moss Features before the exhibitors and the public of America. In addition, a plan of cooperation has been evolved by an expert retained by the biggest commercial concern of its kind in the world.

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January—"ONE DAY"—Starring Jeanne Iver, a modern Romeo and Juliet, pulsing with a passionate, resistless love.

February—Eugene Walter's "THE UNDERTOW"—a drama of the strong man's fall before a woman.

February —Eugene Walter's "BOOTS AND SADDLES"—the modern conception of life's greatest problem.

April — "ROSEDALE" — Lester Wallack's greatest success. The sensation of 1870.

May—"CALL OF THE CRICKET"—a fantastic bit of artistic and delicate writing of Edward Peple's, author of "A Pair of Sixes," "Prince Chap," etc.

JUNE, JULY, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER, to be announced shortly.

fountain pen is the invention of Dr. R. E. Hall, a local inventor. Subtitle: 1—Adjusting the receiving instruments, which can record messages from six thousand miles away.

Woolwich, England.—A new steel waistcoat to protect the body from shrapnel is part of the equipment of every soldier sent to the front.

Artois, France.—British soldiers learn to use bombs and hand grenades in trench warfare. Subtitles: 1—A piece of sandpaper is fixed on the wrist on which to ignite the bomb. 2—Under fire from bomb throwers. 3—Smoke bombs are used as a cover from advancing troops.

New York City.—Henry Ford embarks on the Oscar II with 139 other peace seekers, who are going to Europe to try to end the war. Subtitles: 1—The dove of peace is enshrined in the saloon of the vessel. 2—But Bryan is staying behind. 3—Cheers from three thousand throats speed the peace ship on its voyage. 4—Henry Ford waves adieu from the bridge. 5—An ardent peace seeker, left behind, endeavors to swim to the departing boat. 6—The sirens of tugs and steam lighters invoke peace as the Oscar II steams downstream.

Pathe's Parish Fashions.—Some afternoon dresses.

Winchendon, Mass.—Santa Claus's aides in Toy Town are busy making horses, so that Juvenile America can indulge in equestrian exercises during Christmastide.

Kansas City, Mo.—A bridge over the Missouri, for which a million dollars has been voted, is left unfinished, Kansas City, Kas., has built her half. Subtitle: 1—But this is all Kansas City, Mo., has done.

Portland, Ore.—Some original bifurcated costumes have been designed by Fannie Harley, the well-known lecturer. Subtitle: 1—Freedom of movement and comfort are claimed for the costumes by the originator.

Northport, L. I.—Silver foxes, whose scarce and valued pelts are in great demand for milady's furs, are being raised in burrow-proof pens for market. Subtitle: 1—Two fine specimens, each worth $2,000.

Atlanta, Ga.—In an effort to make this city the largest cotton market in the world, a huge warehouse with a capacity of 250,000 bales is being built. Subtitle: 1—Before export the bales are compressed into one-third of their original bulk.

Kansas City, Mo.—Kansas City, Mo., has quarrelled with Kansas City, Kas., about the bridge which is being built over the Missouri to connect the two cities. Subtitle: —Meanwhile the bridge is still unfinished, although a million dollars have been voted by the people of the two cities.

Kansas City, Mo.—Miss Elizabeth Tucker, of Oklahoma, twenty years of age, is the only girl fight promoter in the country.

Buffalo, N. Y.—Five hundred prominent business men leave for Syracuse to urge Evangelist Billy Sunday to "save Buffalo."

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (No. 11, "A Stony Deal"—Two Parts—Dec. 13).—J. Rufus Wallingford and Blackie Daw, the gentlemen crooks who are endeavoring to recover a stolen fortune for the Warden girls, get a little of their own medicine in this episode. Jones Squibbie, the man they have scheduled for a "shakedown," is a tight-fisted old farmer, and taxes the Warden girls ten cents for taking a drink from his well. Blackie gets in a jam with him and he, too, is assessed. Then J. Rufus himself runs afoul of Jones for driving his automobile across his property. This angers our hero and he immediately buys the place for $200. He acts the part of a mine owner in boom times and Zeke, the brother of Jones, plants a mine on his property, expecting Wallingford to "fall." But Jones tips him off, expecting J. Rufus to sell him back his property for the sum paid in exchange for the information. However, this our hero refuses to do, and Squibbie has to fork over $35,000 for it. But what cares he? He sells it right away for $50,000, and rather slips one over on Wallingford. Nevertheless, the Wardens get their $35,000, just the amount due them.

CLIMBING MT. BLANC (Globe—Dec. 13).—This is an interesting release showing mountain climbers mounting the sides of the famous mountain. This rugged peak tosses its snow-capped summit 15.781 feet into the heavens, the highest peak in the Alps, and affords unlimited thrills for the hardy tourist who is ventruesome enough to attempt to reach its summit.

In this picture, we follow the start of a party of climbers from the village of Chamonix, which is just to the north of the peak. The slow porgress made causes the men to stop over at a small hotel on the slopes for the night. They start again in the morning and as they mount higher and higher, rare views of the small villages nestling in the valleys below are unfolded to their gaze. The photographer of the party had his camera aimed in such a way that it was possible for him to get a thrilling and most unusual view of an avalanche, which is highly interesting. Finally, the men, after many narrow escapes and harrowing experiences, such as crossing a human bridge, reach the summit and shake hands at the success of their dangerous trip.

RUSES, RHYMES AND ROUGHNECKS (No. 1 of the "Lonesome Luke" Series—Phunphilms—Dec. 15).—This offering tells the tale of one, Oscar Weeban, a fellow deeply in love with a certain Maisie. He has promised to take her to the Garbage Gentlemen's Rally, that annual society event of the small town in which it is their fortune to reside, and she sends him a note to this effect. He is a rank outsider, but manages to inject himself into the spirit of the affair and enters into the sport of the occasion with a vim. It is at this event that the ashes throwing contest is held every year, and garbage men from all sections, trained to the minute, flock to the party to compete. The contest is at its height and one of the experts is trying for a world's record when Oscar crosses the range. Of course, he and Maisie manage to get in the way of the winning throw and spoil the record which is about to be made. But what cares he? Despite the boob he made of himself at this elite affair, Maisie falls for him hard, after he has written some poetry for her, and the picture winds up with Oscar in the charming role of bridegroom.

BELOVED VAGABOND (Gold Rooster—Six Parts—Dec. 17).—When Gaston De Nerac was awarded the highest honor the French Academy can bestow on an architect, he returned to England, there to arrange the details of his marriage to his cousin, Joanna Rushworth. To save Joanna's father from financial ruin, Gaston borrows a sum of money from another of Joanna's admirers, the stiuplation being that he shall not communicate in any way with Joanna for two years. The scheming lender leads Joanna to believe that her love has been bartered for dollars.

She marries him, and Gaston, believing the one perfect creature in the world to have been fickle, gives up everything he holds dearest—art, friends and future—and assuming the name of Paragot, goes forth into the world a cynic, to bury with the past all his hopes for future. Follows a period of absinthe and recklessness, until he meets Augustus Smith, a lad of fifteen, to whom he takes a liking, because, forsooth, the boy reads "Paradise Lost"; and together they start on a vagabond wandering in which many strange things come to pass.

But years have separated these two, and they find, after their formal engagement, that it's no go. Paragot goes forth broken hearted, only to realize, when he gets home, a certain something that startled him—for he finds, in a cottage that which he lost in a mansion.

MORE DEADLY THAN THE MALE (Starlight—Dec. 18).—Heinie and Louie run afaul of a sort of Utopia in which only women reside. There are female cops and all other officials of the town are of that sex. Men are barred under pain of death, so when our two heroes are observed wandering along the main thoroughfare of the burg they are immediately spotted and pursued by the entire police force and captured. After being subjected to the spanking machine and the water cure, they are locked up in cells, but the novelty of having males in the neighborhood appeals to the mayoress and sheriffess, and they take the captives to their home for dinner. But even this hospitality has no effect on their guests, and the latter rob their hostesses of the contents of the safe. However, some time later their absence is discovered by the cops and they are tracked down to the home of the mayor, where they are given a terrific beating and cast to the four winds.

THE RED CIRCLE (Episode, No. 1, "Nevermor"—Balboa—Two Parts—Dec. 18).—"Circle" Jim Borden, branded by the Red Circle on his right hand, the mark of the criminal Borden clan, is released from prison after serving his

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Fontana Bros., Produce Exchange, New York, all of New England; L. Caille & Co., Majestic Thea., Detroit, Mich., who bought the States of Michigan and Ohio; Author's Film Co., Inc., Empire Thea. Building, New York, who bought Greater New York and New York State, Pennsylvania, New Jersey; The Celebrated Film Corporation of Chicago, who purchased Illinois and Wisconsin; Warren Shorts, Equitable Building, New York, who just purchased Virginia, Georgia; Alabama, North and South Carolina. Options on other territories have already been taken.

third term. He is met by June Travis and her mother as he leaves the gray walls of the jail. They offer him money, being interested in the reform of ex-convicts, but he turns on them savagely. Max Lamar, a young detective, standing near by ready to carry out his instructions to shadow Borden, interferes and orders the criminal to be on his way.

Shortly afterward Borden sees his son lift the watch from a man's pocket and determines to kill him and himself, and thus end the criminal strain of the family. Lamar has taken up the chase and reaches Borden's room in time to learn that the last of the Bordens is dead. The next day Lamar, while standing beside a curtained automobile, is astounded to see a woman's hand come from beneath the curtains and on its back—the red circle. When he recovers from his surprise the auto is moving away, but he has noted the license number. Interesting developments follow in the next episode. It is called "Pity the Poor."

Miscellaneous Feature Film

RELIABLE FEATURE FILM CO.

THE WORLD OF TO-DAY (Dec. 15).—The cast: Sylvia Ormonde, Alfred Ryden, Harry Fredericks, Richard A. Stratton, Arthur Limpke.

Nellie, a poor flower-girl, supporting her idle father and brother, tires of her wretched life and decides to strike for a higher and easier one. She meets Arthur Wallace, a wealthy banker, by means of an arranged accident. He marries her and lavishes his wealth on her until he meets with reverses. He pleads with Nellie to give up her jewels and help him, but she refuses and deserts him.

Nellie has met a new admirer, a wealthy baron, and leaves with him for Monte Carlo. Nellie's husband follows and traces her to the faro room, where a scene takes place. The baron defends her and a duel is arranged. Nellie, fearing for her life, leaves Monte Carlo with another admirer, known as "the count." The husband, wishing a reconciliation, enters Nellie's room. He finds her gone. The baron awakens and a terrific struggle takes place, Arthur throwing the baron out of the window to his death. The place takes fire and in the excitement Arthur makes his escape.

The count takes Nellie to London, where she continues meeting many new admirers, who lavish their wealth on her. Nellie's husband has met with reverses and accepts a position as a butler in the count's family and meets Nellie face to face. An exciting chase takes place to the secret stairway in the haunted castle, where Arthur is trapped. Nellie again leaves the country for foreign parts, and while in France meets the aviator Pegoud, who invites her to the aviation field, where the largest Zeppelin dirigible balloon in the world is seen. The progress made by this vampire shows that a life of folly does not pay. In the end the husband whom she has left so cruelly finds her and, under the disguise of her chauffeur, rides her to her death over a yawning precipice to the valley below.

PARAMOUNT.

THE UNKNOWN (Lasky—5 Parts—Dec. 9).—The cast: Richard Farquhar (Lou Tellegen); Captain Destinn (Theodore Roberts); Nancy Preston (Dorothy Davenport); Captain Arnaud (Hal Clements); First Private (Tom Forman); Second Private (Raymond Hatton); Hotel Proprietor (Horace H. Carpenter).

Richard Farquhar, the ne'er-do-well nephew of a titled Englishman, after a protracted "good time" finds himself penniless in an Algerian hotel. He expects money from England, but instead receives a cablegram stating his allowance has been stopped and that his uncle will have nothing further to do with him. He goes to a native cafe, where he sees Nancy Preston, an American girl. An Arab insults her. Richard protects her and in the fight that follows loses his father's Victoria Cross.

Richard refuses to tell Nancy who he is until he has made a name for himself. He joins the Foreign Legion under an assumed name. He meets Nancy again and also Captain Destinn. Destinn falls in love with Nancy, but she prefers Richard. In the meantime Richard's uncle has died and left him the entire estate. The family solicitor in hunting for Richard meets Destinn, whom he thinks he recognizes as Richard's father. Destinn denies the truth.

While in pursuit of Bedouin bandits the soldiers mutiny against Destinn and tie him up, meaning to leave him to die in the desert. The soldiers are outnumbered by the Bedouins and Richard releases Destinn, giving him a chance to fight for his life. When the soldiers are all rescued Richard takes the blame for the mutiny and is sentenced to death. Nancy, disguised as an Arab boy, effects Richard's escape and the two flee into the desert. Destinn starts in pursuit and steals up on them just as Richard finds out who Nancy is. Richard, thinking the game is up, hands Nancy the Victoria Cross. Destinn recognizes it and tells Richard he will stop pursuit and allow them to escape into English territory.

THE CHEAT (Lasky—5 Parts—Dec. 13).—The cast: Edith Hardy (Fannie Ward); Tori (Sessue Hayakawa); Dick Hardy, her husband (Jack Dean); Jones (James Neill).

Edith Hardy is greatly admired by Hishuru Tori, a wealthy young Japanese. Edith tells Tori of her husband's request to economize, and he, sympathizing with her, asks her to come to him for assistance whenever she needs it. At a lawn fete given to raise money for the Belgium sufferers, some $10,000 was turned over to Edith as treasurer of the fund. A friend gives Edith a tip on United Copper and she in hopes of doubling her money, invests the entire fund. The night of the Charity Ball, given at Tori's house, she is informed that United Copper has collapsed and the money is lost. As the fund is to be sent away the next day, Edith hysterically appeals to Tori for his assistance and he gives her a check for $10,000, with the understanding that she is to come to him the next night.

The next morning Hardy realizes on his investments and rushes to give the joyous news to his wife. She secures $10,000 from him and that night goes to repay the Japanese. Hardy, suspicious, follows her. Edith offers the check to Tori, but he refuses. Edith threatens to kill herself if he comes near her. Tori offers her his revolver, knowing that she has not the courage. Suddenly enraged, he seizes an iron with which he has been branding some curios and, tearing Edith's gown from her shoulder, places the red-hot iron to her flesh. Edith, wild with pain, shoots Tori in the shoulder and flees, just as Hardy breaks into the room. Hardy finds the check and a piece of chiffon from his wife's dress, and when the police arrive assumes the blame and is arrested. Edith offers Tori everything not to press the charges, but he refuses.

The day of the trial Hardy is declared guilty of shooting Tori and is about to be led away, when Edith rushes to the witness stand and bares the brand to the judge and the jury. The enraged audience in the court room attempts to lynch the Japanese, but is suppressed by the police. The charge against Hardy is dismissed and he and his wife are reunited.

V-L-S-E, INC.

A PRICE FOR FOLLY (Vitagraph—5 Parts—Dec. 13).—The cast: Dorothea Jardeau (Edith Storey); M. Jean de Segni (Antonio Moreno); Duchess de Segni (Louise Beaudet); Duke de Segni (Charles Kent); M. Landon (Harry Morey); Mlle. Elsa Benviet (Ethel Corcoran); M. Benoist (Col. T. Wain-Cogan Draper); Mme. Benoist (Helen Pillsbury); Butler (John Hines).

M. Jean de Segni, scion of a noble house, is notorious for his reckless extravagance and wild life, but on receiving word from his lawyers that he is ruined he takes it like a true gambler, with a shrug of the shoulders. Most of his money he has spent lavishly on a mercenary actress of great beauty, Dorothea Jardeau. The news of his ruin gets into the papers, and his father, who has managed to keep from his mother the kind of life Jean has been living, realizes she will soon know. He also knows that after his death Jean will gamble his mother into the poorhouse unless she dies before, of a broken heart, for she idolizes her son. His father has but a short time to live, determines to take his beloved wife with him, and he kills her.

The butler discovers Jean with a stiletto in his hand at the body of his mother, but the Duke saves Jean from being accused of murder by confessing he did it. Nevertheless, everyone, including his Dorothea, believe the Duke lied to save his son, and after his father's death Jean finds himself scorned and a social outcast

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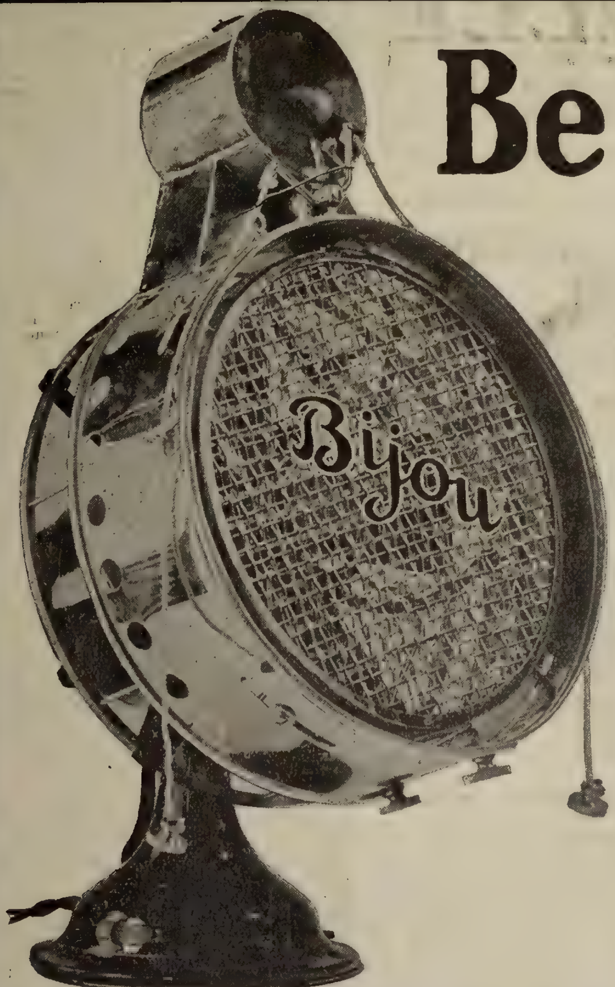

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A DAUGHTER OF THE CITY (Essanay—5 Parts—Dec. 20).—The cast: Margaret Fowler (Marguerite Clayton); Henry L. Bancroft (E. H. Calvert); Dick Conklin (John Junior); Mrs. Bancroft (Camille D'Arcy); Mrs. Fowler, Florence Oberle); Muriel (Betty Scott); Le Moyne (Ernest Maupain).

Margaret Fowler is a daughter of the city. Her mother, mean and avaricious, ground down to poverty, is willing to sacrifice her daughter's happiness and love for wealth and position. The girl longs for the beautiful things of life. Prompted by her own mother's pleadings, she turns her back on love.

But her heart is pure and she shrinks back in horror from the lure of evil when it confronts her, although it wears a golden mein. She sees behind the mask of the man who pretends he wishes to befriend her. But she knows not which way to turn.

Her sweetheart, however, unknown to her, steps in to protect her. Through the aid of a good woman he succeeds in saving her. She discovers at last that happiness lies only with the man she loves.

TRIANGLE FILM CORP.

FATTY AND THE BROADWAY STARS (Keystone).—The cast: Roscoe Arbuckle, Ivy Crosthwaite, Al. St. John, Mack Sennett, Willie Collier, Weber and Fields, Sam Bernard. (This picture is released in place of "A Submarine Pirate," which will be released later.)

Fatty is janitor of the studio and is sweeping the entrance, when the Broadway stars come trooping in for the day's work. He is always getting into other people's way, stirring up dust and turning the hose on every one. Finally he is discharged by the director and goes out to the front of the building, lights a cigarette and has a day dream. The studio gets on fire and Fatty sees himself rescuing several actors and actresses and even the director. Then he wakes up a little and sees some of the rescued coming out at the end of the day in their automobiles, but they never notice poor Fatty. Still believing that he has saved their lives, Fatty shrugs his shoulders in acquiesence at the ingratitude of the stars, especially that of the comely young actress he had taken out while she was bound with ropes and encircled with flames.

WORLD FILM CORP.

THE SIREN'S SONG (Shubert—Dec. 13).—A young man, who comes to the big city to make his way in the world, has been unfortunate in securing employment. At last he receives a position with a bank. Through his limited knowledge of the world he is used by his employers as a tool to dupe patrons into purchasing worthless stock. Fearing detection, the employers make their "get away," and leave the clerk to face the rioting depositors. The young man is arrested and sentenced to serve four years in prison. His prison life ended, he adopts the name of John Grey and decides to go to a foreign country.

On board the steamer he meets Blake, the former bank president, and his confederate, Helen Granger. Grey becomes so embittered against Blake that he awaits an opportunity to demand reparation. Late at night he finds Blake on the deck alone and accosts him. There is a fight, at the termination of which Blake throws Grey overboard. After floating all night on a stray log, he is rescued by the crew of a fishing boat, who land him in a small village along the fishing banks, and he finds employment among the fishing folk.

John Gordon's wife, a drug fiend, left him and, not having heard from her for several years, he again marries. The second union is blessed with a daughter, Katherine. While this happy family are visiting a summer resort, Gordon is confronted by his first wife. The shock of seeing her is so great that he suffers a heart attack and dies. His wife and daughter, knowing the truth, retire to the same village where John Grey has by this time endeared himself to the inhabitants.

Helen Granger gains the confidence of the first wife and purchases her marriage certificate. Armed with this document and accompanied by Blake, she seeks the second Mrs. Gordon and attempts to blackmail her. Katherine, who is the affianced wife of John Grey, tells him of their predicament. Upon his discovery of who the plotters are, he secretly goes to the rooms occupied by Helen Granger to obtain the marriage certificate. He is discovered by Blake, who attacks him, and hearing the noise of the scuffle the adventuress enters the room.

Grey, having secured the paper, is threatened with the exposure of his past life by his enemies. He tells them he will make a clean breast of the whole affair which would ultimately send Blake and his companion to prison. Realizing that he has the upper hand, the conspirators promise to leave town in the morning. This brings a happy ending to an interesting story.

OVER NIGHT (Brady—Dec. 20).—Percy Darling, a husky fellow, boards a Hudson River day boat with his bride, a little, timid, clinging sort of a girl, they having been married but a few hours. On the boat Percy meets Richard Kettle, an old college chum, who is also on his honeymoon. Kettle is a frail youth of a retiring disposition, and his wife is a suffragette who makes him "toe the mark." The two couples sit together and remember that they have left some of their baggage on the dock. Mrs. Kettle and Percy Darling leave the boat to go and see about their baggage. As can be imagined, the boat starts, leaving Mrs. Kettle and Percy Darling behind. The timid little wife of Darling does all in her power to stop the boat, but the captain will not listen to her

In order to prevent scandal and awkward explanations, the two decide to say they are man and wife. While on board the boat, they are showered with rice, and are treated as the royal guests. That evening the boat lands at Poughkeepsie and the two decide to take the next train back and meet their other half. They learn that the next train leaves in the morning, and much to their regret they have to sleep "over night" at the Rip Van Winkle Inn, at Poughkeepsie. They register there as man and wife and a fresh clerk pokes all manner of fun at them.

In the last act, which takes place at the Inn, the next morning, the other couple arrives, and much to their surprise see Mrs. Darling and Kettle in each other's arms. This they have to do to pass off as man and wife. The other couple become wild with rage and demand an explanation. A fake hypnotist, who happened to be stopping at the Inn, puts Mrs. Darling and Kettle to sleep and forces from them the truth, saying that in order not to arouse scandal they had to make love. The play ends happily, with the two couples together again, and they continue their interrupted honeymoon.

CAMILLE—(Shubert, Dec. 27.).—The cast: Camille (Clara Kimball Young); Armand Duval (Paul Capellani); Cecile, his sister (Lillian Cook); M. Duval, their father (Robert Cummings); Joseph, the servant (Dan Baker); Robert Bousac, Cecile's fiance (Stanhope Wheatcroft); Count de Varville (Frederick C. Truesdell); Gaston (William Jefferson); The Doctor (Edward M. Kimball); Madame Prudence (Louie Ducey); Naoine (Beryl Morharge).

Marguerite Gautier, known as "Camille" on account of her fondness for camellias, is queen of the underworld. She has a wealthy lover in Count de Varville, whom, though he supplies her with plenty of money, she does not love in return. Her affections are set upon Armand, a young lawyer from the country. She suffers from her excesses, and the doctor warns her that she must change her mode of living, but she laughs at his advice. Admand's love for her renews her interest in life, and she goes with him and lives quietly in the country. But their happiness is short. Camille has had to sell her jewelry and horses in order to pay her debts, and, learning of this, Armand becomes suspicious.

Armand's father, hearing of his son's attachment for Camille, demands that the woman should abandon Armand. For the sake of Armand's young sister, Cecile, Camille agrees to sacrifice herself and returns to her former life with Count de Varville. But Armand's love for Camille will not be suppressed. They meet

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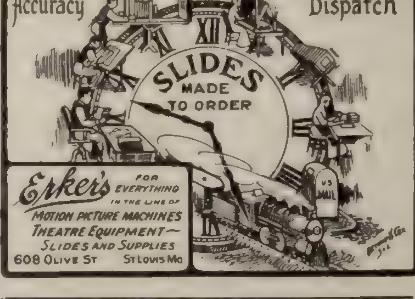
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[illegible] She then consents to go away with him. [illegible] Armand accuses her of loving de [illegible]. They are then wed and [illegible]. There is a [illegible] and Armand wounds [illegible]. [illegible] Camille always loved him and that her only wish was to prevent the [illegible] by [illegible] Armand's family's good name. [illegible] Camille dies with a smile on her lips and murmuring her love for Armand.

ASSOCIATED FILM SALES CORP.

[illegible] (Five Parts).—Dealing [illegible] of Mr. and Mrs. Carey, [illegible] [illegible] [illegible] Carey is called away and Mrs. Carey and her little child are left alone. The child is put to bed, and Mrs. Carey goes to her sitting room to read. She [illegible] of what her husband said the day before, and a vision of other days comes to her.

We find Mrs. Carey a young woman in good circumstances, her husband a prosperous business man. There comes a day, however, when he returns home to inform his son and daughter that his fortune has been swept away. The loss of his fortune and his position cause him much worry, and he dies from the effects. The brother, accustomed to all the good things of life, finds it hard to do anything. He sells his belongings and gets what money he can. Lower and lower he falls, until one day he is caught by the police in the act of leaving a house by a window and is sent to prison as a burglar. The sister, not wishing to live alone, writes to one of her friends, telling her that she is in poor circumstances, and asks if she might visit her. At once the invitation is extended, and we find her at the handsome home of her friend. Here, as time goes, she meets a wealthy man who learns her story, excepting that part relating to her brother, and he proposes marriage.

As the reverie breaks a burglar is seen entering the house of Carey. He glides in quietly, searching for some important papers. He knocks over a stool, which awakens the little child. She at once leaves her bed and goes into the drawing room. The burglar, [illegible] not knowing who is entering, points his revolver toward the door. The child enters, and the burglar tries to persuade her to go back to her room.

Mrs. Carey, hearing the noise, comes hastily to the drawing room. [illegible] she had [illegible] her own revolver, and, seeing the situation, puts the "drop" on the masked man and calls to him to throw up his hands. He obeys, and, seeing the woman, pulls off his mask and shows he is her brother. She begs him to leave at once, telling him what her husband had said. While they are talking, the child, seeing the revolver which her mother had laid on the table, picks it up and begins to examine it. She puts the muzzle into her mouth and is fingering with the trigger. The mother and the man see this at the same moment, and the mother starts quickly for the child in an effort to grab the gun. The man, however, wisely stops her and talks quietly with the child until he gets the gun.

At this moment Carey is heard coming in. Mrs. Carey pleads with her brother to leave quickly and she hurries out of the room with the child. Carey enters, sees the [illegible] and sees the fleeing form of the man. He reaches for his revolver and shoots through the window. The shot attracts a policeman who comes to the house as Carey reaches the garden and sees the wounded man. He is brought into the house and Mrs. Carey is about to tell who he is, but the brother signals to her and the story is left untold. Mrs. Carey [illegible] to explain the situation, [illegible].

The gang in the den reading the papers of the next morning and seeing that their confederate had failed in his attempt determine to get the papers themselves. They get into the house, capture Carey, bind him, and get the papers from the open safe. After a while the brother arrives from a short sentence, and is told of their success in getting the papers. He knows now that the papers belong to his brother-in-law and is anxious to get them. He watches where they are kept and, after drinking and carousing in the den he manages to get the papers, and quietly returns them to Carey's desk one night. The next morning the gang learn that the papers have disappeared and plan revenge. They arrange to kidnap the child and thus cause Carey to give them ransom. The brother hears these plans and joins in them.

A few days later the little child is seized by one of the gang. The brother sees the kidnapping just as the child is being thrown into a waiting buggy. He draws his gun, shoots and wounds the kidnapper. The horse, frightened, leaps away with the child in the vehicle. The young fellow rushes behind in an effort to race the horse down. Coming to a motorcycle, he grabs it and starts a race. Passing the running horse, he dismounts and heads off the runaway. He is slightly hurt, but manages to stop the runaway and starts back with the child.

The reconciliation comes when Mrs. Carey tells who the young fellow is, taking the chance which she had always feared. Carey decides to send the young man to one of his plants in South America, extracting first, however, a promise that he will never return to this country and that no hint will ever be given of his past life. The picture ends with the little girl waving her good-bye to the young uncle, as he leaves on his long voyage.

EQUITABLE

(Releasing through World Film Corporation.)

THE LABYRINTH (Five Parts—Dec. 13).—The cast: Florence Burgess, later Flo Burke (Gail Kane); Ray Fox (Dolly Larkin); Rev. Robert Fenton (Richard Neal); Oscar Morse (Howard Roseman); Frances Burgess (Polly [illegible]).

Florence Burgess, a singer in the Cafe Fanchon, supports her lame sister, Frances, but keeps her struggle secret. Oscar Morse, a theatrical manager, is attracted by Florence's beauty and talent, and offers her an engagement. When they meet he demands the usual payment the girls have to make, and is refused. The cafe has been closed, she is out of work and decides to trick Morse. She gets him drunk, and he signs a paper she has substituted for the contract he planned. Florence the next day admits her deception and Morse, fearing publicity, accepts the situation and stars Florence in "The Green Goddess." She makes a big success, her stage name being Flo Burke.

At a little country hotel where she has gone to rest after the first year's work, she meets Fenton, the minister, whose efforts closed the Fanchon, but he does not recognize her. He tells the story of his mission work, she becomes interested, they fall in love, he not knowing that she is the actress Flo Burke, the register showing Miss F. Burgess. She finally keeps her secret, saying she is the sister of the actress. Fenton is preaching, Florence hears him, determines to give up the stage, but Morse de-

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mands the payment of a large forfeit, and she is bound to the stage.

Frances, who has been sent to a sanatorium, starts with her sister for New York, the train is wrecked, and Fenton, when the bodies are brought in, finds one bearing cards which tell him it is Flo Burke. Another woman, not dead, has cards of Florence Burgess. Florence sees in a paper in the hospital the announcement of the death of Flo Burke, and sees that it means her escape from the stage. She marries Fenton, but is full of remorse over her deception, and plans to use her money, which had come to her through her own will, which had left it to her sister, for the work of Fenton.

Morse goes to the church rectory to see Fenton about a problem play, sees Florence, she denies knowing him, he returns to his office, finds a diary she had kept, and it reveals her secret. He returns, demands full payment of the contract forfeit, and Florence is up against a dilemma. If she gives the money to Morse, she must explain to her husband; if she gives it to her husband Morse will drag her back to the stage. Seeking a way out of the labyrinth, she promises Morse to read the play, and advises Fenton to favor it for production by Morse. He comes to the house, meets Fenton instead of Florence, who overhears her husband praising the play, and decides to give her husband the money. Morse flies into a rage, threatens to denounce her, but Fenton stops him; there is a fight, Morse accidentally shoots himself with his own pistol, and with her husband's love safe Florence feels that she has escaped from the labyrinth.

SEALED LIPS (Five Parts—Dec. 20).—The cast: Henry Everard (William Courtenay); Cyril Maitland (Arthur Ashley); Alma Lee (Mary Charleson); Lillian Maitland (Adele Ray); Marian Everard (Marie Wells).

Cyril Maitland and Henry Everard, friends since childhood, are of contrasting temperaments, the former hot-headed and rather impracticable, the latter cool tempered and possessed of a sane viewpoint of things. Cyril, studying for the ministry, is engaged to Henry's sister, Marian, and Henry, studying medicine, is engaged to Cyril's sister, Lillian.

Unable to resist temptation, Cyril ruins a girl of his parish, Alma Lee, and when a child is about to be born, her father swears to kill the man, but Alma conceals his name. On the night the child is born, Alma's father is found dead. Cyril being about Henry's build, has worn his clothes, and witnesses see him in the vicinity of the woods where the crime was committed. Henry is convicted of the crime of which Cryil is guilty, Lillian alone believes him innocent, and is sent to prison, Alma declaring him to be the father of the child. Cyril, believing his calling in the church above all other things, keeps silent, but at the last moment, about to speak, is held back by his father, who thinks him unstrung.

Cyril marries Marian, but his conscience tortures him almost beyond endurance and his life becomes a living hell. Finally Henry is released after twenty years in prison, and he attends the cathedral presided over by Cyril, who has become the great Dean Maitland, the most eminent preacher in the country. Cyril sees Henry in the congregation and there is a powerful scene. Cyril meets his son, with a letter from Alma asking for his education, then Alma dies, and her son, learning his identity, renounces his father. Marian dies, and Cyril's troubled soul is grief and conscience-stricken. Henry, seeing the terrible pain of recognition in the cathedral, and remembering his old love for the Cyril, now so changed, writes a letter of forgiveness to him, when beyond all endurance, Cyril's pride now broken, repentance enters his soul.

The next day, Sunday, his sermon is at first a trite appeal to repentance, and then a dramatic confession of his own sins, when, falling from the pulpit, he drops dead.

And after the storm, the sunshine—Henry and Lillian live happy in their true and undying love.

METRO PICTURES CORPORATION.

BLACK FEAR (Five Parts—Dec. 27).—The cast: Lillian Ellsmere (Grace Elliston); Mary Ellsmere (Grace Valentine); Judge Le Roy (Edward Brennan); Horace Ely (Paul Everton); Gordon Ellsmere (Frank Hannah); "Billy" Ellsmere (John Tansey); Mrs. Martindale (Mrs. Allen Walker); Jake Gilbert (Edwin Polk); George Martindale (Albert Hackett); Henry Gilbert (Del Lewis).

In an allegory Satan is seen on his throne, disgusted with the age-long monotony of ensnaring mankind with the old devices and passions. Miss Cocaine presents herself, and offers to go forth to Earth as his ambassador to lure souls to perdition.

Horace Ely, head of a big messenger service company, is starting on an automobile ride with the two Ellsmere sisters, Lillian and Mary, when their attention is attracted to a group on the corner. There the sisters find the younger brother, Billy has been engaged in a fight with two messenger boys, employed by Ely. The trouble has arisen over Billy's efforts to dissuade the boys from taking cocaine. Ely champions the cause of the boys, but the police lead them off to the station. One of the boys proves to be the son of Mrs. Martindale, housekeeper for the Ellsmeres. Judge Le Roy, who presides at the Juvenile Court, has long been friendly with Lillian Ellsmere, and when her little brother and Mrs. Martindale appear in court next day, he agrees to be lenient and arranges to have the boys take a drug cure.

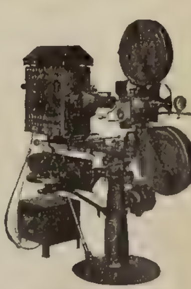
Soon after this incident, the father of the Ellsmere girls loses his fortune in Wall street, and ends his life. The girls take a small flat, and Billy gets a place with Ely as a messenger boy. Through the direction of Ely, Billy is introduced to cocaine, and soon becomes a confirmed victim. Mrs. Martindale has learned from her son that Ely, who has been posing as a single man, is married. Mary has become fond of Ely and refuses to believe it. Lillian forbids Mary to see him, and Ely uses Billy as a go-between in arranging meetings with Mary.

Mary is finally lured to Ely's apartments, and when she resents his advances, he drugs her. Billy's health has been undermined through using the drug, and he is removed to a hospital in a dying condition. Lilian learns of this and hurries to the hospital, but arrives there as Billy is breathing his last. Crazed with grief Lillian seeks out Ely's apartments to avenge Billy's death. She forces her way into the apartment just as Ely and Mary, who is recovering from the effects of the drug, are in a terrific struggle. Mary hides before her sister can see her there. In a fight with Ely Lillian attempts to shoot him, but he wrenches the revolver from her hand. Ely trips over a rug, and in falling the pistol is discharged and Ely is killed. Mary witnesses the whole affair, but fearing Lillian's wrath, and to save her own reputation, she flees.

Miss Cocaine reports her success to Satan and is commended.

Lillian is arrested charged with murder. She convinces Judge Le Roy of her innocence, and he resigns as judge to defend her. But it is not so easy to convince the jury. Mary is about to flee the city, when the figure of a traffic officer appears in front of her as the implacable Justice. She turns and hurries to the courtroom, just as the jury has decided against Lilian. Mary gives her testimony, and recounts how Lillian saved her from outrage at the hands of the monster, Ely. The jury returns a verdict of "Not Guilty," without leaving the jury-box, and Judge Le Roy is rewarded by Lillian's acceptance of his suit for her hand.

POWER'S 6B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NEW YORK

158 PEARL STREET
BUFFALO, N. Y.

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Notes of the Trade

"Lord Loveland Discovers America," the story of C. M. and A. N. Williamson, the popular authors, is being produced at the American (Mutual) studios. The setting called for a most elaborate and expensive preparation, and this promises to be one of the most beautifully produced pictures of its kind ever released through the Mutual.

* * *

Robert Leonard is at work on the production of another of his own stories, a two reel drama entitled, "The Silent Man of Timber Gulch." The company has left Universal City and is stopping at Arrowhead Hotel at the foot of the San Bernardino mountains and there will get practically all of their exterior scenes. Ella Hall plays opposite Leonard in this offering.

* * *

The Gaumont company plans to release on the Mutual program, during the Christmas holidays, a wonderful colored photodrama called "A Prince of Yesterday." This film has been hand-colored and is unequaled in its pictorial effect. All the settings have been planned with an eye for artistic excellence and to add to the effectiveness of the story. "A Prince of Yesterday," although unusual in character and an expensive colored film, will be released as a regular Rialto Star Feature without extra charge.

* * *

Since finishing "Neal of the Navy" Harry Harvey of the Balboa company has become Jackie Saunder's director. He is putting on an interesting story in five reels in which the "Maude Adams of the screen" will be seen as a dancing girl. William Conklin plays opposite Miss Saunders. E. J. Brady is also in the cast.

* * *

Sydney Ayres, the Universal star who is once more directing himself, is at work on the production of a three reel story of the Canadian Northwest by F. McGrew Willis entitled, "John o' the Mountains." A number of the exterior scenes will be taken in the mountain country back of San Bernardino. Doris Pawn plays opposite Ayres in this production.

* * *

Just because he acted so well in the new Fannie Ward picture, "The Cheat," Sussue Hayakawa, the Japanese actor who has been in several Lasky productions, has been placed under a long term contract by Jesse L. Lasky. The same goes for Tom Forman also.

* * *

The storm pictures taken for the Mutual Weekly at Galveston proved such a hit in that city that they played a return engagement there.

* * *

Two interesting new people have joined the playing force of Balboa this week in the persons of Bert Ensminger and Elsie Randolph. The former is a well known young player. Miss Randolph is a charming southern girl.

PICTURE THEATERS PROJECTED

COLORADO SPRINGS, COLO.—The Empress theater has been remodeled and a $10,000 pipe organ installed.

COLORADO SPRINGS, COLO.—The new Pike theater is the newest addition to the city's string of moving picture houses. It has seating capacity for 400 persons.

DENVER, COLO.—J. B. Wilton has purchased a half interest in the Colonial theater.

CANTON, ILL.—Joseph Ross has leased a portion of the Wilson building, on North Main street, which he will equip and operate as a moving picture house. It will have seating capacity for about 600 persons.

CHICAGO, ILL.—Harris Kusel & Co., 110 South Dearborn street, are having plans prepared for a three-story theater, store and office building, to cost approximately $275,000.

WALKERTON, IND.—A new moving picture theater has been erected by H. A. Giles, with seating capacity of 300.

RICHARDS, IA.—Coffin & Brown have leased the opera house here for a term of years.

MANKATO, KAN.—J. P. Fair is having plans prepared for a modern moving picture theater, 25 by 100 feet, with seating capacity for 350 persons. Lessee, N. B. Morris & Son.

TOPEKA, KAN.—The Aurora theater, now being conducted by Ewell Shipp, has been remodeled.

NEW ORLEANS, LA.—The Escorial theater is the name of a new moving picture house opened at the corner of Banks and Salcedo streets. It has seating capacity of 700.

ELLSWORTH, ME.—The Strand theater has been taken over by F. O. Smith, of Attleboro, Mass.

BALTIMORE, MD.—Howard Amusement Company will erect a fireproof moving picture theater at 404-06 North Howard street.

WOODSBORO, MD.—Oscar Berrick has opened a new moving picture theater here.

DETROIT, MICH.—Ferry Field Theater Co., 1026 Dime Bank building, is planning to erect a commodious fireproof theater building, 100 by 163 feet.

DETROIT, MICH.—J. Greenburg, who operates the Arbor theater at the corner of Woodward and Harper avenues, has made a number of improvements to the house.

PONTIAC, MICH—O. S. Ammons has leased the Mangny theater at 96 South Saginaw street.

ST. PAUL, MINN.—The building at 1045-49 Hastings avenue will be opened by Joseph H. Masek as a first-class moving picture theater as soon as alterations are completed.

KANSAS CITY, MO.—Extensive alterations have been made to the Empress theater. The house hereafter will be devoted to high-grade vaudeville and moving pictures.

KANSAS CITY, MO.—A new moving picture theater is being erected by Parker & Hinshaw at the corner of 31st street and Prospect avenue.

CASCADE, MONT.—The Pastime theater has been taken over by John Murphy.

HELENA, MONT.—The Princess theater, formerly conducted by E. J. Milch, is now being operated by C. B. Smith.

BLAIR, NEB.—Henry Jacobson has disposed of his interest in the Empress theater to M. C. Wilcox.

SENECA FALLS, N. Y.—The Johnson Opera House has been leased by Milton Carr. Alterations will be made.

WHITE PLAINS, N. Y.—Paragon Theatre Corporation, care American Film Corporation, 69 West 90th street, New York, is having plans prepared for a one-story moving picture theater and store building, 50 by 125 feet, to cost $14,000.

GOODRICH, N. D.—Thomas Ashley has leased the opera house and will operate it as a first-class moving picture theater.

JAMESTOWN, N. D.—The Bijou theater has been leased by A. J. Withnell and M. H. Rogers.

SENTINEL BUTTE, N. D.—A new moving picture theater has been erected here by J. H. Kane.

CLEVELAND, O.—Max Solomon will erect a one-story moving picture theater, 60 by 122 feet, to cost $30,000. Lessee Simon Kaplan, Everett, Mass.

BROWNSVILLE, PA.—The Rex is the name of a new moving picture theater opened here. It has seating capacity for 600 persons.

PITTSBURGH, PA.—Michaels & Freeman Company have disposed of their interest in the Palace theater on Carson street, South Side, to William Craig.

ELK POINT, S. D.—A. Rosengarther, Sioux City, Ia., has converted the opera house into a modern moving picture theater.

RAPID CITY, S. D.—W. J. Sparham has disposed of his interest in the Empress theater to Frank Keys.

SIOUX FALLS, S. D.—Extensive alterations have been made to the Jewel theater and the seating capacity increased.

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and conceded to give the best results by thousands of theatre owners using these and other makes of machines. There must be a very potent reason why Gundlach Projection Lenses have replaced nearly all other lenses formerly in use and why they are given the preference by the United States War Department, The Lyman H. Howe Co., and the biggest theatre circuits in the country.

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CAPABLE—Woman pianist wants position. Long vaudeville and dramatic experience. Cue all pictures. Reliable managers only. City preferred. R. E., care M. P. World, N. Y. City.

MANAGER—Thoroughly competent, experienced, reliable. Moving picture or vaudeville. Moderate salary. Best references. Address Edward Lovitt, Room 602, 1482 Broadway, N. Y. City.

CAMERAMAN ASSISTANT.—Desires position in or around New York, some experience in "Still" photography. Moderate salary; reliable, steady and industrious. Address E. L., care M. P. World, N. Y. City.

AT LIBERTY CAMERAMAN—Expert in artistic light effects. References; has own outfit. M. S., care M. P. World, N. Y. City.

NEW YORK OPERATOR—Wife pianist. Desires joint position. South preferred. Go anywhere. Best references. The Palmers, Deposit, N. Y.

RUSSIAN PLAY-WRITER—Wants position in motion picture company, to produce Russian, Polish Hebrew plays. Information by mail. S. S., care M. P. World, N. Y. City.

HELP WANTED.

FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the United States. Therefore, we are going to keep a register of applications for the accommodation of our patrons. Cameramen desiring a change are invited to send their names, together with references and complete particulars, for registration. No charge for this service. Universal Camera Co., 25 East Washington St., Chicago, Ill.

WANTED—Manager for high class motion picture house seating fifteen hundred. State experience and salary. Address F. I. J., 16 No. Pearl St., Buffalo, N. Y.

BUSINESS OPPORTUNITIES.

MOVING PICTURE STUDIO for sale or rent. Terms reasonable. Suitable for winter quarters, small company. Address A. Sorgenfrey, Main St., Fort Lee, N. J.

EVERY NIGHT A CHAPLIN NIGHT—My ten years of varied advertising experience can be of immense help in putting your theater on Prosperity street. You'll like my work. It's different—it's original—it brings results. John R. Coffee, 3393 Broadway, N. Y. City.

LOS ANGELES, CAL.—Information free—why wait?—assistance given producing companies desiring to locate here. The four seasons and ocean within twenty miles. Studios and land for sale and lease. One exceptionally fine plant will be put into an established company or one that is being organized. Leonard & Roscoe, with O. E. Farish & Co., 353 So. Hill St.

THEATERS WANTED.

PICTURE THEATER WANTED—Send complete details. Trial allowed. Eastern states. E., care M. P. World, N. Y. City.

WANTED—To lease with privilege of buying, moving picture house, town 3,000 to 10,000. Have worked for others over six years, now want to bring home the "bacon" for myself. If proposition looks good, distance won't be considered. Know business from A to Z. Best of references. State everything first letter. R. N. LeFevre, Grand Theater, Lebanon, Ohio.

THEATERS FOR SALE OR RENT.

FOR SALE—Moving picture theater (not the building), low rent. 426 seats. Heart of town, 5,000 population to draw from, fully equipped. 59 miles from New York. Good show town. Writing unsatisfactory, if interested, come and see it. J. B. Hampton, Washington, New Jersey.

MOVIE—Capacity 450, very best equipment. Absolutely no opposition. Total weekly expenses about $100. Receipts average about $200. Price $2,000, half cash. Williams, 366 Ellicott Sq., Buffalo, N. Y.

MOVIE 10c.—Capacity about 600, low rent, long lease. Weekly expenses $175. Weekly receipts $250-$400. Price less than inventory. $5,000. Williams, 366 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Only moving picture show or theater North Carolina town 3,000. Location Main Street, heart of town. No chance for opposition as no other place available. Attractive marble lobby, elevated floor, opera chairs, seating capacity 250. Will sell equipment cheap and lease building to reasonable party. Owner's other business now requires all his time. Address P. O. Box 97, Roxboro, N. C.

FOR SALE—Leading theater in thriving city five thousand. Sixty miles from Cincinnati, two railroads, also Interurban. Manufacturing center. Fine farming territory. One other house (small). Investigate now. Exceptional Opportunity, care M. P. World, N. Y. City.

PICTURE THEATER—Wisconsin. Modern, equipped for vaudeville. Excellent business. Reasons for selling. Address Picture Theater, care M. P. World, N. Y. City.

EQUIPMENT WANTED.

WANTED—500 opera chairs, upholstered or veneer. Will buy any place. Send information. Movie, care M. P. World, N. Y. City.

WANTED—A second hand moving picture outfit all equipped for business. State lowest price and how long used. Only owners need reply. Address Kenyon, Pittsfield, Mass.

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FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

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3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton. Pa.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Complete equipment, any quantity, new and second-hand for moving picture theaters, furnished at short notice. Specializing Powers' machines. W. H. Latimer, 308 Lackawanna Ave., Scranton, Pa.

"AMBERLUX" Lens Filters improve projection 100 per cent. Let me prove it. Price $3.50. W. D. Warner, Columbus, Ohio.

COMPLETE outfits of scenery for picture theaters, furnished for proceeds of advertising on the front drop curtain. Write for particulars. Boon Scenic Studios, Hicksville, Ohio.

FOR SALE—Ft. Wayne Motor Generator, like new. 220 or 230 voltage D. C. 60 volts for arc guaranteed, with starting box, $90. Power's 6 machine complete equipment, fine shape, $75. Fred Stelzer, Lincoln, Ill.

SPOT CASH—For your chairs, wherever they are located. Two thousand veneer, 700 leather, 400 plush for sale. Empire Exchange, Corning, N. Y.

OPERA & FOLDING CHAIRS—New and second hand. Special offers—400 leather upholstered $1.00, 250 portable folding 65c., new opera 95c. up, maple folding 40c. up. Chairs shipped to secure lowest freight rate, subject examination. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

EDISON'S EXHIBITIONS—$50 and up. Type B $80. 1912 Motiograph, nearly new, $125. Two Power's 6A $175 each. Every machine guaranteed. Wichita Film & Supply Co., Wichita, Kans.

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CASH PAID for standard makes of moving picture cameras. Send complete description, full particulars and lowest cash price considered. All shipments C. O. D., subject to examination. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.

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AMERICAN NO. 2—Tripod, new, 300 ft, capacity. South of Va. $295, elsewhere $305. The A. Luther Chocklett Co., Roanoke, Va.

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WILL EXCHANGE—Swell portable typewriter for feature Indian, Cowboy reels. Chas. Hunt, Cassanova, Fauquier Co., Va.

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3 AND 4—Reel features in excellent condition with plenty of mounted and unmounted posters. Great bargains. Also single and 2 reel subjects with posters. Have you any singles or features that you need posters for? We have thousands of posters, write, may have what you need. Weinberg's Features, 145 West 45th St., N. Y. City.

200 REELS with posters $3.00 per reel up. Also Charley Chaplin comedies. Send for list. Wichita Film & Supply Co., Wichita, Kans.

FOR SALE—Ten sensational three and four reel features, with a punch in every foot. Excellent condition (no junk). Quantity of flashy posters. Just the thing for playing percentage. Will sell separate or bulk. Room 7, 39 Erie St., Buffalo, N. Y.

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FOR SALE—200 reels film $1.50 per reel, 100 reels with paper $3.00 per reel. Lot features for sale. Cheap. Meyer Silverman. Pittsburgh, Pa.

MERRY CHRISTMAS—And Happy New Year trick cartoon, 40 feet $6.80, write or telegraph order. Ray, 326 Fifth Ave., N. Y. City.

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WANTED—A pipe organ. Must be equipped with Vox Humana chimes. Want to hear from owners of second hand instruments and manufacturers. J. J. Hegman, Temple, Tex.

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INDEX

TO CONTENTS

Actor Withdraws from Success....2194
Advertising for Exhibitors....2169
After the Ball Was Over....2193
At Leading Picture Theaters....2162
Authoress of "Bloom Center" Back....2190

Ban on Fake Ads....2227
Beban's Bit....2204
"Beloved Vagabond, The" (Pathe)....2196
Be Modern....2152
"Beckoning Flame, The" (KayBee-Triangle)....2199
"Blind Justice" (Essanay)....2196
Board to Prejudge Film?....2229
"Boy at the Throttle, A" (Kalem)....2199
"Burglar and the Lady, The" (Sun)....2198

Calendar of Daily Program Releases..2230, 2232
Chicago News Letter....2180
Church to Compete with Sabbath Shows..2222
Comments on the Films....2202
Common Towel and Drinking Cup....2216
Confreres Honor Farrell....2214
Corcoran, Ethel J....2164
Court Reviews Pictures....2217

Darling, J. R., Sails for England....2156
Drew, Lillian....2179

Edna May in Elaborate Pictures....2158
Essanay Year-End Offerings....2163
Exhibitors in New Move....2153
Exposition Closes....2226
Extry! "Ham" is Back....2194

Facing Censorship....2216
Facts and Comments....2151
Famous Players for January....2162
Fight Cloth Sign Rule....2220
Fighting Blue Laws....2215
Fourth Beefsteak at Screen Club....2191
Four Directors for Premier Program....2160
Flickers....2192
Frank Lloyd Scores....2158

Gaumont to Enlarge Flushing Plant....2160
General Film Assignments....2187
"Good Fellows" All....2224
Gov. Willis Guards His Flock....2219
"Great Divide, The" (Lubin)....2199

"Hand of the Law, The" (Edison)....2197
Helping the Thief Catcher....2163
Here is Cine-Mundial....2154
Hopper in Modern Comedy....2182
Hoyt, Harry O., With Metro....2182

"Inner Chamber, The" (Lubin)....2199
Interesting Policy at an Iowa Family Theater....2225

"Landon's Legacy" (Universal)....2200
List of Current Film Release Dates, 2270, 2272, 2274
Lyric Changes Holders....2223

"Making Over of Geoffrey Manning, The" (Vitagraph)....2195
Manufacturers' Advance Notes....2206
Many in Detroit Want Local Censorship..2220
Metro Players in South....2188
"Mill on the Floss, The" (Thanhouser)....2198
"Missing Links, The" (Fine Arts-Triangle).2200
Motion Picture Educator....2166
Motion Picture Photography....2177
Musical Setting for "The Mill on the Floss".2179
Music for the Pictures....2178
Mutual Enlarges Program....2159

Navarro, Anita....2157
Nearly Five Hundred Theaters....2161
New Metro Offices....2157
News of Los Angeles and Vicinity....2183
New Triangle Deal for Detroit....2194
New Deodorizing and Perfuming Device..2204
Notes of the Trade....2213-2266

Ocean Meets Exchange Men....2187
"Over Night" (World)....2201

Palmer, Devore....2161
Paramount Cartoon Program....2190
Paramount Program for January....2157
Pathe Acquires Savage's Plays....2187
Philadelphia Exhibitors' Ball....2191
Picture Theaters Projected....2206
Photoplaywright, The....2171
Portland Sabbath Reform Campaign....2227
Preparedness Film Stirs....2219
"Price for Folly, A" (Vitagraph)....2197
Projection Department....2173
Protest in Montreal....2228

Railroad Screen Novel, The....2188
Realism in Camille....2161
"Red Circle, The" (Pathe)....2198
Reviews of Current Productions....2195
Rucker, Joseph T., Universal's Forder....2194

Scores Lurid Posters....2221
"Sealed Lips" (Equitable)....2197
Selig-Tribune News Film, The....2156
Sees Lots of Picture Stories....2201
South Americans Visit Vitagraph....2192
Stage and Screen Acting....2164
Stories of the Films....2234
Striking Examples of Film Advertising...2159
Supreme Court of Alberta Calls Voting Contest Lottery....2229

Triangle Program....2200

"Unfaithful Wife, The" (Fox)....2195

Vitagraph's New Release Schedule....2189

Western Plaza Theater....2165
Williams, Grace, Edison Leading Woman..2189
"Woman of Mystery, The" (Biograph)....2195
Won't Try Bullock....2218

TO ADVERTISERS

ASBESTOS SUPPLIES.
Johns-Manville, H. W., Co....2277

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack....2277
Klewert, Chas. L....2276
Reisinger, Hugo....2279
Speer Carbon Co....2280

CHAIR AND SEATING MANUFACTURERS.
American Seating Co....2281
Andrews, A. H....2281
Peabody School Furniture Co....2281
Steel Furniture Co....2281

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co....2278
Cushman Motor Works....2281
Electric Products Co....2280
Erker Bros....2262
Fidelity Electric Co....2280
Fort Wayne Electric Works....2282
Fulton, E. E....2260
General Electric Co....2264
Hallberg, J. H....2269
Hertner Electric & Mfg. Co....2276
Hommel, Ludwig & Co....2260
Kleine Optical Co....2250
Lucas, Harry K....2258
Lears Theater Supply Co....2262
Picture Theater Equipment Co....2265
Porter, B. F....2280
Stern Mfg. Co....2256
Strelinger, Chas. A....2251
Swaab, Lewis M....2277
Typhoon Fan Co....2273

FILM EXCHANGES.
All Feature Booking Agency....2271
Bradenburgh, G. W....2281
Central Film Co....2262
Film Exchange, The....2256
Film Export....2251
Greater N. Y. Film Rental Co....2230, 2274
Monarch Film Service....2281
Reliable Feature Film Co....2245
Wisconsin-Illinois Feature Release Co....2262

LENS MANUFACTURER.
Gundlach-Manhattan Optical Co....2266

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc....2126-27
Biograph Co....2231
Bray Studios, Inc....2133
Bosworth, Inc....Colored Insert
Cort Film Corp....2259
Edison, Thos. A., Inc....2148
Equitable Motion Picture Corp....2130
Essanay Film Mfg. Co....2115, 2119-21
Famous Players Film Co....Colored Insert
Gaumont Co....2123
Great Northern Film Co....2280
Horsley, David, Productions....2124-25
Hanover Film Co....2273
Hearst-Vitagraph....2134-35
Kalem Co....2139-41, 2150
Kleine, Geo....2147
Lasky, Jesse L., Feature Play Co., Colored Insert
Lubin Mfg. Co....2149, 2248-49
Metro Pictures Corp....Colored Insert
Moss, B. S....2257
Mutual Film Corp....Colored Insert
M-in-A Comedies....2138
Paramount Pictures Corp..Colored Insert 2132
Pathe Exchange, The, Inc....2142-45
Picture Playhouse Film Co., Inc....2258
Premier Program....2252-53
Rolin Film Co....2258
Selig-Tribune....Colored Insert
Selig Polyscope Co....2271, 2283
"Sis" Hopkins....Colored Insert
Signal Film Corp....2128-29
Sun Photoplay Co....2131
Sterling Camera & Film Co....2260
Supreme Film Co....2255
Thanhouser Film Corp....2114
Triangle Film Corp....2136-37
Universal Film Mfg. Co....2116-18
V-L-S-E....2246-47
Vim Comedies....2136-37
Vitagraph Co. of America..2146, Colored Insert
World Film Corp....2122

MISCELLANEOUS.
Automatic Ticket Selling & Cash Reg. Co..2264
Bioscope, The....2280
Caille Bros....2260
Classified Advertisements....2267
Corcoran, A. J....2262
Eastman Kodak Co....2279
Erbograph Co....2258
Evans Film Mfg. Co....2281
Exhibitor, care M. P. W....2273
Gunby Bros....2256
Industrial Moving Picture Co....2243
Kinematograaf, De....2280
Kraus Mfg. Co....2254
Moore, William N....2262
Motion Picture Directory Co....2277
Moving Picture Electricity....2280
M. P. W. Circulation Coupon....2281
National Ticket Co....2242
New York Film Laboratories....2273
Oxford House....2241
Preddey, W. G....2260
Quaker City Co....2258
Richardson, F. H....2278
Simon, Walter G....2273
Salvation Army Free Christmas Dinners...2258
Springfield Deodorizing & Disinfectant Co..2261
Standard Motion Picture Co....2254
Stern, Ernest....2278
Trade Circular Addressing Co....2277
Universal Animated Weekly....2275
Wheeler, Samuel F....2264

MOVING PICTURE CAMERAS.
International Photo Sales Co....2251
Los Angeles M. P. Co....2264
Universal Camera Co....2277

MUSICAL INSTRUMENTS.
Deagan, J. C....2251
Seeburg, J. P., Piano Co....2275
Sinn, Clarence E....2264

POSTERS AND FRAMES.
Goes Lithographing Co....2260
Menger & Ring....2264
Newman Mfg. Co....2256

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Machine Co....2254
Enterprise Optical Co....2276
Power, Nicholas, Co....2284
Precision Machine Co....2233

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc....2278
Gold King Screen Co....2273
Radium Gold Fibre Screen, Inc....2254
Simpson, Alfred L....2278

THEATRICAL ARCHITECTS.
Decorators' Supply Co....2279

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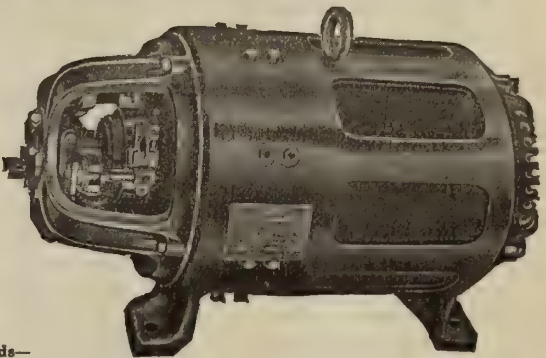

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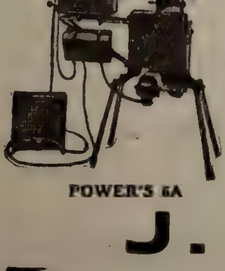

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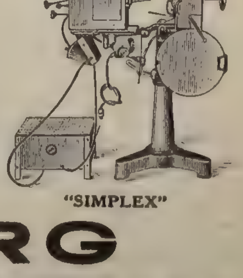

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2230, 2232.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U,' Bison, Joker.

ANIMATED WEEKLY.

Nov. 17—Number 193 (Topical).
Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).

BIG U.

Dec. 2—No release this day.
Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).
Dec. 16—Col. Steele Master Gambler (Comedy—Drama).
Dec. 23—No release this day.
Dec. 31—Babbling Tongues (Drama).
Jan. 2—The Honor to Die (Three parts—Dr.).

BISON.

Nov. 27—A Desperate Leap (Two parts—Railroad-Drama).
Dec. 4—The Connecting Link (Two parts—Western Drama).
Dec. 11—The Lion's Ward (Three parts—Animal—Drama).
Dec. 18—His Real Character (Two parts—Western—Drama).
Dec. 25—When Rogues Fall Out (Three parts—Railroad—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 22—My Old Dutch (Five parts—Emotional—Drama).
Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—The White Scar (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).
Dec. 20—Father and the Boys (Five parts—Comedy—Drama).
Dec. 27—The Nature Man; or A Struggle for Existence (Five parts—Drama).

GOLD SEAL.

Nov. 30—The Phantom Fortune (Three parts—Drama).
Dec. 7—Idols of Clay (Three parts—Heart Interest—Drama).
Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).
Dec. 21—Christmas Memories (Three parts—Drama).
Dec. 28—As the Shadows Fall (Two parts—Human Interest—Drama).

IMP.

Nov. 23—When Willie Went Wild (Comedy).
Nov. 26—Man or Money? (Three parts—North Western—Drama).
Nov. 30—Safety First and Last (Comedy).
Dec. 7—Slim, Fat or Medium (Comedy).
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).
Dec. 14—Almost a Papa (Comedy).
Dec. 17—The Vacuum Test (Drama).
Dec. 21—When Love Laughs (Comedy).
Dec. 28—No release this day.
Dec. 31—A Tribute to Mother (Two parts—Psychological—Drama).

JOKER.

Nov. 20—Chills and Chicken (Comedy).
Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—The Opera Singer's Romance (Com.).
Jan. 1—Lemonade Aids Cupid (Comedy).

LAEMMLE.

Dec. 3—The Devil and Idle Hands (Drama).
Dec. 5—Does it End Right? (Drama).
Dec. 9—No release this week.
Dec. 12—No release this week.
Dec. 16—The Bride of the Nancy Lee (Two parts—Sea—Drama).
Dec. 19—No release this day.
Dec. 22—The Great Fear (Drama).
Dec. 23—One Hundred Years Ago (Two parts—Drama).
Dec. 26—No release this day.
Dec. 28—The Evil of Suspicion (Drama).
Dec. 30—The Little Upstart (Three parts—Drama).

L-KO.

Nov. 24—Stolen Hearts and Nickels (Two parts—Comedy).
Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).
Dec. 15—Blackmail in a Hospital (Comedy).
Dec. 19—The Doomed Groom (Comedy).
Dec. 22—From Beanery to Billions (Two parts—Comedy).
Dec. 26—Greed and Gasoline (Comedy).
Dec. 29—A Scandal at Sea (Comedy).
Jan. 2—Pants and Petticoats (Comedy).

NESTOR.

Nov. 29—Operating on Cupid (Comedy).
Dec. 3—No release this day.
Dec. 6—Their Quiet Honeymoon (Comedy).
Dec. 10—Keeping it Dark (Comedy).
Dec. 13—Her Speedy Affair (Comedy).
Dec. 17—Where the Heather Blooms (Two parts—Comedy).
Dec. 20—Love and a Savage (Comedy).
Dec. 24—No release this day.
Dec. 25—When Three is a Crowd (Comedy).
Dec. 27—Some Chaperone (Comedy).
Dec. 31—No release this day.

POWERS.

Dec. 3—His good Name (Two parts—Heart-Interest—Drama).
Des. 9—The Frolic of the Marionettes (Vaudeville Act).
—Nature's Monstrosities (Ditmars Educational).
Dec. 11—No release this day.
Dec. 16—No release this day.
Dec. 23—Howard's Monarchs of the American Forest (Vaudeville Act).
Dec. 25—Uncle Sam at Work, No. 1, "Where Uncle Sam Makes His Laws and Keeps His Relics" (Educational).
—Wild Bird Life (Educational).
Dec. 30—Flivver's Terrible Past (Comedy).
Jan. 1—Uncle Sam at Work, No. 2, "How Uncle Sam Gets His Coin" (Topical).

REX.

Dec. 5—Under a Shadow (Two parts—Mystery—Drama).
Dec. 7—No release this day.
Dec. 10—The Power of Fascination (Mexican Drama).
Dec. 12—Juror Number Seven (Two parts—Modern—Drama).
Dec. 14—No release this day.
Dec. 19—The Bachelor's Christmas (Three parts—Drama).
Dec. 21—No release this day.
Dec. 24—The Terrible Truth (Drama).
Dec. 26—Stronger Than Death (Two parts—Drama).
Jan. 2—No release this day.

VICTOR.

Nov. 19—No release this week.
Nov. 26—No release this day.
Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).
Dec. 8—The Awakening of Patsey (Drama).
Dec. 15—The Widow's Secret (Two parts—Drama).
Dec. 17—No release this day.
Dec. 24—The Tale of the C (Three parts—Comedy—Drama).
Dec. 29—Father's Child (Three parts—Com.).
Dec. 31—No release this day.

UNIVERSAL SPECIAL FEATURE.

Nov. 29—The New Adventures of Terence O'Rourke No. 2, "When a Queen Loved O'Rourke (Two parts—Drama).
Dec. 6—The New Adventures of Terence O'Rourke, No. 3, "The Road to Paradise" (Last Number) (Two parts—Drama).
Dec. 13—Graft (No. 1, Liquor and the Law (Two parts—Drama).
Dec. 20—Graft (No. 2, "The Tenement House Evil") (Two parts—Drama).
Dec. 27—Craft (No. 3, "The Traction Grab") (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Dec. 6—The Water Carrier of San Juan (Two parts—Mexican—Drama).
Dec. 10—A Broken Cloud (Society—Drama).
Dec. 13—The Solution of the Mystery (Two parts—Drama).
Dec 17—Spider Barlow's Soft Spot (Comedy—Drama).
Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).
Dec. 27—The Tragic Circle (Two parts—Society—Drama).
Dec. 31—The Mender (Drama).

BEAUTY.

Dec. 11—Nobody's Home (Comedy).
Dec. 14—A Girl, a Guard, and a Garret (Comedy—Drama).
Dec. 18—Two Hearts and a Thief (Comedy).
Dec. 21—Making a Man of Johnnie (Comedy).
Dec. 25—That Country Girl (Comedy—Drama).
Dec. 28—Kiddus, Kids and Kiddo (Comedy).
Jan. 1—Settle Out of Court (Comedy).

CASINO.

Dec. 12—Curing Cissy (Comedy).
Dec. 19—Cissy's Innocent Wink (Comedy).
Dec. 26—Hunting (Comedy).
Jan. 2—The Girls' Color Scheme (Comedy).

CENTAUR.

Dec. 16—The Arab's Vengeance (Two parts—Animal—Drama).
Dec. 22—The Mystery of Carter Breene (Three parts—Drama).
Dec. 23—The Winning of Jess (Two parts—Animal—Drama).
Dec. 30—The Terror of the Fold (Two parts—Drama).

CLIPPER STAR FEATURES.

Nov. 20—The Alternative (Three parts—Dr.)
Dec. 11—Curly (Three parts—Drama).
Jan. 1—The Wrath of Hadoon Towers (Three parts—Pysclo—Drama).

CUB.

Dec. 10—Doctor Jerry (Comedy).
Dec 17—The Holdup (Comedy).
Dec. 24—Hearts and Clubs (Comedy).
Dec. 31—Title Not Reported.

FALSTAFF.

Dec. 6—Minnie the Mean Manicurist (Com.).
Dec. 9—Clarence Cheats at Croquet (Comedy).
Dec. 13—The Conductor's Classy Champion (Comedy).
Dec. 16—Billy Bunks the Bandit (Comedy).
Dec. 20—When William's Whiskers Worked (Comedy).
Dec. 23—Tocdles, Tom and Trouble (Comedy).
Dec. 27—Una's Useful Uncle (Comedy)
Dec. 30—Foolish Fate Flora (Comedy).

GAUMONT.

Dec. 7—See America First (No. 13) (Scenic).
—Keeping Up With the Joneses (Cartoon).
Dec. 14—See America First, No. 14, Pittsburgh, Pa. (Scenic). Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 21—See America First (No. 15, Lexington, Ky.) (Scenic).
—Keeping Up with the Joneses (Carton—Comedy)
Dec. 28—See America First, No. 16 (Scenic).
—Keeping Up With the Joneses (Cartoon Comedy).

(*Mutual Releases continued on page 2272.*)

TRADE S MARK

WARNING

If YOU miss the unusual announcement on the inside back cover of the Moving Picture World next week, YOU will miss a grand opportunity to hang out the "S. R. O." sign at your theatre! There's something GOOD coming, b-e-l-i-e-v-e us!

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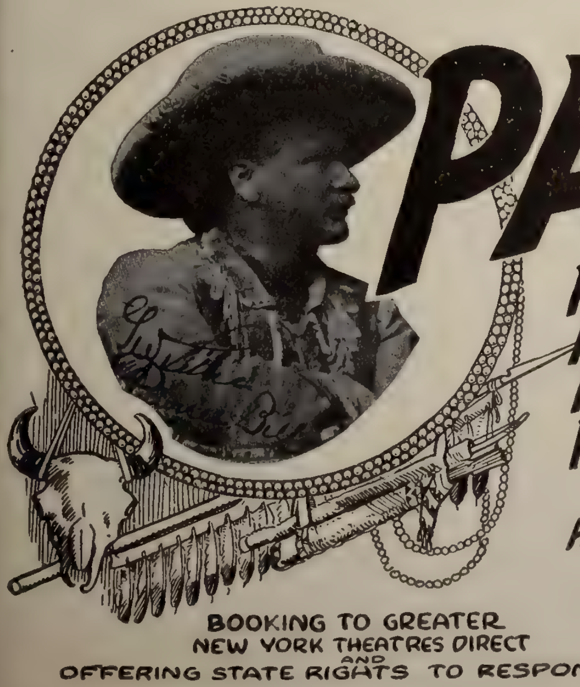

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2230, 2232.)

(Mutual Releases continued from page 2270.)

MUSTANG.

Dec. 10—There's Good in the Worst of Us (Two parts—Western—Drama).
Dec. 17—In the Sunset Country (Two parts—Western—Drama).
Dec. 24—The Pitch o' Chance (Two parts—Comedy—Drama).
Dec. 31—The Cactus Blossom, (Two parts—Western—Drama).

MUTUAL WEEKLY.

Dec. 16—Number 50, 1915 (Topical).
Dec. 23—Number 51, 1915 (Topical).
Dec. 30—Number 52, 1915 (Topical).

NOVELTY.

Dec. 13—The Book Agent (Comedy).
Dec. 15—A Musical Mix-up (Comedy).
Dec. 20—The Fiddler (Comedy).
Dec. 22—The Innocent Sandwich Man (Com.).
—Between Lakes and Mountains (Scenic).
Dec. 27—Title Not Reported.
Dec. 29—Title Not Reported.

RELIANCE.

Dec. 12—The Wayward Son (Two parts—Dr.).
Dec. 19—The Bankhurst Mystery (Two parts—Detective—Drama).
Dec. 26—The Decoy (Two parts—Drama).
Jan. 2—The Law of Success (Two parts—Drama.)

RIALTO.

Dec. 15—The Ace of Death (Three parts—Dr.).
Dec. 29—A Prince of Yesterday (Three parts—Domestic—Drama).

THANHOUSER.

Dec. 5—The House Party at Carson Manor (Drama).
Dec. 7—His Vocation (Two parts—Circus—Drama).
Dec. 12—Her Confession (Modern—Drama).
Dec. 14—An Innocent Traitor (Two parts—War—Drama).
Dec. 19—The Political Pull of John (Comedy).
Dec. 21—Ambition (Three parts—Society—Drama).
Dec. 28—The Last Performance (Three parts—Drama).

THAN-O-PLAY.

Nov. 27—The Valkyrie (Three parts—Drama).
Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MUTUAL MASTERPICTURES.

Dec. 16—The Mill on the Floss (Thanhouser—Five parts—Drama) (No. 51).
Dec. 23—The Painted Soul (Five parts—Underworld—Drama) (No. 52).
Dec. 30—The Deathlock (Five parts—Drama) (No. 53).

NORTH AMERICAN FILM CORPORATION.

Nov. 22—The Diamond from the Sky (No. 30, An American Earl) (Last Number) Two parts—Drama).

SIGNAL FILM CORPORATION.

Dec. 27—The Girl and the Game (No. 1—"Helen's Race with Death"—Two parts—Drama).

Associated Film Sales Corp.

Releases for week of Dec. 6:
A Slave of Mammon (Santa Barbara—Two parts—Drama).
Cleansing Waters (Ramona—Two parts—Drama).
When a Man is Married (Alhambra—Two parts—Drama).
The Rider of the Plains (Empire—Two parts—Drama).
The Mishap (Atlas—Comedy).
Ike Captures a Fort (Federal—Comedy).
His Middle Name was Trouble (Banner—Comedy).
A Silk Stocking Romance (Deer—Comedy).

Releases for Week of Dec. 13:
The Blight of Greed (Empire—Two parts—Drama).
Your Only Friend (Ramona—Two parts—Drama).
The Spectre (Santa Barbara—Two parts—Drama).
The Man in Him (Alhambra—Two parts—Drama).
Ike Stops a Battle (Federal—Comedy).
Going—Going—Gone (Atla—Comedy).
The Spooners (Banner—Comedy).
Taking Chances (Deer—Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe Phunphilms Photocolor Globe.
Wednesday—Pathe News Pathecolor.
Thursday—Panama Pathecolor
Friday—Gold Rooster Plays.
Saturday—Pathe News Starlight.

BALBOA.

Dec. 9—A Rose Among the Briars (Colored—Three parts—Drama).
Dec. 15—The Red Circle (No. 1—Two parts—Drama).
Dec. 22—The Red Circle (No. 2—"Pity the Poor—Two parts—Drama).
Dec. 29—The Red Circle (No. 3 "Twenty Years Ago" (Two parts—Drama.).

GLOBE.

Dec. 13—Climbing Mont Blanc (Scenic).
Dec. 20—A Tea Plantation (Java—Industry).
Dec. 27—Where the Trees Are Stone (See America First) (Scenic).

GOLD ROOSTER PLAYS.

Dec. 3—The House of Fear (Five parts—Dr.).
Dec. 10—The Greater Will (Five parts—Drama).
Dec. 17—Beloved Vagabond (Six parts—Drama) (Colored).

PANAMA FILMS.

Nov. 18—Neal of the Navy, No. 12, "Backed by the U. S. N." (Two parts—Drama).
Nov. 25—Neal of the Navy, No. 13, "White Gods" (Two parts—Drama).
Dec. 2—Neal of the Navy, No. 14, "The Great Goal" (Last Number) (Two parts—Drama).

PATHE.

Dec. 6—New Adventures of Wallingford (No. 10—"Apples and Eggbeaters—Two parts—Comedy).
Dec. 13—New Adventures of Wallingford, No. 11—"A Stony Deal"—Two parts—Comedy).
Dec. 20—New Adventures of Wallingford, No. 12 (Two parts—Comedy).
Dec. 24—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 27—New Adventures of Wallingford, No. 13 (Two parts—Comedy).
Dec. 27—Col. Heeza Liar, Nature Faker (Cartoon—Comedy).

PATHE NEWS.

Dec. 4—Number 97, 1915 (Topical).
Dec. 8—Number 98, 1915 (Topical)
Dec. 11—Number 99, 1915 (Topical).
Dec. 15—Number 100, 1915 (Topical).
Dec. 18—Number 101, 1915 (Topical).

PHOTOCOLOR.

Dec. 6—Picturesque Hanoi (French Ind-China—Colored—Scenic).
Dec. 26—Animal Movements Analyzed (Educational) (Colored).
Dec. 27—California's Rocky Shores (See America First) (Colored—Scenic).

PHUNPHILMS.

Dec. 1—Ragtime Snap Shots (Comedy).
Dec. 8—A Foozle at a Tee Party (Comedy).
Dec. 15—Ruses, Rhymes, Roughnecks (Com.).
Dec. 22—Peculiar Patients' Pranks (Comedy).
Dec. 29—Lonesome Luke, Social Gangster (Comedy).

PUNCH.

Dec. 8—Max Hits the High Spots (Two parts—Comedy).

STARLIGHT.

Dec. 4—Hot Heads and Cold Feet (Comedy).
Dec. 11—Deep Dyed Dubs (Comedy).
Dec. 18—More Deadly than the Male (Com.).
Dec. 25—The Board-Bill Dodgers (Comedy).
Jan. 1—Chasing 'Em Out in the Open (Com.).

VICTORY.

Dec. 22—The War Gods' Decree (Three parts—Drama).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).

CORT FILM CORPORATION.

Dec.—Whirl of Life (Drama).

DORMET FILM COMPANY.

Dec.—Joseph and His Brethren (Six parts—Drama).

EQUITABLE FILM CORPORATION.

Nov. 29—Not Guilty (Triumph—Five parts—Drama).
Dec. 6—The Warning (Triumph—Drama).
Dec. 13—Labyrinth (Drama).
Dec. 20—Sealed Lips (Drama).

FOX FILM CORPORATION.

Nov. 15—A Woman's Past (Five parts—Dr.).
Nov. 22—The Broken Law (Five parts—Dr.).
Nov. 29—The Galley Slave (Five parts—Dr.).
Dec. 5—The Unfaithful Wife (Five parts—Dr.).
Dec. 12—Her Mother's Secret (Five parts—Dr.)
Dec. 19—A Soldier's Oath (Five parts—Dr.).
Dec. 26—Destruction (Five parts—Dr.).

HANOVER FILM COMPANY.

December—Marvelous Maciste (Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Concealed Truth (Drama).

METRO PICTURES CORPORATION.

Dec. 6—A Yellow Stream (Columbia—Five parts—Drama).
Dec. 13—The House of Tears (Rolfe—Five parts—Drama).
Dec. 20—Rosemary (Quality—Five parts—Dr.).

OCEAN FILM CORPORATION.

Nov.—Life Without Soul (Five parts—Dr.).

PARAMOUNT PICTURES CORPORATION.

Dec. 6—"Jane" (Morosco—Five parts—Com.).
Dec. 9—The Unknown (Lasky—Five parts—Drama).
Dec. 13—The Cheat (Lasky—Five parts—Drama).
Dec. 16—The Reform Candidate (Pallas—Five parts—Drama).
Dec. 20—The Immigrant (Lasky—Five parts—Drama).
Dec. 23—The Old Homestead (Famous Players Five parts—Drama).
Dec. 27—The Foundling (Famous Players—Five parts—Drama).
Dec. 30—Nearly a King (Famous Players—Five parts—Comedy).

PREMO FEATURE FILM CORPORATION.

November—The Antique Dealer (Five parts—Drama).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

RELIABLE FEATURE FILM COMPANY.

Dec. 15—The World of Today (Six parts—Dr.).

SUN PHOTOPLAY CO, INC.

December—The Burglar and the Lady (Five parts—Drama).

THE ADRIATIC FILM CO.

Nov.—Fatherland of Italy (Four parts—Dr.).

TRIANGLE FILM CORPORATION.

Releases for week Dec. 12:
Aloha Oe (Kay-Bee—Drama).
The Lily and the Rose (Fine Arts—Dr.).
The Village Scandal (Keystone—Comedy).
The Great Vacuum Robbery (Keystone—Comedy).

Releases for week Dec. 19:
The Winged Idol (Kay-Bee—Drama).
Fatty and the Broadway Stars (Keystone—Comedy).
Jordan is a Hard Road (Fine Arts—Dr.).
Crooked to the End (Keystone—Comedy).

WORLD FILM CORPORATION.

Dec. 6—The Gray Mask (Shubert—Drama).
Dec. 13—The Siren's Song (Shubert—Drama).
Dec. 20—Over Night (Brady—Drama).
Dec. 27—Camille (Shubert—Drama).

V-L-S-E, INC.

Dec. 6—The Alster Case (Essanay—Five parts—Drama).
Dec. 6—The Man's Making (Lubin—Five parts—Drama).
Dec. 13—I'm Glad My Boy Grew Up to be a Soldier (Selig—Five parts—Dr.).
Dec. 13—The Price for Folly (Vitagraph—Five parts—Drama).
Dec. 20—The Great Divide (Lubin—Five parts—Drama).
Dec. 20—A Daughter of the City (Essanay—Five parts—Drama).
Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Dec. 1—The Danger Signal (Kleine—Five parts—Drama).
Dec. 8—The Destroying Angel (Edison—Five parts—Drama).
Dec. 15—Bondwomen (Kleine—Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2230, 2232.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Edison, Essanay, Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov. 30—Count Twenty (Special—Two parts—Drama).
Dec. 1—The Hungarian Nabob (Special—Four parts—Drama).
Dec. 2—His Emergency Wife (Comedy—Dr.).
Dec. 3—My Hero (Drama) (Biograph Reissue No. 26).
Dec. 7—A Woman Without Soul (Special—Two parts—Drama).
Dec. 8—A Poor Relation (Special—Three parts—Drama).
Dec. 9—The Masterful Hireling (Drama).
Dec. 10—The Painted Lady (Drama) (Biograph Reissue No. 27).
Dec. 14—Her Stepchildren (Special—Two parts Drama).
Dec. 15—Divorcons (Special—Four parts—Comedy-Drama).
Dec. 16—Cupid Entangled (Comedy-Drama).
Dec. 17—Fate (Drama) (Biograph—Reissue No. 28).
Dec. 20—The Failure (Drama) (Biograph Reissue No. 29).
Dec. 21—Packer Jim's Guardinaship (Two parts—Drama).
Dec. 22—The Tides of Retribution (Three parts—Drama).

EDISON.

Dec. 10—Faith and Fortune (Special—Three parts—Drama).
Dec. 11—The Lone Game (Drama).
Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).
Dec. 24—Blade o' Grass (Three parts—Drama).
Dec. 31—The Matchmakers (Three parts—Dr.).

ESSANAY.

Nov. 27—The Edge of Things (Special—Two parts—Drama).
Nov. 29—The Night of Souls (Special—Three parts—Drama).
Nov. 30—The Losing Game (Special—Three parts—Drama).
Dec. 1—The Fable of "The Low Down Expert on the Subject of Babies" (Com.).
Dec. 2—Jack Spratt and the Scales of Love (Comedy).
Dec. 3—The Burglar's Godfather (Comedy-Drama).
Dec. 4—On the Private Wire (Special—Two parts—Drama).
Dec. 7—The Power of Publicity (Special—Two parts—Drama).
Dec. 8—Dreamy Dud in Love (Cartoon—Comedy).
—A Scenic Subject on same reel.
Dec. 9—The Merry Models (Comedy).
Dec. 10—The Escape of Broncho Billy (Western—Drama).
Dec. 11—Blind Justice (Special—Three parts—Drama).
Dec. 14—Reckoning Day (Special—Three parts—Drama).
Dec. 15—The Fable of Sister Mae, Who Did As Well As Could Be Expected (Com.).
Dec. 16—Snakeville's Champion (Comedy).
Dec. 17—Broncho Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).
Dec. 21—The Danger of Being Lonesome (Two parts—Drama).
Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy).
Dec. 25—The Woman with a Rose (Three parts—Drama).

KALEM.

Dec. 3—The Key to a Fortune (No. 6 of "The Ventures of Marguerite" Series—Drama).
Dec. 4—The Tramp Telegrapher (Episode No. 56 of the "Hazards of Helen" Railroad series—Drama).
Dec. 6—The Money Gulf (Special—Three parts—Modern—Drama).
Dec. 7—Minnie the Tiger (Burlesque—Comedy).
Dec. 8—The Black Hole of Glenranald No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 10—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series—Dr.).
Dec. 11—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 13—The Glory of Youth (Special—Four parts—Drama).
Dec. 14—Almost a King (Burlesque—Comedy).
Dec. 15—To the Vile Dust (No. 4 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 17—The Secret Message (No. 8 of "The Ventures of Marguerite" Series—Drama).
Dec. 18—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 21—The Bandits of Macaroni Mountains (Burlesque—Comedy).
Dec. 22—A Bushranger at Bay (No. 5 of the "Stingaree" Series (Special—two parts—Drama).
Dec. 24—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series) (Drama).
Dec. 25—A Boy at the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 28—The Caretaker's Dilemma (Burlesque—Comedy).
Dec. 20—The Taking of Stingaree (No. 6 of the "Stingaree" Series (Two parts—Drama).
Dec. 31—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series (Dr.).
Jan. 1—At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series (Drama).

LUBIN.

Dec. 6—The Other Sister (Drama).
Dec. 7—Playing the Same Game (Comedy).
Dec. 8—The Web of Hate (Special—Two parts—Drama).
Dec. 9—The Ogre and the Girl (Special—Three parts—Drama).
Dec. 10—The Stool Pigeon (Drama).
Dec. 11—Bashful Billie (Comedy).
Dec. 13—The Moment Before Death (Drama).
Dec. 14—The Great Detective (Comedy).
Dec. 15—The Inner Chamber (Special—Three parts—Drama).
Dec. 16—A Thief in the Night (Special—Two parts—Drama).
Dec. 17—Sweeter than Revenge (Drama).
Dec. 18—An Unwilling Burglar (Comedy).
Dec. 20—Heartaches (Four parts—Drama—Unit Pragram).
Dec. 20—Otto's Cabaret (Comedy—Unit Program).
Dec. 23—Beyond All is Love (Three parts—Drama).
Dec. 25—No Smoking (Comedy).
Dec. 27—Saved from the Harem (Four parts—Drama—Unit Program).
Dec. 27—This Isn't the Life (Comedy—Unit Program).
Dec. 30—The Convict King (Three parts—Dr.).
Jan. 1—A Ready Made Maid (Comedy).

MINA.

Nov. 4—The False Hair (Comedy).
Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).
Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).

SELIG.

Dec. 11—The Baby and the Leopard (Jungle-Zoo Animal—Drama).
Dec. 13—The Coquette's Awakening (Special—Two parts—Drama).
Dec. 13—Hearst-Selig News Pictorial No. 99, 1915 (Topical).
Dec. 14—On the Eagle Trail (Drama).
Dec. 16—The Golden Spurs (Special—Three parts—Drama).
Dec. 16—Hearst-Selig News Pictorial No. 100, 1915 (Topical).
Dec. 18—Jungle Justice (Jungle Zoo—Animal—Drama).
Dec. 20—Chronicles of Bloom Center No. 6, "Perkin's Pep Producer" (Special—Two parts—Comedy).
Dec. 20—Hearst-Selig News Pictorial No. 101, 1915 (Topical).
Dec. 20—Hartney Merwin's Adventure (Com.).
Dec. 23—Hearst-Selig News Pictorial No. 102, 1915 (Topical).
Dec. 25—The Sacred Tiger of Agra (Jungle—Zoo Animal—Drama).
Dec. 27—The Making of Crooks (Three parts—Drama).
Dec. 27—Hearst-Selig News Pictorial No. 103, 1915 (Topical).
Dec. 30—Hearst-Selig News Pictorial No. 104, 1915 (Topical).
Jan. 1—The Manicure Girl (Comedy).

VIM.

Dec. 3—Love, Pepper and Sweets (Comedy).
Dec. 10—Strangled Harmony (Comedy).
Dec. 17—Speed Kings (Comedy).
Dec. 24—Mixed and Fixed (Comedy).

VITAGRAPH.

Dec. 11—Hughey of the Circus (Special—Two parts—Comedy).
Dec. 13—Benjamin Bunter, Book Agent (Comedy—Drama).
Dec. 14—A Question of Right or Wrong (Special—Two parts—Drama).
Dec. 15—The Faith of Sonny Jim (Comedy—Drama).
Dec. 16—The Flower of the Hills (Drama).
Dec. 17—The Deceivers (Comedy).
Dec. 18—A Man's Sacrifice (Broadway Star Feature—Special—Three parts—Dr.).
Dec. 20—Levy's Seven Daughters (Comedy).
Dec. 20—On Her Wedding Night (Personally Picked Program — Special — Four parts—Drama).
Dec. 20—The Patent Food Conveyor (Personally Picked Program).
Dec. 24—Is Christmas a Bore? (Comedy—Dr.).
Dec. 25—The Thirteenth Girl (Broadway Star Feature — Special — Three parts—Drama).
Dec. 27—He Got Himself a Wife (Comedy).
Dec. 27—The Making Over of Geoffrey Mining (Four parts—Drama) (Unit Program).
Dec. 27—The Pest Vamooser (Comedy) (Unit Program).
Dec. 31—By Might of His "Right" (Comedy).

General Film Company Features

BROADWAY STAR FEATURES.

Dec. 18—A Man's Sacrifice (Special—Three parts—Drama).
Dec. 25—The Thirteenth Girl (Special—Three parts—Drama).

UNIT PROGRAM RELEASES.

Dec. 20—On Her Wedding Night (Four parts—Drama).
Dec. 20—The Patent Food Conveyor (Comedy).
Dec. 20—Heartaches (Lubin (Four parts—Dr.).
Dec. 20—Otto's Cabaret (Lubin—Comedy).
Dec. 27—Saved from the Harem (Lubin—Four parts—Drama).
Dec. 27—This Isn't the Life (Lubin—Comedy).
Dec. 27—The Making Over of Geoffrey Manning (Vitagraph—Four parts—Drama).
Dec. 27—The Pest Vamooser (Vitagraph—Com.).

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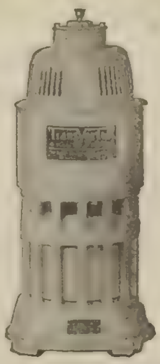

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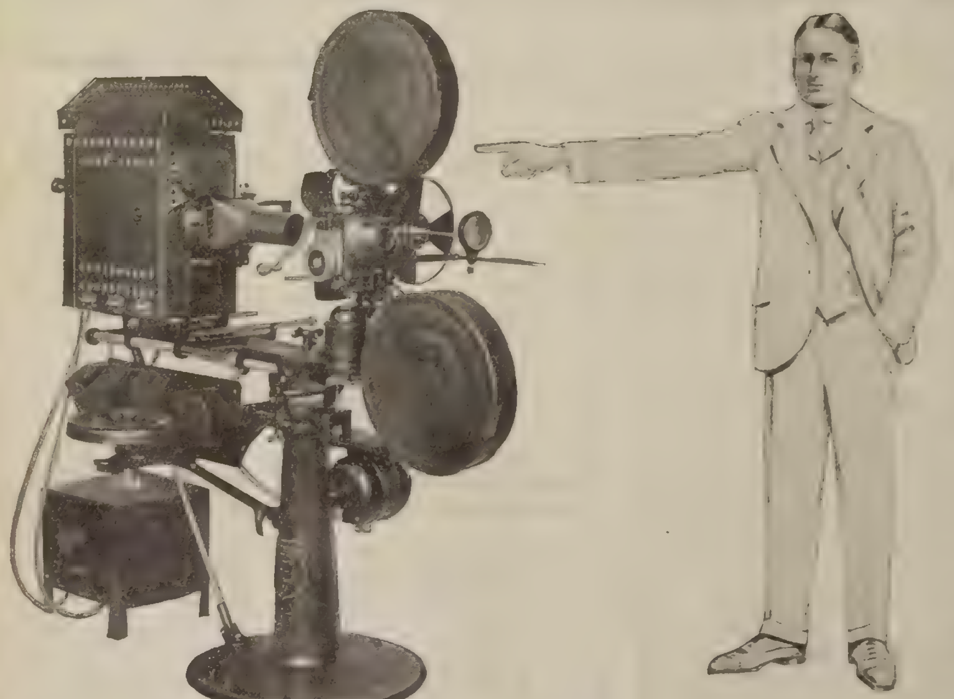

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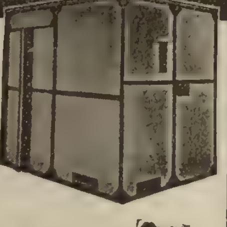

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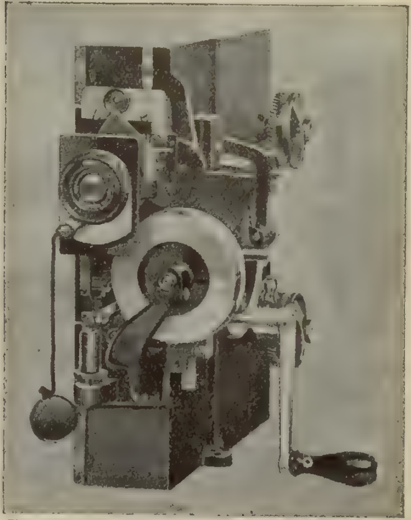

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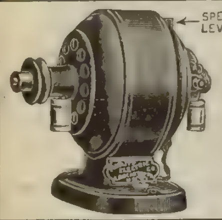

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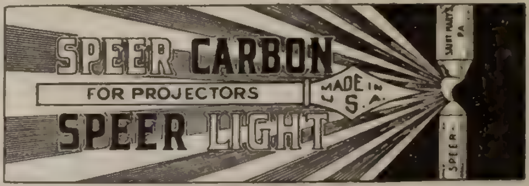

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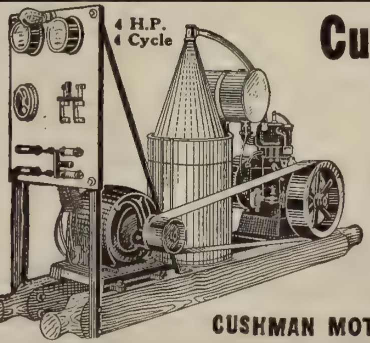

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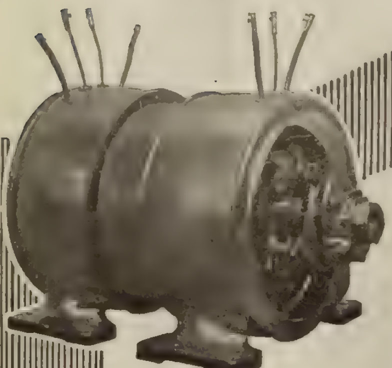

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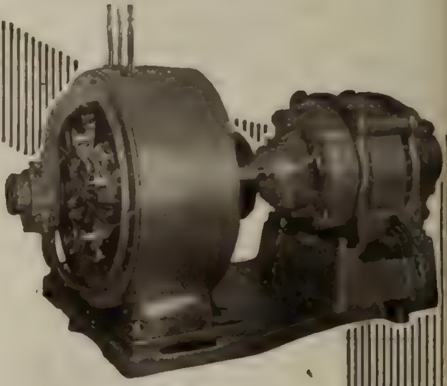

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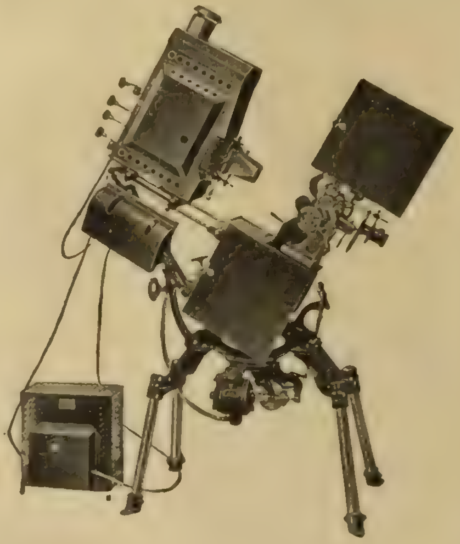

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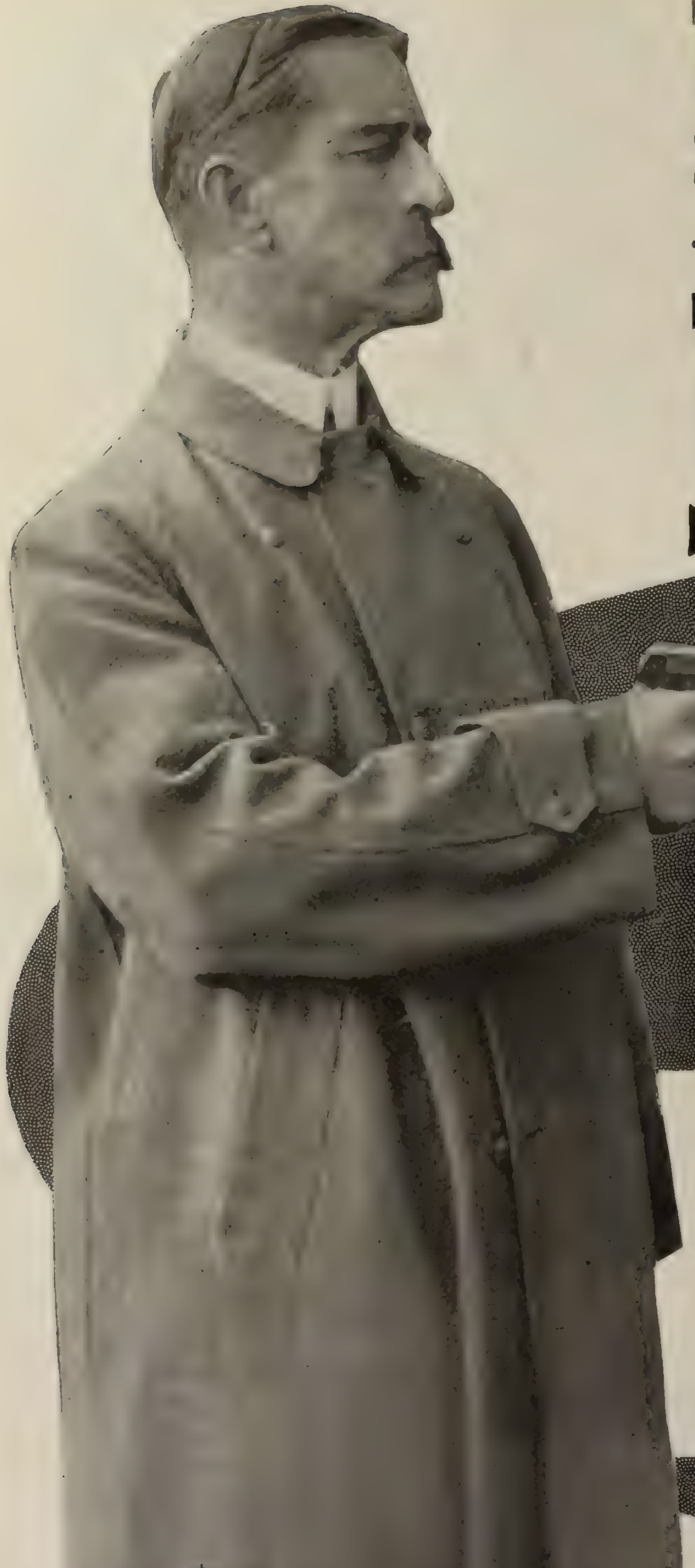

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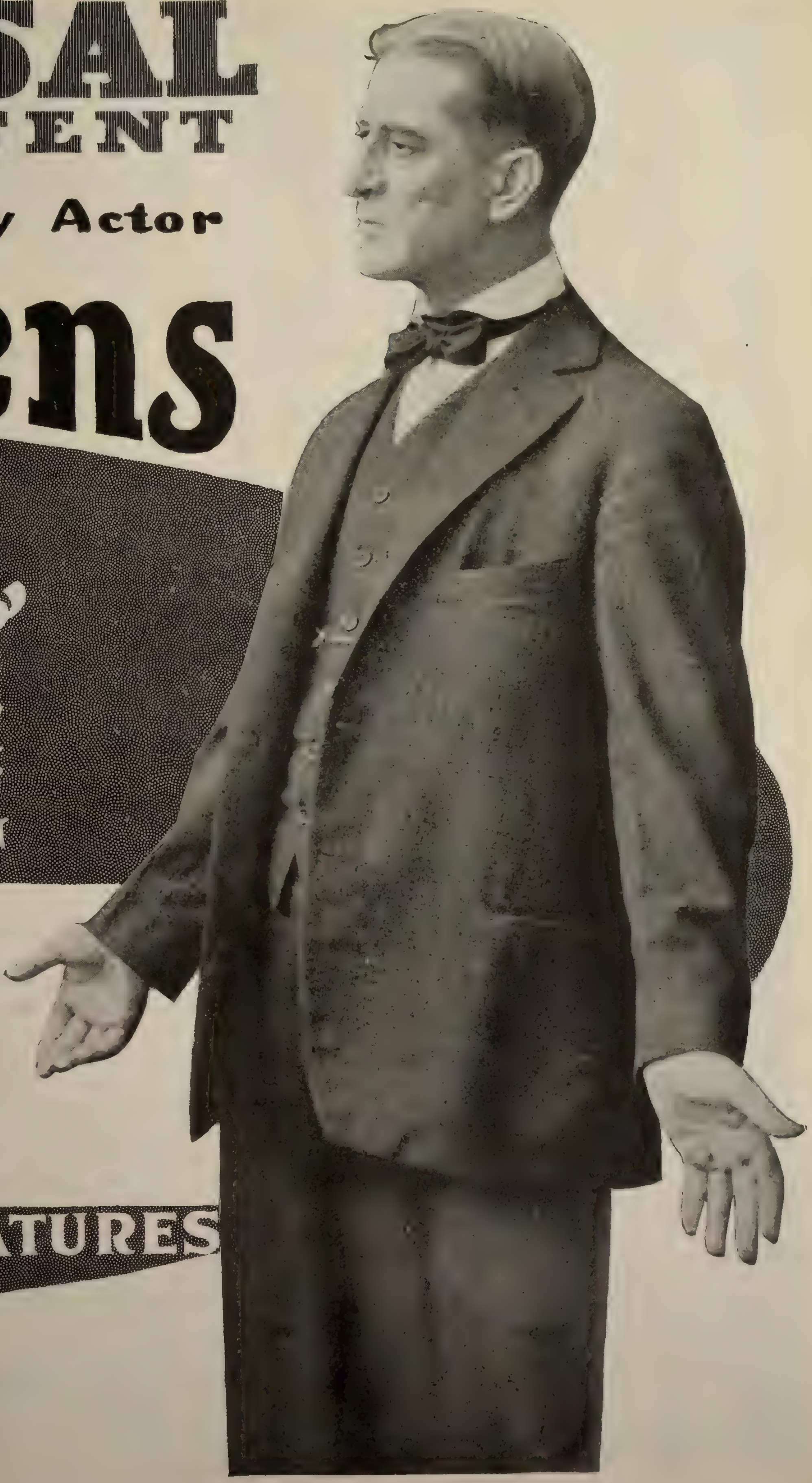

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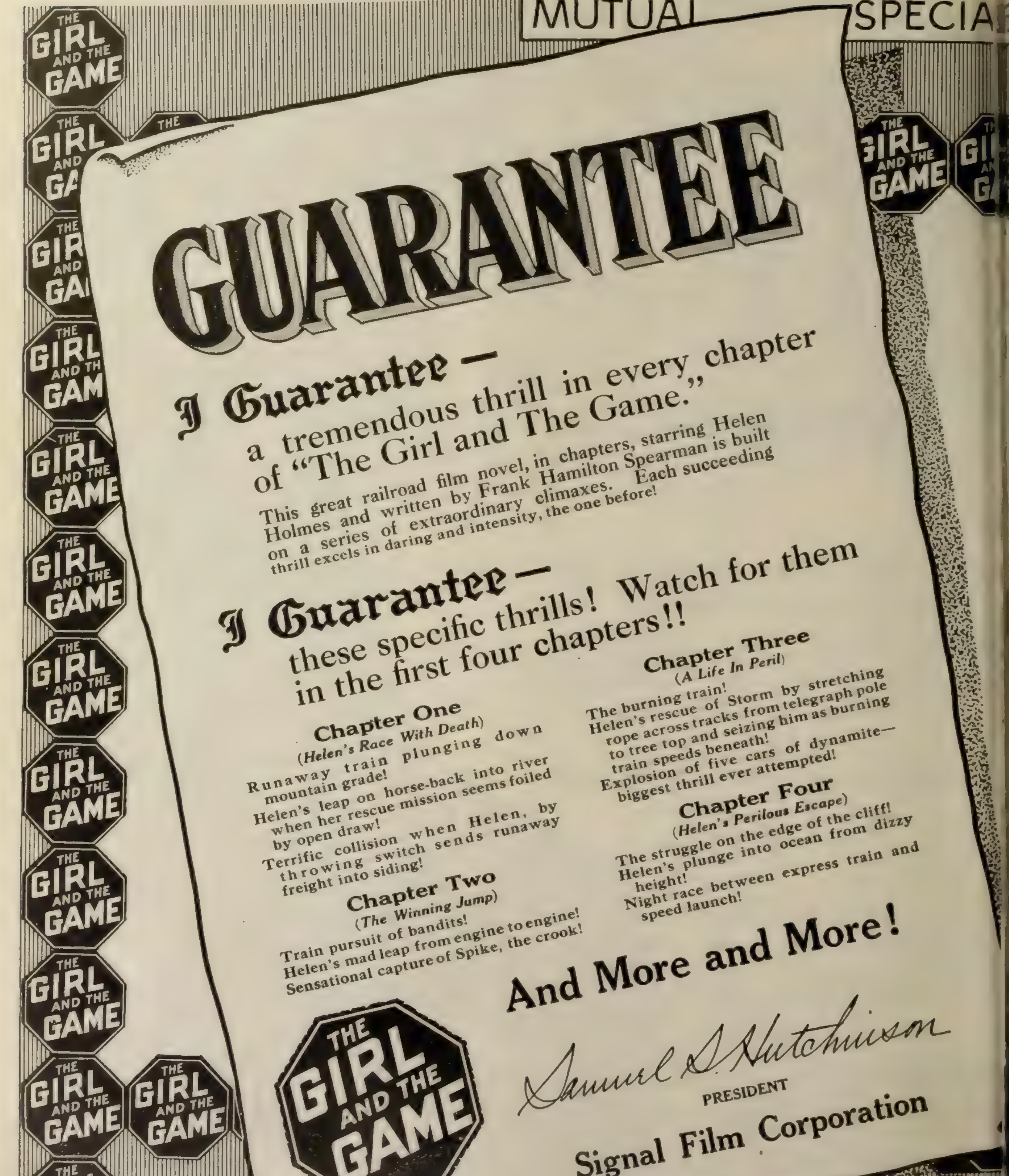
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PRESIDENT
Signal Film Corporation

ATURE

THE GIRL AND THE GAME

Never before has a film manufacturer given a production such a forceful guarantee—

The Biggest of All Film Productions

Helen Holmes in this new, stupendous railroad film novel, has reached the pinnacle of her astounding career. Former thrills which she has enacted are paled into insignificance by the magnitude of her breathless undertakings in this amazing production—*And remember 1000 newspapers are to publish the story.*

First Release—Dec. 27th!

The Girl and the Game consists of fifteen powerful two-act chapters. One chapter will be released each week beginning Dec. 27th. Each chapter a distinct release, though all are connected. If your theatre is to show this marvelous photoplay of thrills and suspense—act now. You cannot delay. Don't be one of the disappointed hundreds. *Big profits are at stake.* Act quick! Now!

For booking information apply to Girl and Game department of any Mutual Exchange in America.

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MUTUAL PROGRAM

Slapsticks With A Reason

Announcing
A Brand New Brand of Film

COMEDIES

First Release the Week of Dec. 27th

The first subject, a screaming laugh, features a new and original Comedian

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in

Sammy's Scandalous Scheme

Distributed throughout the United States and Canada Exclusively by The Mutual Film Corporation

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Will head a Gaumont Company Making Big Features to be Released on the Mutual Program always as

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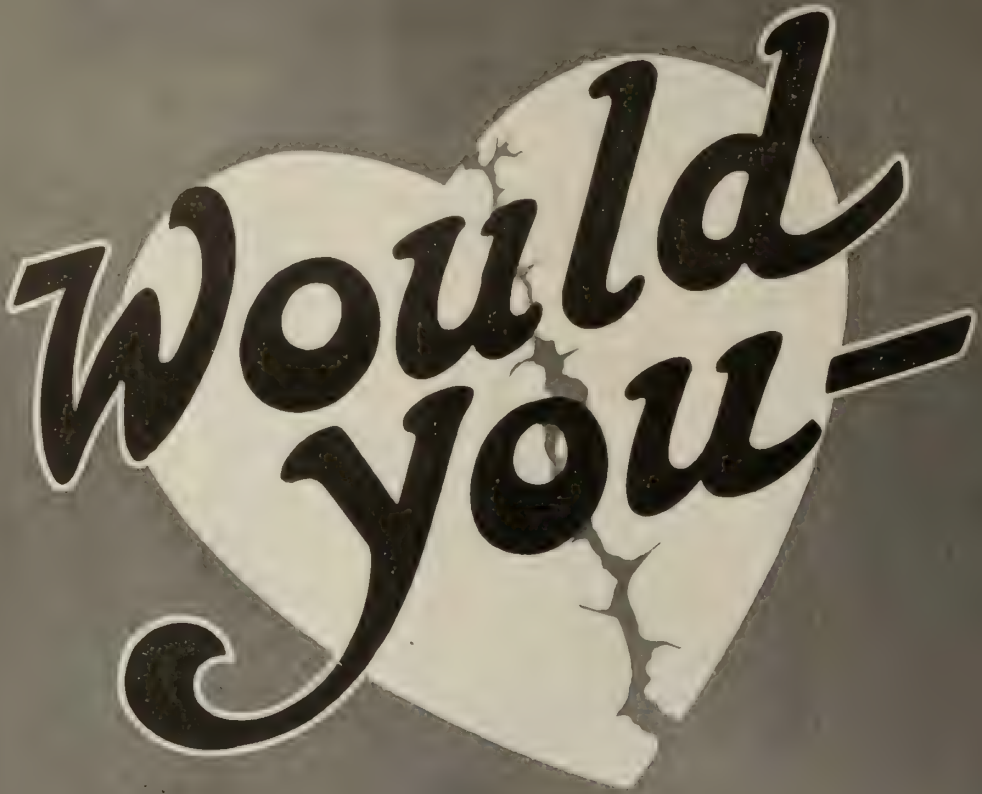

Believe your wife innocent if on your wedding eve she parted from you, and started her honeymoon trip with another man, and you later found them at the same hotel? Would you? Don't jump at hasty conclusions—

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STAGED BY CONSENT
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"Where the REAL FEATURES come from"

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Hearty Christmas Greetings

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ADAPTED FROM

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These extraordinary productions are worthy successors to:

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TO STATE RIGHT BUYERS ! ! The same superb acting—The same great artists—The same beautiful settings—found in the above SUCCESSES will again please your patrons in

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Think what this photoplay has to offer! A male star with an international reputation; a leading lady whose beauty and charm have made her the idol of theatregoers everywhere; a romantic story with all the interest of a Chambers novel; action that is lively to the point that it heats the blood.

James J. Corbett, who has been before the public for years and has "made good" in everything which he has attempted—no matter how difficult the task—will attract to your theatre people who have never been there before.

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All kinds of advertising matter, including
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Highly Commended by the Press

The Morning Telegraph—

"There is not a dull moment in the five reels of 'The Burglar and the Lady,' and it will be surprising if it fails to make one of the most pronounced screen hits of the season."

The Moving Picture World-

"The picture was tastefully staged and notably well photographed."

The Evening Mail—

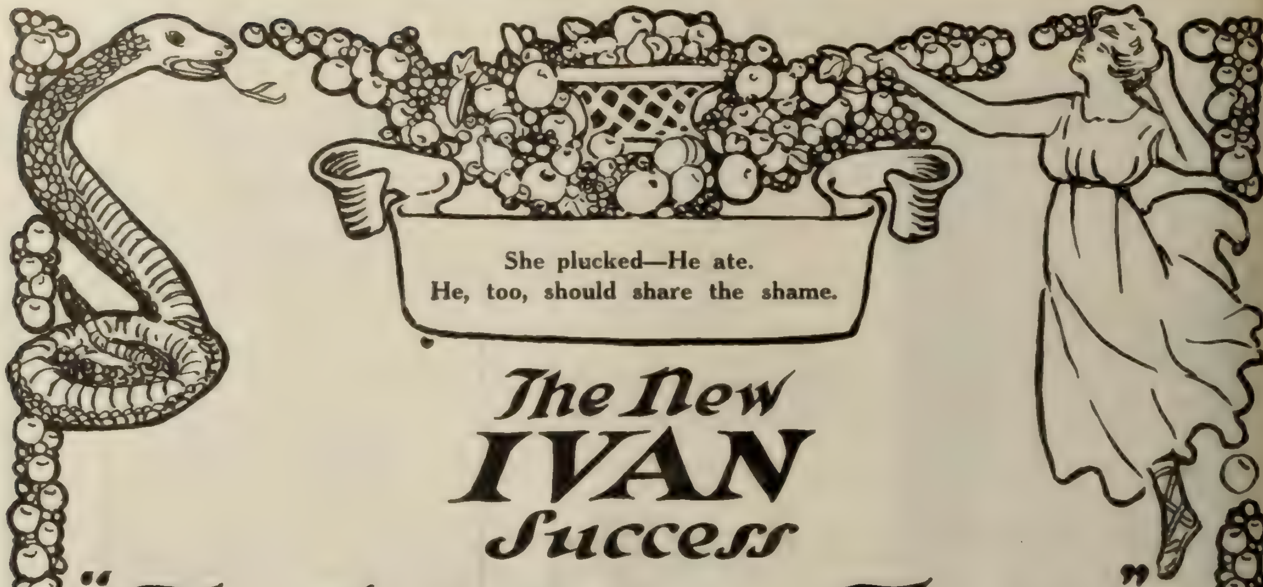
"A picture built on a very sound theme, containing a wealth of clever situations and spectacular feats by James J. Corbett."

Motion Picture News—

"The plot is wholesome and contains nothing to offend a family audience."

Your Audiences Will Be of the Same Opinion

CLAIRE WHITNEY


She plucked—He ate.
He, too, should share the shame.

The New IVAN Success

"Forbidden Fruit"

You yourself have yearned for that which you cannot gain.

But the yearning which makes the story of "Forbidden Fruit" is of the shadows, in frightful contrast to the dazzling whiteness of the martyr-woman.

In this new sensational surprise of Ivan Abramson the woman sacrifices and yet the supreme sacrifice of her life comes years later when she is driven with her babes from the home of her husband.

There is not a single feature in the field today which for power of story and direction and beauty of acting and scenic effects is superior to "Forbidden Fruit."

Successes of To Day

in motion picturedom are measured not by advertisers' liberties and exaggerations. Successes in the motion picture field are measured by but one thing—the money they bring the exchange man, the money they bring the exhibitor, the satisfaction afforded the public.

Ivan Productions measured by these three rules are without superior in the field. Survey the list—"Should a Woman Divorce?", "Sins of the Parents," "Unwelcome Wife," "A Mother's Confession," "Concealed Truth," "Forbidden Fruit."

This drama introduces once more to the field Paula Shay, destined to assume a brilliant position in the firmament of photo play satellites.

Private Showing
With Music at
Wurlitzer Fine Arts Theatre
120 W. 41st Street
Friday, 10:30 A. M., Dec. 24th
All Welcome

Ivan Film Productions, Inc.
126 West 46th Street,
New York City

THERE are still a few territories open for exchange men on options for all coming Ivan Productions during the next twelve months. Wire at once. Exhibitors who desire to book "Forbidden Fruit" and other Ivan Productions communicate at once with the concerns listed below. Exhibitors who wish news of Ivan releases in advance should write the Ivan Exhibitors Information Bureau.

New York and Northern New Jersey—Merit Film Corp. 110 W. 40th St., N. Y.

West Pennsylvania, West Virginia—Liberty Film Renting Co., Pittsburgh, Pa.

Ohio—Standard Film Service Co., Cleveland.

Michigan—Standard Film Service Co., Detroit.

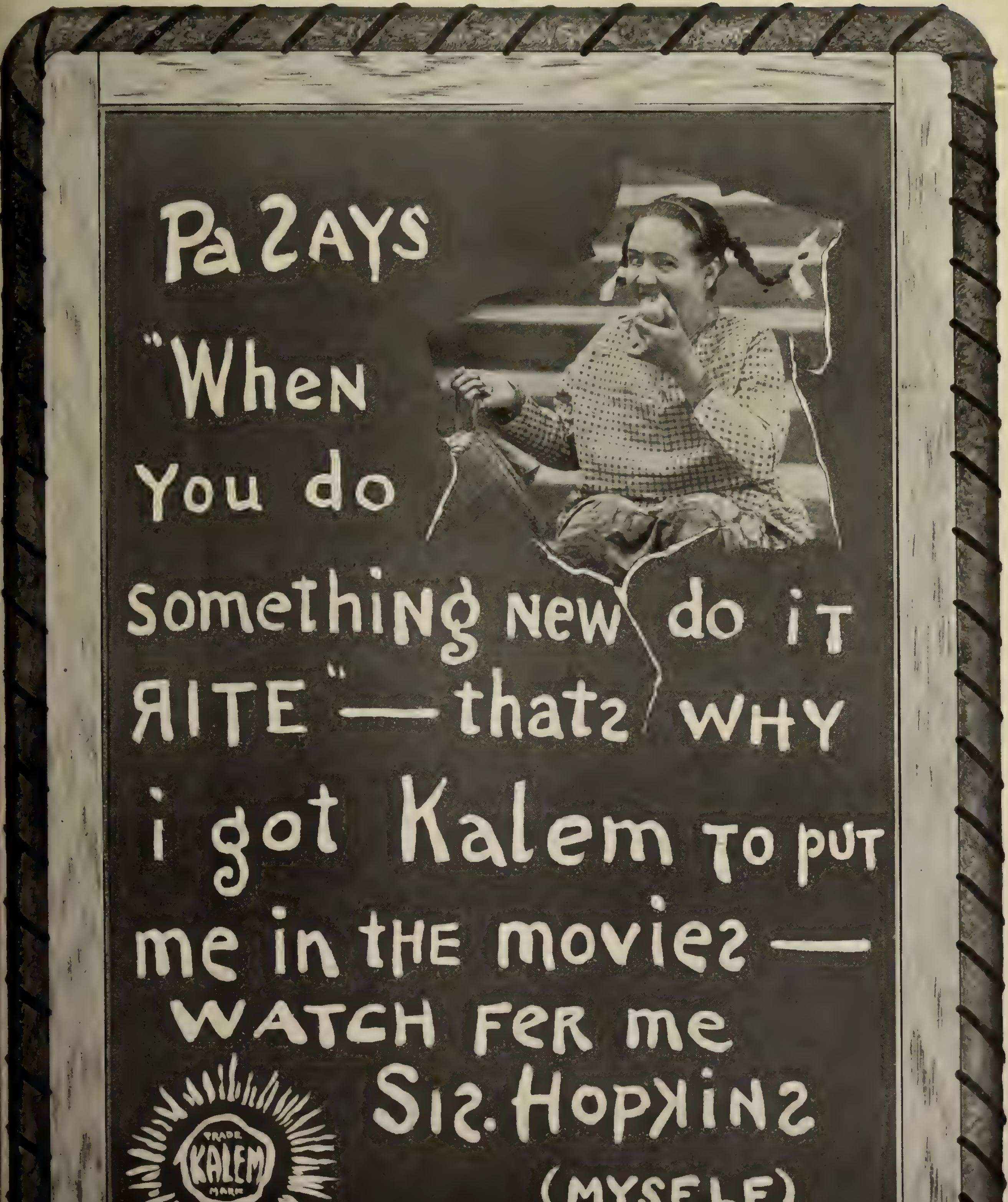
Illinois, Indiana, Southern Wisconsin, Kentucky — General Feature Film Co., Chicago, Ill.

Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Film Co., Duluth, Minn.

Pacific Coast—All Star Features Distributors, San Francisco and Los Angeles.

Texas, Oklahoma and Louisiana—Hubb City Film Exchange, Waco, Tex.

New England—D. W. Lynch Enterprises, Worcester, Mass.



Pa SAYS "When You do something new do iT RITE"—thats WHY i got Kalem TO PUT me in tHE movies—WATCH FER me

Sis. HOPKINS

(MYSELF)

THE BLACK CROOK

Surpasses the Splendor of the Past

Kalem has picturized the extravaganza that was the sensation of two generations in magnificently spectacular fashion. The fascinating atmosphere of the play has been retained at its strongest, the screen has given unlimited scope to the amazingly beautiful dancing specialties, while the charm of the appealing love story and the weirdly gripping element of sorcery and demonism are blended in a manner that makes it a production befitting the glorious past.

In Five Parts---A General Film Release, January 10

Sure-Fire Advertising Aids

Four-Color Lithographs in two styles of one-sheets, two styles of three-sheets, a six sheet, and a dazzling twenty-four sheet. Also attractive heralds, newspaper cuts, special music, etc.

Kalem Company

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LUBIN

FIVE REEL UNIT

RELEASED MONDAY DECEMBER 27TH

THE FOUR ACT DRAMA

SAVED FROM THE HAREM

WITH

GEORGE ROUTH – VIOLET MACMILLAN

AND

ADMIRAL HOWARD OF U.S. PACIFIC FLEET

AND

THE ONE ACT COMEDY

THIS ISN'T THE LIFE

WITH

D. L. DON

ALSO

THURSDAY DEC. 30TH

THE CONVICT KING

THREE ACT DRAMA

WITH

MELVIN MAYO

SATURDAY JAN. 1ST

BILLIE REEVES COMEDY

A READY MADE MAID

ONE ACT

GENERAL FILM LUBIN RELEASES

Siegmund Lubin

BROADWAY STAR FEATURES

Broadway Star Features are the best three reelers in the world.

"THE WANDERERS" is a story full of heart throbs

A story of the West, a story of love, thwarped with danger.

Produced in the famous Western Vitagraph Studios

This heart drama features William Duncan, George Holt,
Mary Ruby

And other eminent Vitagraph Stars.

Story:

Clem, a wandering blacksmith, lands in a rough mining camp and in gratitute for saving him from a beating at the hands of the camp bully, an old miner gives Clem some apparently worthless oil shares. These later boom when a big gusher is struck and Clem finds himself a rich man. A former sweetheart turns out to be his partner's sister, and when the bully meets his just deserts in Devil's Swamp, the Wanderer marries and settles down.

The release date of this startling three reel feature

Is Saturday, January 1st.

Stories of this type make Broadway Star Features

The best three reelers in the world.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

PERSONALLY PICKED PROGRAM

"WHO KILLED JOE MERRION"—Four-Part Drama
Produced by Tefft Johnson
Featuring Joseph Kilgour, S. Rankin Drew, Rose Tapley
and other eminent Vitagraph Stars

and

"WHEN HOLLIGAN AND DOOLIGAN RAN FOR MAYOR"—Comedy
Produced by Wally Van
Presenting Hughey Mack, William Shea, Kate Price,
Donald MacBride and others

REGULAR RELEASES

"HE GOT HIMSELF A WIFE"- Comedy, Monday, Dec. 27
Dick has to have a wife to clinch a $5,000 job. After an exciting experience with a school teachers' convention and a thrilling chase, he eludes the most strenuous one and marries the right one. Featuring Webster Campbell and MARY ANDERSON.

"BY MIGHT OF HIS 'RIGHT'"—Comedy, Friday, Dec. 31
Henry puts one over on wifie's boasting Big Brother and has a good laugh all to himself. Featuring MR. and MRS. SIDNEY DREW and DONALD MacBRIDE.

"THE WANDERERS"—Three Part Drama
Broadway Star Feature Saturday, January 1
The wandering blacksmith strikes it rich. He marries his former sweetheart and finds he has reached the end of the trail and the beginning of happiness. An all-star Western Vitagraph cast.

At least the policy established by Vitagraph of "Seeing them on the screen" has had its results. The exhibitor profits many fold by this policy, as it is not necessary for him to accept any subject that does not come up to his expectations.

Exhibitors can secure the best in photoplays by using the OPEN MARKET system of purchasing.

See the above realeases and compare them with what others offer. You will then book Vitagraph productions.

If you cannot get Vitagraph subjects, write to the service Department of the Vitagraph Company of America, E. 15th Street and Locust Avenue, Brooklyn, N. Y.

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EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

THE HAZARDS *of* HELEN

THE ORIGINAL RAILROAD SERIES, FEATURING

HELEN GIBSON

The Most Daring Actress in Pictures

[illegible] is beyond description, and what is more, [illegible] to make the same assertion.

In [illegible] in the still above. [illegible] when the dauntless [illegible] that is being elevated.

1 and 3-sheet, 4-color lithographs on each issue. Newspaper mats also.

THE TRICKSTERS

An Episode in "The Ventures of Marguerite"

[illegible]

Released Friday, January 14. Attractive 1, 3 and 6-sheet, 4-color lithographs.

GUARDIAN ANGELS

A Bud Duncan Burlesque Comedy

[illegible] Doughbags [illegible] than Ethel Teare. [illegible]

Released Tuesday, January 11. Catchy posters in 1 and 3-sheet, 4-color lithographs.

THE PURIFICATION OF MULFERA

A "Stingaree" episode by E. W. HORNUNG. Creator of "Raffles."

[illegible]

Released Wednesday, January 12. Striking scenes on the 1, 3 and 6-sheet, 4-color lithographs with each issue.

These pictures obtainable at all General Film Company offices or the Greater New York Film Rental Company

Book "From the Manger to the Cross" for Your Holiday Attraction. Direct from Kalem, or, West of Denver, from the Progressive Motion Picture Corporation, 645 Pacific Building, San Francisco, Cal.

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr...............................**President**
J. F. Chalmers..............................**Vice-President**
E. J. Chalmers....................**Secretary and Treasurer**
John Wylie...............................**General Manager**

The office of the company is the address of the officers.

Chicago Office—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
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Canada .... 3.50 per year
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All changes of address should give both old and new addresses in full and clearly written, and require two weeks.

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Classified Advertising—no display—three cents per word; minimum charge, fifty cents.

Display Advertising Rates made known on application.

Note—Address all correspondence, remittances and subscriptions to Moving Picture World, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 2456)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, December 25, 1915

Facts and Comments

ARE we not making a little too much use of "close ups?" The "close-ups" are the italics and the "caps" of the screen. If used with wise discrimination they have a fine effect. Indiscriminate and reckless use cheapens them. Even the megaphone loses its power and emphasis if we use it to excess. Within the last few weeks we have seen "close-ups" that were entirely unjustifiable. The director who tries to bolster up a weak production by a lavish use of "close-ups" does more than merely demonstrate his own incompetency. He ruins a precious tool for other directors, and to that extent he detracts from the art and power of the screen. No one realizes this better than the patrons of the motion picture theater. The percentage of experts in the audience is everlastingly on the increase.

NEXT to the friendly attitude of the press the favorable decisions of the courts on the rights of motion picture men are sources of genuine gratification. We are happy to note that the courts in Philadelphia have put a stop to the meddling censorial spies who descended upon the operator in his booth and demanded to see the approval of the censors. The courts have decided that this cannot be done hereafter and that there are other legal ways of ascertaining whether the Breitinger "imprimatur" is on the film.

* * *

EVEN more important is the decision of the Courts in the same city upholding the judicial right to review the findings of the censors. The appeals from the Catonian sages to the common sense of the Courts had become annoyingly successful to the censors, and through the Attorney-General they have evolved a new theory according to which the Court's really had no particular right to interfere with the censors. This notion was hit hard by the judicial shrapnel, and now there is nothing left of the censorial hopes.

* * *

UNDER no circumstances will we try to guess at the mental processes of the Jersey City officials who continue to persecute the motion picture exhibitors there in spite of the fact that the Grand Jury refused to indict the motion picture men who had been arrested under a literal interpretation of the "Blue Laws." The Grand Jury not only refused to indict, but it went on record as condemning in no uncertain terms the inquisitorial and irrational antics of the police authorities. If representative government and local autonomy mean anything at all the deliberate declaration of a Grand Jury ought to count for something. The voters will get their chance at these arbitrary police officials and at the powers that keep them in office. New York exhibitors have shown what they can do at the polls and how powerful are their means of agitation. If a campaign of slides and speeches will help the exhibitors of Jersey City at the next election The Moving Picture World offers its services right now.

* * *

EXHIBITORS all over the country are crying out for films that tell a simple, coherent story with real human interest. They prefer stories of the American life of to-day, but any simple story which moves swiftly and logically and which tells a tale of the heart is welcome. Too many of the features on the market to-day are complicated and full of digressions and episodes that point away from the central theme. If a story can be told in two reels what in the name of common sense is the use of spinning it out into five and six, putting in a lot of social festivities and dances and weddings and parades and processions and Heaven knows what?

* * *

THE battle of "Feature versus Program" is, as the war dispatches would phrase it, "still raging." No one at this time can see the end, but both "belligerents" are putting up a determined struggle. Accounts of the battle vary and are more or less colored by the interests of the observer or reporter. The feature men predict the gradual but certain elimination of the program, while on the other hand the program men are very sure that what they call the "feature craze" is nearing its end. While the struggle is going on the importance of the exhibitor as the deciding factor is becoming more and more apparent. In the development of the industry in our country the exhibitor has so far been led by others and has had little chance to find his own proper stride. With the fermentation now going on he may become as important a factor as the exhibitor in Great Britain.

Directors as Artists[*]

By Louis Reeves Harrison.

EXPECTING a director to be an alchemist is a little too much, though he is often called upon to transmute base metals into gold, but it is quite within his province to cultivate the esthetic sense and attempt some perfection of design. It is no longer enough to provide appropriate backgrounds and put the actors through a series of movements for the purpose of story-interpretation—he should learn to perceive the beautiful and express it in artistic forms. There is a live necessity for this improvement growing out of new conditions throughout the whole country, one appreciated by artists themselves.

Under the title of "Art and the American Public," Joseph Pennell, whose views of New York streets are marvels of beauty and revelation, has this to say, "We have more galleries, more exhibitions, more prizes, more patrons, more encouragement, more painters than any other country." "There is hardly a town without its art gallery, society or club, while the whole affair is directed by central authority. Even the cities tax themselves for the support of art, artists and art galleries. Art education has been given a place in schools and colleges."

"Murals," he continues in "The Craftsman," "are seen on the walls of every public building and many of the private houses one visits. Art has descended upon us and has spread all over us." In the same issue is another revelation to those not entirely acquainted with what is going on in their own country under the title "America in Bloom," a story of the tremendous interest in Garden Clubs started by a group of earnest flower-loving women in Philadelphia. "It has spread in ever-widening circles until the farthest shores of our country have felt the gentle motion and quickened into bloom."

Moving pictures are being exhibited before people who are giving art subjects careful study and before women who are cultivating their natural love of the beautiful in a field of their own chosing. "The women of our land have plunged with characteristic energy into the task of making and maintaining this national garden. The first step was the organization of garden clubs. The number and activity of these clubs indicate that with the American woman to think is to act, for they have already made a noticeable change in our highways and byways, little home gardens and city parks."

"Deep in every woman's nature is a native love of flowers. With little quickening this love ripens into a practical working knowledge of plant life. The hundreds of women members of garden clubs, now eagerly and actively working for the beautifying of America through personal gardens, well-planted streets and parks, are laborers, not theorists, for membership in a garden club is restricted to workers, and not merely for lovers of beautiful gardening."

Much of the charm of what greets the eye when we are travelling through the highways and byways of our country is not the result of professional talent, but comes direct from the hearts of people who are trying to make this part of the earth fair and sweet to look upon. This expression of national character, coming direct from the hearts of people, is fruitful of suggestion or those who are engaged in mirroring national life on the screen. The author of a photodrama can but barely indicate the necessity of beauty of background—it is for the director to formulate the picture and appropriately frame it.

A busy director, on whose shoulders rest many responsibilities, all merging into a delivery of the goods, may not feel that he has time for considering the frame of a screen picture, but if he realized how many fairly scream bad taste from lack of suitable enclosure he might give the matter a second thought. Merely to illustrate, a relief is suggested to the commonplace embrace of the lovers now regarded as THE suitable termination of a photodrama. Suppose it occurs in a hall where there is an artistic stairway adorned with plants. Place the camera on the stairway and "shoot" down amid the plants for a pretty effect.

Suppose the embrace occurs by a lake, usually the gem of a landscape. Again such a camera position can be chosen as will give an exquisite light effect through a frame of foliage. Sunlight is a great painter—there is only a question of ingenuity, or of imagination, involved. The broken light filtering through a lattice window, or through the artistic tracery of leaves, is music to the eye in this last scene between those whose struggles and adventures of life and love have been portrayed.

It will gradually come to be recognized that the author gives form and soul to a photodrama, the director its treatment and STYLE. Style in literature covers pretty nearly the whole craft of writing. In the New Art it may eventually cover the whole craft of visualizing what the author has written. Whatever the novelist's views of life, he is compelled to become a skilled craftsman before he can give those views such expression as he would like. The screen novelist is wholly at the mercy of the director. The latter's peculiarities, whether weak or strong, are bound to crop out and have a powerful determining influence either for success or for failure.

The time may even come when a director will be known by his style, the word including besides scene setting and lighting his method of handling actors. Just as soon as he gets away from the bare incongruities, or the silly superfluities, of former stage backgrounds and conventional methods of determining the action he begins to assert his individual taste and acquire a style of his own. The actor's whole inclination, his determination when highly intelligent, is to BE the character he is to impersonate, but his finest actuality as that character is bound to be affected by a background of unreality.

The living interpreter must have the living scene to do his best. The artificiality which deadens many plays originally headed straight for success is almost entirely due to an inability on the part of a director to preserve the illusion. The weak setting jars the cultivated part of an audience and dissipates attention. The way to fix attention on the story is look closely into it, become imbued with its mood and sustain that mood while designing, supervising and imagining in advance the effects most to be desired.

There is a vast amount of work for a director to do, but he is well-compensated to-day and made the autocrat of a play from the time it is placed in his hands until the negatives are finished, even until the positives are assembled. To be an autocrat of beauty, dramatic emphasis and design, and to be a success at it, the director may express his individuality in all he does, but THROUGH that fine artistic taste which must be gathered by study and nourished by unending cultivation. By the quality he exhibits he passes judgment on himself.

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[*] Copyright, 1915, Louis Reeves Harrison.

The New Departure

By W. Stephen Bush.

As REPORTED exclusively in last week's Moving Picture World, the biggest exhibitors in the country, owning a hundred or more of the largest houses, have organized for the purpose mainly of having something to say in regard to the productions upon the character of which their investments must depend.

We look upon this event as the most important in the history of the American film since the formation of the Motion Picture Patents Company. It is important, to be sure, by reason of the union of the leading exhibitors, it is important because the advantages of organization are clearly recognized by men who have heavy investments in the industry, but it is most important because it asserts for the first time in this country the right of the exhibitor to have a voice in the selection of the subjects of features and because it asserts for the first time the right of the exhibitor to select his films in reliance on his own judgment and in the light of his own experience. The right to select implies the right to reject.

The moment the exhibitor exercises the right to reject a new day has dawned in American film history. The new organization, we understand, has no desire to dictate to the producers. Its members will offer to the producers with whom it deals such advice as is founded upon an intimate and practical acquaintance with the tastes and the demands of the motion picture public. We have no doubt whatever that this offer of intelligent cooperation will gladly be accepted by all producers. The burden of selection, the task of gauging the public's wants will be made lighter through the help of these experienced and successful showmen. The exhibitors come in daily contact with the public. After a man has successfully catered to a motion picture public for a period of years his judgment is entitled to great consideration, and it ought to be a welcome aid in the studio.

These owners of motion picture theatres are ready to show the faith they have in their judgment by guaranteeing to the producer the full cost of his negative, an advance of ten per cent. and a substantial share in the net earnings.

Unless I am very much mistaken I believe that this new organization will prove a tremendous benefit to the entire industry. It will for one thing stop the growing waste in production and it will reduce to a minimum the evils of over-production. We must give the new idea a little time of course, but there seems to me no doubt possible as to the ultimate results.

One of the best planks in the platform of the new organization is its cooperation with the small exhibitor. The small exhibitor whose demise has now been vainly predicted for the last three years is in spite of all the prophets the backbone of the industry. He cannot be left out of the reckoning in any scheme which aims at the improvement of films and their proper distribution. The new organization promises the small exhibitor generous territory and absolute protection against greedy competitors. Many of the men in the new organization are graduates from the ranks of the small exhibitor and are therefore quite capable of understanding the position and the needs of the small exhibitor.

The fearful waste in production which is going on all around us has heretofore of necessity been saddled upon the exhibitor, whether he owns a five hundred seat house or a theatre of six times that capacity. He bore his pro-rata share. The new organization will aim to stop the exorbitant and ridiculous salaries which are now being paid to stars of every magnitude. If the new system grows as we hope it will the incapable director will soon find his occupation gone.

I am not trying to "look into the seeds of time and tell which grain will grow and which will not," but I firmly believe that the new dispensation, if it prove successful, will be of benefit to the producer and will lighten the burdens of the exhibitor, which under the present conditions are altogether too heavy. He will cease to be "the goat."

The Exhibitor's Millennium

By W. Stephen Bush.

"Somewhere out West" a film producing and distributing company has drawn a little attention to itself by its startling offer to its prospective patrons. The company which we carefully and conscientiously refrain from mentioning offers to give away the trifle of $500,000 in the manner following, to-wit: Every man, woman, or child, that uses our service will get, positively free, a Ford automobile."

The maker of this exceedingly handsome offer concludes his paragraph with this shrewd guess: "You wonder how we can do it."

Indeed we do! Some years ago a man was giving away a plate of ice cream with every admission, more recently an exhibitor put an automobile in his grab bag of premiums. Wonderful achievements in their way, but absolutely outclassed by this prodigious Santa Claus from the West.

We can't wonder enough. This philanthropic interest in the exhibitor's welfare is unheard of in the history of motion pictures. If I dwell on the thing much longer I fear I will give up my job on The Moving Picture World and get into the exhibiting ranks; in fact, ride straight into the ranks on a brand new Ford.

Here is a little more altruistic rage from the pen of the philanthropist: "Show your brother exhibitor that you are making money. They will look at that moving picture man; he is making money hand over fist, see him riding around in an automobile. Look prosperous and you will be prosperous. Get started now and have something to look forward to in the early spring."

To assure any exhibitor who, through bitter previous experience, has become calloused, the philanthropist exclaims thusly: "This is not a scheme to hold you up."

Certainly not. It is the dawn of a new era. It is the first step in a general distribution on Christmas principles. We have not seen the films which we are supposed to buy before we may enthrone ourselves in our new Ford. Only quibblers and unfeeling skeptics will want to delve into particulars. If particulars are wanted, however, the philanthropist is right there with them. In addition to your Ford you get "the pick of the world's market." To dispel the last lingering doubt you are further assured that "the other fellow will not get it."

Marvelous magicians who have too long remained in obscurity. Only one trifling difficulty may arise. The audience may flee in precipitate haste from the theatre rather than look at the "pick of the world's market."

Seriously speaking, we wonder what the philanthropist really thinks of the intelligence of our exhibitors. We cannot imagine that there is even one single, solitary exhibitor in the United States capable of believing in such preposterous schemes.

The man falling for such sublime altruism would have "to have something to look forward to in the early spring."

Federal Motion Picture Commission

Congressman Hughes Reintroduces His Censorship Bill in the House—Provides for Many Jobs.

THE motion picture interests of the United States will be called upon to support quite an army of government employees as well as face all sorts of inconveniences if the measure reintroduced into the House of Representatives by Congressman Dudley M. Hughes, of Danville, Ga., designated H. R. Bill No. 456, to create a new division of the Bureau of Education to be known as the Federal Motion Picture Commission, is allowed to be enacted into law.

The amount of money involved in the maintenance of this new division in itself is quite appalling. There is to be appropriated by Congress for its maintenance $40,000 annually which is to cover the salaries and other expensse, except the cost of manufacturing seals.

There are to be five commissioners, one of which is to be selected as chairman at a salary of $4,000 per annum, while the compensation of the other members is placed at $3,500. They are all to be appointed by the President, and each commissioner is to hold office for six years, except that when the commission is first constituted two commissioners are to be appointed for two years, two for four years and one for six years. Each commissioner will thereafter be appointed for a full term of six years. This means one or two fine plums each year to be handed out to the political faithful.

Many Jobs for Inspectors.

The possibilities do not stop here, for the commission is to be empowered to appoint deputy commissioners and other assistants and fix the compensation of each. Actual and necessary traveling expenses are to be allowed to those who travel on the business of the commission, and the commission will be provided with necessary office furniture, stationery, supplies, projecting machines, and appliances necessary for inspecting films and for the manufacture of film seals.

The commission is to have the right to appoint advisory commissioners to advise and assist in the examination and censoring of films, who will hold office during the pleasure of the commission. They, however, are to serve without compensation. No person may, however, be so appointed who directly or indirectly may have any pecuniary interest in the exhibition of motion pictures, or in any film exchange or firm or corporation engaged in manufacturing motion picture films.

The commission is to license every film submitted to it and intended for entrance into interstate commerce, unless it finds that such film is obscene, indecent, immoral, inhuman, or depicts a bull or prize fight, or is of such a character that its exhibition would tend to impair the health or corrupt the health or corrupt the morals of children or adults or incite to crime.

No effort is made within the bill to definitely declare what shall constitute "obscene, indecent, immoral, inhuman." There are more than "57 varieties" of each, yet nothing is said to instruct the commissioners as to the application of each work. But the commission is to be empowered to license any films subject to such excisions, amplifications, or alterations as the commission may direct and require to be made. The commission may, by unanimous vote, withdraw any license at any time for cause shown.

The commission is to adopt an appropriate seal to be affixed in such manner as the commission may direct to every film approved by it. This seal is not to be attached to any film which has been approved by the commission subject to revision until after the required changes have been made, a record of which is to be kept, and portions objected to shall be delivered into the possession of the commission. Upon the approval of a film, the commission will issue a certificate in the form to be adopted by it, which will describe the film and shall bear a serial number, stating the title of the film, the day upon which it was approved, and the number of linear feet it contains. The commission may, if it has licensed a film, issue a seal and certificate for each duplicate thereof without an examination of such duplicate, upon the payment of a license fee. No copyright is to be issued for any film which has not previously received the certificate and seal of this commission.

No motion picture film shall be allowed to enter into interstate commerce except when consigned to the commission for examination or other purposes, unless it has been licensed and a true copy of the certificate accompanies it.

Any film made and exhibited within any single state will be subject to the provisions of the proposed law, for Congress can exercise no jurisdiction over interstate commerce, but no unlicensed film may thereafter be shown in any place of amusement in the District of Columbia, or in any of the territories of the United States, or in any place under the jurisdiction of the United States.

Where the Money Will Come From.

A fee of one dollar will be charged for the examination by the commission of each film of one thousand feet or less, and 50 cents for each film which is a duplicate of any film which has been licensed. Any change or alteration in any picture on the film after it has been licensed, except the elimination of a part, shall be a violation of the law, and shall also void the certificate and seal of the film. The penalty for violation of the proposed law shall be a fine of not more than $500 or imprisonment not more than one year, or both, in the discretion of the court, and the films unlawfully changed, exhibited, or transported shall be confiscated.

Besides the fee for examination, the commission will have the power to charge such sum as is necessary to pay the expense of manufacturing the seals, and they do not engage in manufacture in the government service in the same manner as is pursued in commercial establishments.

The fees are to be paid into the United States Treasury each month, except such amount as is collected for the purpose of defraying the expense of manufacturing the seal, which the commission will retain and expend for that purpose.

All the money collected is to go toward the maintenance of the commission for the Hughes Bill provides that three months after the commission has begun to license motion pictures, and at any time thereafter, the commission shall have the power to reduce the fees to such a sum as will produce no larger income than is necessary to pay the entire cost of the commission, including salaries and all other expenses.

The general principles of the law are to take effect immediately upon the passage of the bill.

H. R. Bill No. 456 is considered to represent one of the most drastic measures ever introduced into Congress. It is all the more so because of the fact that there is absolutely no need for such legislation. There is but one excuse, jobs for a lot of politicians, and the question is whether the people will accept such a proposition.

Philadelphia Censor at It Again

Equitable the Goat This Time—Puts Absolute Ban on "Sealed Lips."

THE Philadelphia censors are still busy. This time they have taken exception to a story which in book form, has sold into the millions, and which is in every public library in the world, namely "The Silence of Dean Maitland," which, under the title of "Sealed Lips," was released by the Equitable Motion Pictures Corporation, December 20.

It seems that friend censors refused to pass the picture because a minister, responsible for a young girl's wrongs, has a fight later in the play with the girl's father, then allows another to be punished for the crime committed during the fight.

The picturization of the famous Maxwell Grey story is far less frank than the book. It lessens the wrongs of the minister to a great extent and condones his crimes by permitting him to marry the wronged girl, which is not the case in the original fictional work. However, the three censors were certain in their own round hearts that a minister should not be held up to this sort of thing. "If any other person in the world was typified in the picture, except a minister, it would be all right, but it holds the 'cloth' up to ridicule and we cannot pass it," said the censors—but there is to be a last word. Milton C. Work, one of the principal officers of the Equitable Corporation, hastened to Philadelphia, made several cuts, voluntarily, in the picture, secured a review—then decided that a court of law would right the censor's wrongs and the case is docketed for Monday, December 20.

"The Silence of Dean Maitland" was published ten years ago, has been printed in almost every language and over one and one-half million copies have been sold. Pennsylvania is the only place the censors have taken exception to the picture.

MME. PETROVA FINISHES NEW SCREEN PLAY.

Mme. Petrova has finished the final scenes in "What Will People Say?" a five-part feature produced at the Popular Plays and Players studio in Fort Lee, N. J., and which will be released on the Metro program January 3. Mme. Petrova has come to be recognized as the foremost emotional actress on either the stage or screen, and great care is exercised by Metro to provide her with vehicles suited to her remarkable gifts.

Edison Leaves General Film Program

Will Release Five-Reel Features Through the Kleine-Edison Feature Service.

FOLLOWING close upon the announcement from the Edison studio that it would reduce its output through the General Film Company to one three-reeler a week, comes the most recent one that Edison has withdrawn all releases through that company. This new order of things applies to "Blade o' Grass," in which Leonie Flugrath and Pat. O'Malley were to be featured; to "The Matchmakers," in which Sally Crute and William Wadsworth lead; to "Celeste of the Ambulance Corps," with the same players as "Blade o' Grass," and "The Duel," all of which were to be released the latter part of December and during the first half of January. This is contrary to the advertised announcements that have appeared stating that the above plays would be released through the General Film Company.

This leaves Edison releasing no films whatever through the General Film program, but the Edison studio will go on as usual devoting itself to the production of five-reel features, released through the Kleine-Edison Feature Service. Manager Leonard W. McChesney is silent on whether the studio would hereafter produce any shorter films than these five-reelers, and is also silent on the cause of the Edison withdrawal from the General Film.

The Edison organization will, for the present, release two five-reel features, the next one being, on January 12, "The Catspaw," in which Miriam Nesbitt and Marc MacDermott are featured; on January 26, "The Innocence of Ruth," in which Viola Dana and Edward Earle will star; on February 9, Mabel Trunnelle and Robert Conness in "The Crucifixion of Phillip Strong"; and Carroll McComas and Richard Tucker in "At the Rainbow's End," on February 23.

The last release of the Edison studio through the General Film was "Santa Claus Versus Cupid," on December 18.

Warda Howard

WARDA HOWARD, a leading woman with Essanay, leaped into the icy water of Lake Michigan in the middle of December (December 14) in taking a scene for a photoplay. No, gentle reader, she was not nearly drowned, neither did she take a chill and barely escape with her life. Mirabile Dictu! She says that after the first shock was over she enjoyed it.

Warda Howard.

It was a scene in "The Prisoner at the Bar," a three-part drama, in which, spurned by the man who has wronged her, she leaps into the water to end her life.

With the thermometer at ten degrees above zero, and ice forming in the lake, she jumped off a pier while the camera man ground his machine. She struggled in the water three minutes, rising and sinking several times, to simulate a drowning person, before she was rescued by the noble fisherman.

She was hustled into a heated auto, wrapped in heavy blankets and rushed to her home.

"I suffered no ill effects, although I would not care to do this every day," said Miss Howard. "In fact, after the first shock, which made me gasp for breath, I felt a thrill and stimulus from the icy water."

Miss Howard is a daughter of Professor C. H. S. Howard, head of the Spanish department of the University of California, of which institution she is a graduate. She was well known on Broadway before joining Essanay. She has starred in such productions as "The Lion and the Mouse," "The Wolf," "Paid in Full," "The Christian," "When Knighthood Was in Flower," "The Girl of the Golden West," and "Brewster's Millions."

In Essanay photoplays she has played leading feminine roles opposite Henry B. Walthall in "The Raven," "Temper," "The Circular Path," and "The Outer Edge."

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"The Immigrant" at the Strand.

VALESKA SURATT in a new silent drama entitled "The Immigrant," is at the Strand theater. The play was written especially for Miss Suratt by Marion Fairfax. The story has to do with Masha, a young Russian girl, who comes to America in the steerage. Two men on the boat, David Harding, and J. J. Walton, are struck by her beauty. To protect Masha from the insults of one of the officers, Harding secures for her a second-class cabin. Walton has noticed the Russian's beauty and is attracted by her. Harding secures the address of her relatives in New York, and so does Walton. The husband of Masha's sister is a drunken brute, and when Walton appears and offers Masha a position in his house, her brother-in-law forces her to go, and Masha becomes Walton's mistress. The blowing up of a dam is the spectacular effect of the picture, which was produced by the Jesse L. Lasky Co. Other features are scenic and educational studies, the Strand Topical Review, new ladies' fashions in colors, and "Animal Movements Analyzed," a striking picture showing actions of a horse and other animals. A new comedy concludes the film part of the program. A new Strand quartette is heard in popular and operatic arias. Martha De Lachman, Margaret Horton and Martin Richardson are the soloists.

Triangle Program at the Knickerbocker.

DeWolf Hopper's debut as a motion picture star took place this week at the Knickerbocker theater in a film version of the Cervantes classic, "Don Quixote." In Mr. Hopper's support, Fay Tincher will appear as Dulcinea; Max Davidson, Sancho Panza; Rhea Mitchell, Lucinda; Chester Withey, Don Fernando, and a typical Griffith cast, not forgetting Rosinante and Dapple, the Don's ancient steed and Sancho's clever mule. To complete its Christmas star combination at the Knickerbocker, the Triangle has added Frank Keenan's ruthless exposition of the horrors of war, "The Despoiler," and for comedy relief, a Mack Sennett satire called "The Hunt." Ford Sterling is the featured member of the cast.

"The Reform Candidate" at the Broadway.

At the Broadway theater Maclyn Arbuckle, the celebrated American actor, is the headliner in a new Paramount picture entitled "The Reform Candidate." Aside from being a fine comedian, Mr. Arbuckle proves himself a dramatic actor of ruggedness and power. "The Reform Candidate" is a political romance, and is acted by a well selected cast. The remainder of the program consists of Pathe current events, "Climbing Mount Blanc," a beautiful colored scenic; "Charlie in Cuckoo Land," a very funny cartoon; selected comedies and overture by the orchestra.

Program at the Vitagraph.

"A Night Out," a sparkling three-part comedy; Mr. and Mrs. Sidney Drew in a James Montgomery Flagg story, "Is Christmas a Bore?" and a Broadway star feature, "The Thirteenth Girl," a three-part drama from the magazine story by Francis Aymar Mathews, "Where Did Lottie Go?" comprise this week's bill at the Vitagraph theater. Arline Pretty, Julia Swayne Gordon, Robert Whiworth and other capable Vitagraph players are in the last-mentioned picture.

"The Birth of a Nation" still holds the fort at the Liberty theater.

OHIO CENSOR STOPS THE TRAIN.

Just to show that he bears no partiality between Shakespeare and "The Hazards of Helen," the Ohio motion picture censor sharpened his shears up last week and snipped a scene from the railroad series. Kalem officials are still trying to figure the reason for the elimination, notice of which they received in the following letter from D. W. Phillips, manager of the Columbus branch of the General Film Company. The letter read: "We regret to advise that the following elimination has been made on your release of Saturday, December 25, 'The Boy at the Throttle,' an episode in the 'Hazards of Helen' series: Cut out scene showing child running railway engine." It might be said in passing that if picture productions must have a moral, the one that could be found in the above offering is a warning to youngsters of the dire fates that befall youngsters who climb aboard railroad engines when no one is looking and pull the throttle open.

G. McL. Baynes Visits New York

Director of Hepworth Manufacturing Company of England Talks on Renewed Activities at His Studios.

BRINGING over two recent examples of the work of the studios of the Hepworth Manufacturing Company of London, G. McL. Baynes, director of the company, has for two weeks been looking over the film situation in the United States. Mr. Baynes' company plans an energetic campaign in this country for the sale of the Hepworth brand. On December 15 two fine subjects, "Iris" and "A Welsh Singer," were shown to the trade in New York and received praise. Mr. Baynes said there were many others coming, some of which personally he considered superior to the two shown.

The company's determination vigorously to enter the American market was reached indirectly as the result of the invasion by American subjects of the English market. The Hepworth decided it would be necessary to reach out in order to hold its own patrons. The discovery came that the features proving so successful at home were the counterparts of the subjects whose competition it had felt. The company is confining its efforts to five-part pictures or larger. Four directors are at work now. These are producing an average of approximately 6,000 feet a week.

"We are contracting for the works of famous playwrights and authors," said Mr. Baynes to a World man. "You have today seen an illustration of how well this policy is working out in the cases of the play 'Iris' by Sir Arthur Pinero and the novel 'A Welsh Singer' by Allen Raine. We have already completed Thomas Hardy's 'Far from the Madding Crowd,' featuring Florence Turner and Henry Edwards, and produced by Larry Trimble. You will see it here in January, and I have every hope it will be liked as well in the United States as it has been in England. So, too, we have finished Trowbridge's 'The White Hope,' and I don't mind telling you we think it is great. From Sydney Grundy we will have 'Sowing the Wind' and 'Coming Through the Rye.' We also have Mrs. Humphrey Ward's 'The Marriage of William Ash.' Henry Arthur Jones and Temple Thurston are two more noted men whose works will be adapted by Hepworth.

"It is one of our established rules that everyone in our plant shall have knowledge of what the other fellow is doing. Cecil Milton Hepworth, our chief producer, devotes three evenings a week to viewing the productions of other companies. It is practically compulsory for every person in an official capacity to do the same thing at least two times a week. It is the duty of the London office to ascertain where the larger productions are being shown on given evenings and arrange for the staff to reach these theaters. Then again, once every fortnight the entire staff is assembled for viewing the work of the Hepworth studio. We discuss and dissect our own work and seek out any weak spots that we may fortify them.

"As to photographic difficulties encountered in outdoor work in England it is ridiculous to say we cannot make pictures there. It is true production is more expensive, perhaps twice as much, because we have to wait for the sunshine. But understanding these conditions we minimize the expense to a great extent; we work on different lines from what you do in California, for instance. In our photography we are striving for artistic effects, for definition, for halftones. When the present war tax was under discussion someone suggested to the Chancellor of the Exchequer that England was dependent on the outside world for its pictures, that good photography could not be obtained in England, and that if the impost was too high there might be no pictures. Pictures produced by the Hepworth Manufacturing Company have given this statement the lie direct.

"The way the tax works out, the importer pays about twenty per cent. and the English manufacturer about forty-five per cent. Don't misunderstand me. This is merely stating a fact, not uttering a complaint. We are only too anxious to pay out every penny we can get hold of to support in our small way the great cause of our little country, and I as an Englishman have yet to hear a Britisher grumble on taxation. The imposition of the tax has been beneficial in unexpected ways. For instance, where formerly it was possible to import a worthless bit of film and make a profit if two copies were sold, that can be done no longer. The tax is an aid to good American pictures and to good English pictures. We have got to have American pictures; there are not enough English manufacturers to supply six thousand houses."

Mr. Baynes was speaking about advertising pictures to the general public. He told of the success of the Hepworth Company in interesting the residents of the great English metropolis. Posters were placed each week in the many traffic stations in and around London telling where Hepworth subjects could be seen. Few words were used in the text, it being the idea literally to permit a man to read as he ran. There were about six hundred of these announcements. So thoroughly did they do the work intended that if by any chance the weekly billposting were delayed complaints would come in.

The great war in Europe was hardly two months old when the Hepworth Company inaugurated the policy of sending films to the men in the trenches. These are shown in "picture palaces" fitted up by the soldiers. Not always have these been situated at a sufficient distance from the firing zone to prevent their destruction by hostile fire. They were quickly rebuilt, however. There have been sent from fifty to sixty thousand feet a month, every subject different. The Hepworth Company was not able to continue to supply this demand alone. There have been many occasions when other companies have been called on for contributions. Mr. Baynes said in every instance there had been prompt response, and the Americans have been among the first. After the viewing of the pictures by one division, they are sent "down the line" to the others. A charge of admission is sometimes made, either two cents or four cents, all of which goes into the canteen, where it is used for the purchase of minor luxuries for the soldiers.

So keenly have the soldiers appreciated the opportunities of seeing these pictures that generals in command were moved to write to the company. Mr. Baynes quoted in substance from one of the letters: "If you gentlemen had only the remotest idea of what it means to these men, you would feel more than repaid. Here are soldiers who have been weeks in the trenches, many of them in the first line; they then look upon familiar scenes, pictures taken perhaps near their homes. For two hours they forget the war. They are home."

Mr. Baynes sailed for England on Wednesday, December 22.

Vernot Becomes Gaumont Director

Specially Engaged to Handle the Company Which Will Feature Miss Marguerite Courtot.

THE magnitude of the Gaumont expansion on the Mutual program has been more than verified by the signing of contracts with important stars to appear in the Gaumont features to be released as Mutual Masterpictures, edition de luxe, and now Gaumont announces the engagement of Henry J. Vernot as a director of one of these Masterpicture companies.

Mr. Vernot returns to the company which brought him to America. In 1911-12 he was a director of a Gaumont company, a position he had occupied before this with the same corporation in Paris. In 1912 he went to the Eclair Company, leaving that concern a year later to direct for Pathe.

Mr. Vernot will devote his entire attention to the company which will feature Miss Marguerite Courtot. This little star has just been signed, and will leave for the Gaumont winter quarters at Jacksonville, Fla., on Christmas Day. Mr. Vernot has directed some of the most popular pictures ever released in America, and his return to Gaumont gives him ample opportunity to display his skill in the direction of big features. The first Mutual Masterpicture, edition de luxe, in which he will direct Miss Courtot will be released in February.

LUTHER A. REED JOINS LASKY STAFF.

Luther A. Reed, for the past eight years a member of the reportorial staff of the New York Herald, has gone to the Lasky studios at Hollywood, California, to become a member of the photodramatic department, which is under the general supervision of William C. De Mille.

Mr. Reed is a graduate of Columbia University, and during his experience as a newspaper man in New York City has come into contact with the leading men of affairs of the nation. For the past few years he has been ship news editor of the Herald, one of the most important departments of the newspaper. Previously he was music and dramatic critic.

A student of affairs, Mr. Reed has written considerably for the motion picture and now he has given up newspaper work to enter on a career as a photodramatist. For the present at the Lasky studios he will be associated with Paul Dickey, who left for the studios at the same time. Mr. Dickey will join the staff of Lasky directors.

Buffalo Times Syndicate Opens Office

John T. Miller, Personal Representative of Norman E. Mack, Planning Exploitation of New Serial.

THE Buffalo Times Motion Picture Syndicate has opened offices on the twelfth floor of the Times Building, Forty-second street and Broadway, in New York City. John F. Miller, representing Norman F. Mack, editor of the Buffalo Times, is in charge. Mr. Miller, whose picture experience has been extensive, has been associated with Mr. Mack for several years. The Buffalo Times was one of the first of the great newspapers to take cognizance of the increasing importance of the motion picture, and the department has been under the guidance of Mr. Miller from the first.

Two large serials have been exploited by the newspapers connected with the Buffalo Times syndicate, "Lucille Love," by the Universal, and "Who Pays?" by Pathe. The success of these is history. Mr. Miller is now concluding arrangements for another serial which he promises will exceed in public interest any of which he has knowledge. The formal announcement will be made within a few days.

The Buffalo Times also has gone extensively into the exploitation of war pictures and has been successful. Two of these subjects have been "Warring Millions, or the Battles of a Nation," and "Fighting in France," the property of the American Correspondent Film Company. Mr. Miller intends very soon to put on the former picture in one of the large downtown theaters in New York City. "One thing about these subjects," he said, "is that they are guaranteed battle pictures."

The Buffalo Times has one of the largest publishing plants in the country. In the big establishment in the lake city there are printed besides the Times three magazines as well as black and white and colored supplements for many other newspapers. On the staff of the Times are some of the best syndicate men in the country. Combined with the big journal are forty-seven newspapers of the first-class, and seventy of the second class. It is this engine of publicity through which Mr. Miller will exploit his coming subject.

"Mr. Mack personally is very much interested in the motion picture industry," said Mr. Miller. "He is a partisan of good clean, moral pictures, and his influence is not only on the side of these, but also strongly against all subjects that do not come under this classification."

Cameramen Direct a Ball

Scenes at Palm Garden Are All in Focus During Third Annual Festivities of the Cinema Club.

DIRECTORS, actors, scenario writers, exhibitors and, of course, cameramen, representatives of every department of photoplay production in fact, were the guests of the Cinema Camera Club of America at its third annual ball in Palm Garden, New York, on December 18. There were between 600 and 700 guests, mostly representing the executive or acting forces of producers in the east. Practically all of the boxes overlooking the dancing floor were occupied by parties from the various studios—Edison, Thanhouser and Equitable taking the lead in point of numbers.

Conspicuous in an attractive scheme of decoration were the illumined letters spelling "Cinema Club" above the platform occupied by the orchestra. Strips of white bunting flecked with stars were suspended about the hall in an artistic design. The surprise of the evening was the delightful dancing of Doris Booth, a child of about six years, who in two solo numbers revealed a surprising grace and an instinctive sense of rhythm. These exhibitions and the grand march were the only interruptions in a long dance program. Shortly before dawn on Sunday morning, Leon J. Rubinstein, of the Thanhouser Company, entertained his immediate flock and a few others at a supper served in Palm Garden.

Leaders in the grand march were: Anita Stewart and Augustus Phillips, Carl Gregory and Virginia Norton, Mabel Trunnelle and Herbert Prior, Edward Earle and Leonie Flugrath.

The box parties included: Edison—Richard Ridgley, Edward Earle, Mr. and Mrs. George Wright, Herbert Prior, Mabel Trunnelle, Augustus Phillips, Viola Dana, Leonie Flugrath, Richard Tucker and John Collins;

Thanhouser—Gladys Hulette, Herman Deering, Eugene Nowland, Leon J. Rubinstein, Louise Warden, Katherine Walters, Alice Seacord, John Lehnberg, Cecelia Doherty, Otto Brautigan, Gladys Leslie, William Hall, Charles Goerke, Lawrence Fowler and Eugene Moore, Jr.;

Equitable—Clara Whipple, Rene Glendenning, Mr. and Mrs. Wray Physioc, Joseph F. Physioc, Jr., Thomas McKnight, Frank Crane, Frank Berresford and Mary Charleson;

Peerless—Lucien Andriot, John Van Den Beroack, Alec Francis and Lucien Tanguay;

Universal—Mr. and Mrs. Harry Keepers, Philip Massi, Marion Heath, Mildred Mason, Mildred Tag, Jack Harvey and William Harvey;

Famous Players—J. Searle Dawley, L. Broening, Gladys Marshall, Frederick Thomson, Dorothy Green, J. M. Wheeler, Mr. and Mrs. Leo Jacobi, Mr. and Mrs. E. M. Gattle, Manuel Chappell;

Fox—Mr. and Mrs. Will S. Davis, Mr. and Mrs. Arthur Vaughn and William Tooker.

Among others present were: Lee Ochs, Samuel Trigger, Mr. and Mrs. George Lessey, Edith Storey, Shannon Fife, Irving Cummings, Mr. and Mrs. Robert Curley, Victor Vinton, Edna Vinton, George De Carlton, Jesse J. Goldburg, Joe Farnham, Joseph Smiley, Marshall Farnum, Howard Tobias, Paul Scardon, Arline Pretty, Alice Lake, Thomas McKnight, Elizabeth Goodall.

The entertainment committee comprised: P. E. Rosen, chairman; Walter K. Scott, A. L. Ansbacher, Arthur Edeson, George Lane. Reception committee: Emmett Williams, Edward Wynard, Hal Young, John Theiss, William Hall, B. Struckman, R. Lyons, Arthur Todd, A. Martinelli and Lewis Physioc. John A. Arnold was the floor manager, assisted by George Lane and A. Lloyd Lewis.

Protest Against Ordinance

Board of Trade, Local Exhibitors and Moving Picture World Heard by Aldermen.

MOVING picture interests were largely and vigorously represented before the General Welfare Committee of the New York City Board of Aldermen at its session on Friday last.

An ordinance had been introduced requiring an increase of $50 in the licenses of all motion picture theaters in New York City with a capacity of more than six hundred seats. The same ordinance also contained a curious provision forbidding the presence of a stage in any motion picture theater.

Among those who appeared to speak against the passage of the ordinance were F. H. Richardson of the Moving Picture World; Samuel Trigger, former president of the local exhibitors' league and still actively interested in the councils of that organization; J. W. Binder of the Board of Trade, and others. Lee A. Ochs, president of the local and state exhibitors' organization of New York, made an eloquent address in opposition to the ordinance.

Mr. Richardson declared that there was absolutely no reason whatever for wanting to abolish the stage in the motion picture theaters. On the contrary, he said, the stage was useful in more than one way. He pointed to the fact that the presence of a stage always meant that the screen was a good distance away from the front seats. He thought it was bad to have the screen too close to the audience, as it often meant a severe strain on the eyes. The man, he continued, who sits in the front row of a theater where the screen is too close is compelled to take in the whole picture to follow it with any satisfaction, and this involved a hard task on the eyes.

Mr. Trigger spoke against the adoption of the ordinance as a piece of persecution and questioned whether there was any real and honest public demand for it. In the course of the hearing the question was brought up whether License Commissioner Bell was behind the ordinance, but no proof was offered or attempted to show that he was. Mr. Binder called attention to the excessive taxes and burdens now upon the shoulders of the exhibitor and declared there was neither reason nor justice in any of the provisions of the proposed ordinance. William Seabury, counsel for the Board of Trade, also made a telling argument.

The members of the committee betrayed considerable interest in the arguments submitted to them and seemed, on the whole, little disposed to defend the ordinance. While no decision was announced at the end of the hearing, the impression prevailed generally that the ordinance would not be reported favorably and that in all likelihood it will not come up for further consideration.

MOSS CALLS GENERAL CONFERENCE.

B. S. Moss, president of the B. S. Moss Theatrical Enterprises, the Amalgamated Booking Agency and the B. S. Moss Motion Picture Corporation, has issued a broadcast appeal to independent motion picture producers.

It is his desire to place before all independents a scheme to be operated during the coming year for the mutual benefit of all independents.

New Feature Organization Announced

Bluebird Photoplays, Inc., Will in January Begin Release of Notable Foreign as Well as American Subjects.

A NEW feature organization will enter the feature field shortly after the new year has been ushered in. This is Bluebird Photoplays, Inc., formed by several men prominent in filmdom. Those at the head of this newest aspirant for success in the feature field frankly declare it is the dearth of what they consider really meritorious big productions that has caused them to enter into competition with the feature organizations now in existence. Quality, with a capital "Q," will be the predominating characteristic of all the productions which bear the trade-mark of Bluebird Photoplays, Inc., and it is emphatically asserted by one of the founders of the organization.

"We fully realize that the feature field is regarded by many individuals as being somewhat overcrowded," the film man declared. "At the same time, here is one important fact which those who are complaining of this condition are overlooking. The market for good features is not overcrowded—never has been, in fact."

Sol. Berman has been elected as temporary head of the new organization and will shortly take up his new duties. The general policy of Bluebird Photoplays, Inc., will consist in presenting the world's most famous stars—this to include film stars as well as stars of the legitimate stage—in productions averaging five reels in length. These subjects will be released at weekly intervals, commencing with Monday, January 24, when "Secret Love," based upon Frances Hodgson Burnett's novel, "The Lass of Lowrie's," and featuring Helen Ware, will be issued.

Of particular interest is a statement made to the effect that some of the foremost foreign producers have asked for the privilege of contributing the best of their efforts to the Bluebird's program of releases. As an example of what may be expected in this direction are "Rupert of Hentzau" and "Shulamite," directed by George Loane Tucker, the man who produced "Traffic in Souls," and "Jeanne Dore."

J. Warren Kerrigan has made his last appearance in Universal subjects and henceforth will be counted among the Bluebird stars. Hobart Bosworth is another player who will confine his activities to those subjects, as will Ella Hall, Lois Weber, Phillips Smalley and many others of equal popularity.

"Bluebird Photoplays, Inc., will maintain only two exchanges of its own," said Mr. Berman. "One of these will be at 1600 Broadway, New York City. The other will be in Chicago, where we are even now negotiating for suitable quarters. An announcement concerning its location will probably be issued next week. The remainder of the country will be supplied by existing exchanges."

The second Bluebird release will be "Undine," based upon the wonderfully dramatic mythological story by De La Motte Foquest, and released Monday, January 31. The February 7 release will be "The Shulamite." Then comes, on February 14, Booth Tarkington's intensely dramatic story, "The Flirt," produced by the Smalleys and featuring Marie Walcamp. On Monday, February 21, will be "Jeanne Dore," in which Sarah Bernhardt once more makes her bow to photoplay patrons.

"We have adopted the name of Bluebird Photoplays, Inc.," Mr. Berman stated, "because this company is to be the harbinger of the coming of the very best that can be produced in features. Unless a production is 100 per cent. perfect it will not be issued. There will be no fair or passable Bluebird releases—the exhibitor has our definite promise on that!"

ADDITION TO BIG FOUR PUBLICITY DEPARTMENT.

The advertising and publicity department of the V-L-S-E was further augmented this week, when Victor M. Shapiro was made assistant to E. L. Masters, the head of that office. Mr. Shapiro was for some time associated with Wid Gunning when Mr. Gunning conducted the Motion Picture Section of the New York Evening Mail, and recently has been attached to the Detroit sub-office of the V-L-S-E. He has had a practical advertising experience, having been Mr. Masters' assistant in the promotion and service departments of the Hearst magazines, and having also been associated with Mr. Masters in the advertising agency field.

The Premo Feature Film Corporation announces that it has taken the building at 11 East Fourteenth street, New York City, formerly the Kleine and Biograph studios, as its executive offices and studio.

Hugh Tighe Retires From Willis Wood

His Interests in Big Kansas City Picture House Are Bought by H. O. Martin and E. L. Estes.

ANNOUNCEMENT is made that H. O. Martin and E. L. Estes have purchased the interest of Hugh Tighe in the Willis Wood theater, Kansas City. Henry Lappe, who with Mr. Tighe converted the old "legit" house into one of the finest motion picture theaters in the country, will retain his ownership in the Willis Wood.

Mr. Martin and Mr. Estes conducted the Empress theater in Kansas City as a picture house and have state rights in Missouri, Kansas, Iowa and Nebraska for several big feature films. They will continue this activity, and have moved their exchange office from the Gumbel Building to the theater.

Mr. Estes will be manager of the Willis Wood. Joseph H. Gilday, who has been with the house since it began its new policy, will continue as resident manager. The Willis Wood will use big feature plays and has for its offering Christmas week "The Battle Cry of Peace." A big advertising campaign has been started for the film and the governors of Missouri and Kansas and numerous army officers have been invited to view it as guests of the house.

Paul Dickey a Lasky Director

WIDELY known as a dramatist, actor and stage director, Paul Dickey has left New York for the Jesse L. Lasky Feature Play Company studios at Hollywood, Cal., to begin work as one of the Lasky directors. He will undertake a production on his arrival, his first photoplay being a picturization of the big stage success, "The Trail of the Lonesome Pine." Miss Charlotte Walker will be the star and the feature will be released through Paramount Features Corporation.

During the past few years Mr. Dickey has come rapidly to the front among the younger successful dramatists of America. In collaboration with Charles W. Goddard he wrote "The Misleading Lady," "The Ghost Breaker," which has been produced in photoplay form by the Lasky Company; "The Last Laugh," and "Miss Information," in which Elsie Janis appeared this winter on Broadway. With his own company of players Mr. Dickey toured the vaudeville circuits of the country several times as the star in his one-act farce entitled, "The Come Back."

A graduate of the University of Michigan, Mr. Dickey has been steadily forging ahead in the theatrical world. For some time past, however, he has been devoting himself methodically and carefully to the study of the art of motion picture producing. He has studied the craft as a guest in some of the leading studios of the country and he will take with him to the Lasky studios a fund of knowledge and experience.

Mr. Dickey is a native of Chicago and some eight or ten years ago was rated among the best high school athletes of the city. He has continued his activities along these lines.

Paul Dickey.

GEORGE SPINK, NEW LUBIN PRESS AGENT.

George Spink, the present publicity promoter of the Lubin Manufacturing Company of Philadelphia, was formerly attached to the scenario staff, his specialty having been one-act comedies.

Mr. Spink is the author of the one-act screams, "Otto's Cabaret," "This Isn't the Life" and "The New Janitor," in which Dave Don, the celebrated comedian, is featured. He was formerly an author of international reputation who contributed many successes to the vaudeville stage and is a musician of marked ability.

Mr. Spink succeeds Joe Farnham, who is at present with the Ocean Film Company, New York.

Massachusetts League Election

Officers to Be Chosen at Meeting to Be Held in January—President Horstmann to Retire.

THE annual election of officers of the Motion Picture Exhibitors' League of Massachusetts is scheduled to be held next month. Ernest H. Horstmann, who has been the head of the league during the last three years, has stated that he is not a candidate for re-election and that he will not accept the office under any condition for another term on account of the pressure of his private business.

The other officers, all of whom have been in office for two years, have also stated that they are prepared to retire and display the same attitude as Mr. Horstmann regarding another term.

In the refusal of Mr. Horstmann to accept the office for one more year, the Massachusetts League is losing an able executive who has always had the interest of the league at heart and has worked untiringly for its success and has accomplished many things that have been helpful.

During his tenure of office he has succeeded, one might say, in personally defeating several proposed censorship bills, and also repealed the bill, which provided for a five minute intermission between every reel of pictures. Through the endeavors of Mr. Horstmann, one of the worst censorship bills that has ever been offered to a legislature was defeated last year.

The bill was backed by most of the leading women's clubs and social organizations throughout the state. At every hearing over 200 women were present. The proponents of this bill will not be dormant this year. They will endeavor to rectify their weak arguments of last year. When the league elects a leader for 1916 they should have a man who is willing to work and not only that, every member should pledge himself to co-operate with him in his work.

The work in the Massachusetts League has always been done by a few, who have neglected their own business ventures in order that the industry might not be subjected to any hostile legislation.

It is now time for the legislative committee of the league to get together and prepare their anti-censorship campaign. This is a fight that cannot be waged at the last minute, and if they wish to avoid censorship there is only one way to defeat it and that is by preparing an advance campaign.

The screen is their best medium of publicity and they ought to secure the co-operation of all newspapers if possible. The police members of the legislature fear the power of the screen and they realize that it exerts a great influence over the moving picture lover. They displayed this fear last year, when it was rumored that the league intended to use every moving picture screen in the state in an endeavor to defeat any legislator who voted for censorship.

Call for Chicago Meeting

Secretary Delves Issues Official Invitation for Meeting of National League Executive Board.

THE following invitation to the exhibitors from James Delves, secretary of the Motion Picture Exhibitors' League of America, is self-explanatory:

"Dear Sir: A two-day session of the semi-annual meeting of the Executive Board of the M. P. E. L. of America has been called by President Fred J. Harrington for January 5 and 6, 1916, at the La Salle Hotel, Chicago, Ill., the first meeting to convene at 10:30 A. M. Wednesday, January 5.

"Our prospects are bright for fairly good attendance of exhibitors at this meeting as several state leagues have already declared the intentions of having a representative present, and I take great pleasure in extending to you, by request of President Herrington, an urgent invitation to be with us if you can possibly make it convenient to do so.

"Several matters of vital importance to you as an exhibitor and to the best interest of the organization will be taken up for consideration, including the selection of the next national convention city for the next national convention which will be held in July, 1916. Special care and due consideration should be given to this question as it is of vital importance to the future of the national league. Several cities have already made very liberal offers and are very anxious to secure the convention—namely, Chicago, Detroit, Pittsburgh and New York.

"We must next turn our attention to the organization of the exhibitors, as it was never more needed than at the present, and unless something is done in the very near future in combining these forces and putting the organization on a more solid foundation the exhibiting business will, I am afraid, be past redemption, as you no doubt know that in many sections of the country, and in particular those where organization is lax, the business is in a deplorable condition. We as exhibitors should get together for the protection of the industry as a whole. We have the power. Why cannot we use it for our own protection against the petty politicians who are responsible for the greater part of our persecutions?

"Hoping that we may be favored with your presence and your valued counsel and assistance at this meeting, and also the pleasure of meeting you and as many others of your state exhibitors as can be present, I am, Yours truly,

"(Signed) JAMES DELVES, National Secretary."

Farewell Dinner at Copley-Plaza to Doris Grey, Thanhouser's Boston Prize Beauty.

"Sis Hopkins" a Kalem Star

Announcement Is Made of Important Capture for Pictures in Persuading Rose Melville to Place Her Unique Rural Character on Screen.

SPECULATION aroused by the unique announcement in the advertising pages of last week's Moving Picture World that "Sis Hopkins" would be presented on the screen is satisfied by the news that Rose Melville, creator of the inimitable Sis, probably the best-known comedy character of the American stage, had been lured to the screen by the Kalem Company. Miss Melville has signed a long-term contract that practically insures her being a permanent screen fixture. Following the general Kalem policy, she will be presented in comedy vehicles written especially for the screen, but built around the famous rural character. The star will arrive in New York within a few days from her Lake George home and start almost immediately for Jacksonville, where the pictures will be produced.

Sis Hopkins.

A departure of note in the presentation of prominent stars is found in the Kalem announcement that in addition to a multiple-reel feature a series of one-reel Sis Hopkins comedies will also be offered. These short films will be released in regular service, replacing the "Ventures of Marguerite" in February as the Kalem Friday release through the General Film Company. An extensive publicity campaign of unusual proportions will be built around the character of Sis Hopkins, a radical step in connection with regular program releases.

Kalem officials are now busily engaged in recruiting an all star company to appear in the Sis Hopkins comedies. Though conditions are not yet ripe for a definite announcement of the supporting players, a surprise is promised when the news is finally issued. Seeking to escape the danger of having a "one-star" organization with mediocre support, Kalem has already practically placed under contract a number of players who are themselves listed as stars with large personal followings in the comedy field. It is expected that further announcement in this regard, as well as the name of the director and details of the initial offering will be made within a few days.

No other character creation of the stage has ever taken so complete a hold on a player's identity as that of Sis Hopkins. Though well known as a dramatic actress and musical comedy favorite before the character of Sis Hopkins leaped into country-wide fame that unique character became so popular that Rose Melville has never since been allowed to be anything but Sis Hopkins. Without the possibilities for universal popularity presented by the screen the Sis Hopkins character took the country by storm a decade ago, and the pig-tailed hair and gingham-aproned girl of the farm reached the heights of becoming a fad. Sis Hopkins dolls, Sis Hopkins aprons, and Sis Hopkins hair-ribbons were among the many crazes of the time. She is the only player known to have had a national publication named after her, when the quaintly humerous sayings of the character inspired the establishment of "Sis Hopkins Library of Fun," published by the Leslie-Judge Company.

It is remarkable to note that the character of Sis Hopkins was the creation of Miss Melville and not the work of an author. Born in Terre Haute, Ind., and educated at St. Mary's of the Woods Convent and Franklin College, Ind., Miss Melville made her first stage appearance in 1889, playing child roles with a repertoire company under the management of her brother-in-law. Her initial role was Arthur Sydney in "Queen's Evidence," and during the next three years she played such parts as Topsy in "Uncle Tom's Cabin," Louise in "The Two Orphans," Fanchon, the Cricket, in the play of that name, etc. Later, with her sister Ida, she formed a traveling stock company, and when a play called Zed" was produced, Miss Melville introduced the character of Sis Hopkins.

Originally this was a small part which she so elaborated that it became a feature of the performance, with the result that when she came to New York in 1894 she was immediately engaged to introduce the character of Sis Hopkins in "Little Christopher," then playing at the Garden theater. In another famous Rice extravaganza, "1492," she appeared with her sister in a similar specialty called "Two Little Jays from Indiana." A two year engagement in "The Prodigal Father" was followed by the appearance that made her famous overnight when Sis Hopkins was made a prominent part of the Matthews and Bulger presentation of "By the Sad Sea Waves." At the conclusion of this piece's long run a vaudeville sketch, "Sis Hopkins' Visit," was written around the character and in its long run on the Keith time the act included the unprecedented feat of eight weeks consecutive engagement at the Union Square theater, then the pinnacle of New York vaudeville.

The play "Sis Hopkins" was then written, and following its opening in Buffalo in September, 1899, it has been played almost continuously ever since. Though on different occasions she had other plays written and prepared to offer them, managers and the public demanded the popular "Sis Hopkins," and she has never been able to play in any other attraction. In response to many requests a revival of the play to appear throughout the Middle West had been arranged for this year when Kalem induced the star to cancel the contracts by offering her a large figure for appearances on the screen.

QUESTIONABLE FILM SUPPRESSED.

A film production of Philadelphia origin which had been booked for a four weeks' run at Daly's theater, has been stopped by License Commissioner Bell. The production, which is said to be very stupid and amateurish, had been brazenly advertised as something "which would outdo the Seeley dinner." That dinner, it will be remembered, had been raided by the police and some of the performers sent to jail.

The Moving Picture World refused the advertising offered by the promoters of the film.

A temporary injunction against License Commissioner Bell was dissolved by Supreme Court Justice Platzek. The style of advertising used in connection with the picture was introduced as evidence against allowing the display of the film. Justice Platzek wasted little time in dissolving the injunction after he saw the kind of advertising used in connection with it. Louis J. Vorhaus appeared for the promoters of the film and assured the Court that the picture was a moral one.

"KID" HOGAN TO MARRY.

Danny B. ("Kid") Hogan, head property man at the Rolfe-Metro studio, and a former champion lightweight pugilist, who has just finished playing a prominent role in "Rose of the Alley," a forthcoming Metro picture of life in New York's underworld, will be married New Year's Eve to Miss Frances Silver, a non-professional. Mr. Hogan's friends are arranging to have the marriage ceremony performed in the studio, in an elaborate church set, which Edward Shulter, the technical director, has agreed to build for the occasion. Little Mary Miles Minter, who is starred in "Rose of the Alley," and other prominent members of the Metro clan have signified their willingness to be present for the event.

A NANKIVELL PICTURE AT THE STRAND.

The Strand theater announces for the week of December 19, an attractive and timely program. They have the showing of Frank A. Nankivell's cartoon taken from the poem, "T'was the Night Before Christmas," entitled, "A Visit from St. Nicholas."

This is not Frank A. Nankivell's first effort at animated cartoon work, as he made a number of pictures for the Edison company. His paintings and illustrations in all the magazines and dailies are known all over the world. The fact of the Strand theater showing his work gives it the stamp of quality.

Coming Triangle Plays

Offerings of the New Year Will Be Unusually Rich in Story Material and Good Acting.

THE Triangle Film Corporation announces among the new feature plays of the early part of the new year the following:

Orrin Johnson in "D'Artagnan"; William S. Hart in "Hell's Hinges"; Willard Mack in "The Conqueror"; Bessie Barriscale and Bruce McRae in "The Green Swamp"; Mae Marsh in "Hoodoo Ann"; Wilfred Lucas and Mary Alden in "Acquitted"; Norma Talmadge and Seena Owen in "Martha's Vindication"; Sam Bernard in "The Great Pearl Tangle"; Chester Conklin in "Dizzy Heights and Daring Hearts." These are only a few of a long list of thirty or forty plays that might be named.

Scene from "D'Artagnan" (Kay-Bee).

It is believed that "D'Artagnan," an Ince KayBee production, will prove a genuine surprise in its fresh and unhackneyed treatment of "The Three Musketeers" theme. Those who have seen the film say that Dorothy Dalton as beautiful Anne of Austria and Walt Whitman as Cardinal Richelieu share honors with the star.

"The Green Swamp" will show Bessie Barriscale in the somewhat novel role of an extremely jealous wife, one who hounds her doctor husband and prevents him from attaining his complete success in his profession. For the filming of "Hell's Hinges," starring William S. Hart, a complete village was built near Inceville and burned down to make the fiery climax of the piece. It takes its title from the name of a frontier town in the far west.

"Acquitted" presents Wilfred Lucas and Mary Alden in the featured roles, a deserved promotion when their much good work at the Griffith studio is considered. Miss Alden was the mulatto housekeeper in "The Birth of a Nation." The story is of unusual interest. It was adapted from one of Mary Roberts Rinehart's mystery novels. There is a large cast, including Sam De Grasse, Elmer Clifton, Spottiswoode Aitken and D. W. Griffith's new ingenue find, Bessie Love. "Martha's Vindication" is a small town domestic drama in which both Miss Talmadge and Miss Owen have congenial parts. As to the remaining two, "The Great Pearl Tangle" gives Sam Bernard his first big opportunity at Keystone, while "Dizzy Heights" is replete with aeroplane thrills and winds up with the dynamiting of a smokestack 200 feet high.

NEW ASSISTANT TO MR. PARTRIDGE.

F. F. Hartich, who since last July has been in charge of the Booking Department of the New York branch of the V-L-S-E, has been promoted to become assistant branch manager of that office.

This promotion is unusually interesting for the fact that until his affiliation with the Big Four Mr. Hartich had had no experience in the film field. He has introduced many advanced business methods in the conduct of the Booking Department of the New York branch, and the efficiency of the service of that office under his supervision has won for him high approval from exhibitors everywhere.

As assistant to Joseph Partridge, Mr. Hartich will devote most of his time to the furtherance of the interest of exhibitors and matters pertaining to advertising aids, etc.

Money Talks

Ethel Barrymore Signs for Series of Pictures at Record High Figure, Says Metro.

WHAT is probably the highest figure yet paid to a stellar attraction for a series of pictures, even in this era of fabulous salaries in the motion picture firmament, was the feature of a contract entered into this week between Ethel Barrymore, the celebrated stage star, and the Metro Picture Corporation.

Ethel Barrymore.

Under its terms Miss Barrymore is to receive the flat sum of $40,000 for each picture in which she is featured in a series of elaborate screen productions now being planned by the Metro Pictures Corp. The contract provides that these shall number not less than four annually, although this number may be increased at the option of the Metro officials.

In return Miss Barrymore agrees to appear in Metro pictures exclusively during a period of three years. She will also arrange such stage work as she may engage in during that time with reference to its non-interference with her screen labors. Metro also holds an option on her services at the expiration of that time under the same terms as those provided in the contract for the previous productions.

While other stars have in rare instances received considerations in excess of that to be paid Miss Barrymore for a single picture, it is thought that this is by far the highest contract ever entered into with any star by any motion picture corporation for a series of pictures. The minimum amount involved, $160,000 a year, for three years, or $480,000 in all, is a figure that certainly surpasses anything in the recent history of the screen.

Although the contract did not receive its final signatures until Tuesday, December 14, it had been under consideration for several weeks. On that date Miss Barrymore, President Richard A. Rowland of Metro, Joseph W. Engel, treasurer of the corporation, Maxwell Karger, general manager of Rolfe Photoplays Inc., and the attorneys for both, met at the Rolfe-Metro studios, 3 West Sixty-first street, New York City, and after a few final formalities were arranged Miss Barrymore and the Metro officials appended their names to the paper, which will call for the expenditure of close to half a million dollars during the coming three years.

DUSTIN FARNUM ILL.

Dustin Farnum, the Pallas-Paramount star, recently passed through the first serious illness he has ever experienced. For five days he was confined to his bed in his home in Los Angeles with malignant tonsilitis. Mr. Farnum was expected to make the trip with others to a ranch of 289,000 acres near San Diego, where 50,000 head of cattle roam, for the filming of scenes in "Ben Blair," the latest Farnum Pallas Pictures production. The others had departed and Mr. Farnum was to follow immediately, but he was attacked so suddenly that even while he was planning to leave he was forced to take to his bed. Consequently, the scenes were held up for several days.

LESSER—CONTINENTAL COMMUTER.

Sol. L. Lesser, president of the All Star Features Distributors, Inc., operating on the coast and through the middle west, left San Francisco Sunday, the 12th, for New York City to close contracts for several large feature productions.

This is Mr. Lesser's fifth trip this year. He estimates that ten per cent. of his profits are paid out annually for railroad fares. In fact, he spends as much time in New York City as he does in his offices in San Francisco.

Exhibitors in California can look forward to his return with some of the biggest productions that the open market affords.

Real Stories from Reel Studios

By Thornton Fisher.

A. D. KESSEL might go into the florist business after receiving all the bouquets the screeners handed him at the Screen Club's beefsteak dinner Saturday night, December 11.

* * *

Listen to a Boston moving picture man and a New York picture feller begin a discussion concerning the relative merits of the ball in Boston and the one in New York—then go home and get some sleep.

AW, THAT BALL OF OURS IN BOSTON MAKES YOURS- ETC-
WHEREDAYA GET THAT! OUR NEW YORK BALL MAKES YOUR BOSTON BALL LOOK- ETC
FISHER-

* * *

Hughie Mack might say as the late Mark Twain once remarked a few years ago:

"The report of my death has been grossly exaggerated."

Many of the public have been led to erroneously infer that Hughie had shuffled off, one program to my knowledge having contained that information. A Hughie Mack did pass away, but not Hughie of the Vitagraph.

* * *

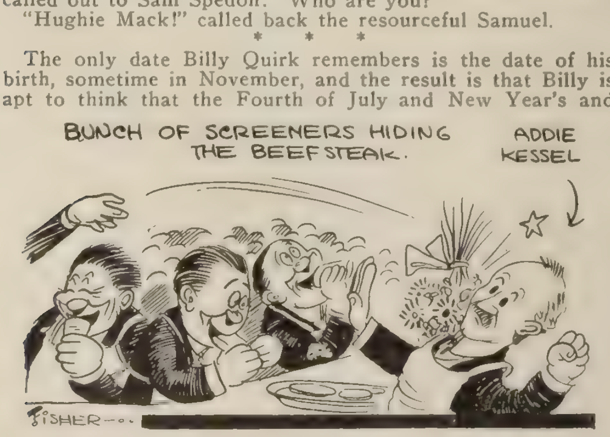
Incidentally while driving through a Boston street on the way to the Hub ball a herd of street urchins ran alongside an auto containing some Vitagraphers. One of the youngsters called out to Sam Spedon: "Who are you?"

SEMMY SPEDON
GREEN-EYED MONSTER
VITAGRAPH
APOLOGIES TO THE 3 GENTLEMEN ON RIGHT- CARL LAEMMLE, GEO BLAISDELL AND BILL. KALEM WRIGHT

"Hughie Mack!" called back the resourceful Samuel.

* * *

The only date Billy Quirk remembers is the date of his birth, sometime in November, and the result is that Billy is apt to think that the Fourth of July and New Year's and every other important day comes in November. Screeners who mangled beefsteak at the Screen Club recently will all say "Aye" to this.


BUNCH OF SCREENERS HIDING THE BEEFSTEAK.
ADDIE KESSEL
FISHER-

* * *

George Beban speaks beautiful Italian. It's so good that not even a guinea pig can understand it. Mr. Beban told a humorous story the other night to the film men and injected some Italian and everybody fell for what seemed a fluent command of the language, but George afterward admitted there wasn't any sense in the bloomin' thing.

* * *

Leon J. Rubinstein, purveyor of publicity for the Thanhouser Company, has a gift. He can sight a newspaper man in the offing (whatever "offing" is) without the aid of binoculars. "Ruby's" first intelligible words, they say, as he grasped the air with his baby hands were "See! See pretty newspaper man!"

Marquis Serra Safe

Special Cines Representative on His Way Here Aboard "Ancona" Writes to Moving Picture World.

A MEMBER of the staff of the Moving Picture World has received a letter from the Marquis Ugo Serra di Cassaba, special representative of the Cines Company. The Marquis had been on his way to this country from Naples on board the ill-fated "Ancona." He says in his letter, dated November 29, and mailed from Naples:

"On the fifth of November I left Naples for New York on the steamer 'Ancona.' As you undoubtedly know, the 'Ancona' was torpedoed in the Mediterranean on November 7. My escape was a true miracle. There was gun-fire and shipwreck. I have only been wounded on my left foot by an explosion, while I was still in the upper part of the steamer. I am back to my home in Naples among my people, although forced to remain lying in bed."

Though the Marquis had only been in this country a short time before he went to Rome to get two important negatives, he had made a host of friends here. These friends will be happy to learn that he is on the high road to recovery. He will, upon his recovery, go to England, and from there he will return here in the latter part of January.

Fania Marinoff With World Film

FANIA MARINOFF, who has scored personal successes in many notable Broadway productions, is the latest recruit to the World Film Corporation banner. Miss Marinoff assumes the difficult and trying role of Trina in the forthcoming production of "Life's Whirlpool," an elaborate and deeply dramatic film version of the famous play and novel "McTeague," by Frank Norris, hailed till his recent death as the greatest American realist. Miss Marinoff in appearance and temperament is ideally suited to the character of Trina, which she plays opposite to Holbrook Blinn, who appears as McTeague, her evil genius. Miss Marinoff made a painstaking study of the part of Trina before she would undertake it as the character presents unusual angles and is distinctly out of the ordinary.

Fania Marinoff.

Born in Russia, Miss Marinoff's early stage experience was in her native country, but she was ambitious to appear on the English-speaking stage and after assiduous study finally came with her parents to America, where her rise was rapid once she had mastered the language, the rudiments of which she learned while playing in Russian in London. She created the role of Esther in J. Hartley Manner's "House Next Door," and was also in the original cast of "Within the Law," scoring a great impression. She was Arnold Daly's leading woman for three seasons, appearing in all his successes, since which time she has devoted herself to the screen, being featured in many famous productions and successes.

SPECIAL MUSIC ON "BLACK CROOK."

"The Black Crook," Kalem's five-part picturization of the extravaganza of the same name, will have specially written musical accompaniment. The arrangement is now being made by Walter C. Simons, well known as a specialist in music for screen productions. Besides many original compositions, it will include the best known of the melodies that were a part of the famous stage production. Every foot of the screen offering will have its specially synchronized musical accompaniment. The score will be supplied to exhibitors at fifty cents.

Spokes from the Hub

By Marion Howard.

REMEMBER what a long run "The Great Divide" had and how popular it was everywhere? Remember the fine work of Henry Miller and Margaret Anglin, and how they held the attention of all? Well, when the picture playgoers see the filmed version believe me they will have a treat, for, in addition to the excellent work of House Peters as Stephen Ghent and of the supporting company, there is, best of all, real scenery, taking one right into Arizona, showing those wonderful cliffs in their natural formation. It must have been quite an effort for the actors to fit into the atmosphere as they did so well. It was my privilege to see this film at the V-L-S-E private run-off, as guest of George Balsdon. Another reel was shown, "A Daughter of the City," and it had a pretty good lesson for overambitious mothers bent on thrusting their young daughters into the limelight, hoping to corral someone beyond their station in life. Margaret Clayton's blonde beauty and youth fitted her for the part physically and she had a code of morals (lacking in the mother) and was able to resist her pursuer who, by the way, happened to be E. H. Calvert doing his best to be naughty. In contrast to the girl's mother, Calvert's wife was of another type and finally saved the girl, who was well worth while. I wonder why the directors do not pick out a manly and fairly good looking chap for such a girl to adore. This youth was a nervous, anemic, jerky sort, though possessed with a certain amount of stamina and won out. Well, Lubin and Essanay have given us something pretty good in these two and I hope "The Great Divide" will be seen by many young folks if only for the scenery in this our own country. It suggests the most picturesque section of the Garden of the Gods—but oh, that we might have the wonderful coloring of Colorado and Arizona!

* * *

To see some big star I go to the Modern—when I have the price—because it has always been the home of big productions and we are not inflicted with loud music, their organ being just right. So I was surprised the other day to have sandwiched between Mantell and Roberts one of the worst slapstick pictures yet seen, outclassing Chaplin and Dressler. It was called "Great While It Lasted," but it should be amended to "Rot," etc. Still, any number of persons roared and really thought it a comedy. I claim that there are real comedies minus vulgarity which might better be presented and which would cause as much laughter. Mantell's art is certainly being preserved in the films, but oh, the pitiless camera! Fortunately, the play, "The Unfaithful Wife," called for a middle-aged man and the white hair softened his lines wonderfully. The story is not wholesome and has such a tragic end! We hope to see him soon in another release. There was a wonderful child in it, Runa Hodges, and nothing finer has been done than the meeting between the father (Mantell) and this child. There was scarcely a dry eye in that large audience on gazing at the tear-stained face of that father in his agony. It was the acme of art.

* * *

On the same program was "Mr. Grex of Monte Carlo," with a fine company including Theodore Roberts, James Neill, Frank Elliott and that dashing Carlyle Blackwell who can put his work over so effectively, especially when playing a young American as in this play and in "The Puppet Crown." The men outshone the women in the cast as to good looks. As to the plot it was great, showing intrigues in our own time and illustrating how cleverly the spy system is worked. The yacht scene was certainly a thriller in the expose of the schemers and the clever checkmating by the Englishman and American. Such films are sure winners and appeal to both sexes.

* * *

The Film Club had an opportunity of showing courtesy to the stars and managers who remained over "The Next Day" (as the titles say), for we had several of them at the Brunswick Hotel for awhile, and having met them all at the ball it was a pleasure to see them at still closer range. It was my privilege to serve the league as one of the committee and to present Cissy Fitzgerald to our popular governor, who is a film fan and also an eligible bachelor. At the regular meeting of the club on Sunday last Mrs. Mary Maurice and Clara Kimball Young were made honorary members. Several active members were admitted. The meeting was addressed by the Rev. Charles Fleischer, a devotee of the films and a firm believer in the educational side of the pictures, predicting that in a short time the public schools will wake up to their value in teaching geography, history and other necessary things not to be got out of the printed book. It is he who went before the Massachusetts legislative committee and so ably defended "The Birth of a Nation," referring to the protest as "graded hysteria" on account of the many political leaders lining up with the "cullud pussons" whose votes are sometimes desirable.

* * *

I have ceased to make many notes of the errors seen on the titles, but one is recalled right here, accompanying a pretentious five-reeler, "Attention is detracted." Any excuse for that? What must the school children in front think! Another thing brought up at the Film Club by a member referred to the printed cast not being held long enough for us to see who is in it. These are matters easily remedied.

* * *

We are getting some excellent Paramount Newspictures (listed that way) showing us certain industries, events of current interest and geographical scenes. The nice little booming the films are giving South America ought to be effective, for they are "eye-openers" to those who think North America is quite "it." I fancy John Barrett, head of the Pan-American Bureau in Washington, D. C., is mightily pleased with all this free advertising for the countries he champions and rightly.

* * *

"The Fifth Commandment" proved to be an excellent World Film offering at the Exeter Street theatre on Sunday night and again introduced that sterling actor, Forrest Robinson, in a more pretentious part than hitherto seen in the films. Julius Steger was most artistic, and his pathetic career in late life caused many a moistened eye in front. The play has virility, pathos and a bit of tragedy in the untimely death of the wife. The company was especially well balanced. Other good things on the program were Wally Van in "The Fortune Hunter"; "Yardville Folks," an Edison offering introducing barnyard fowl, etc. Best of the short reels were the many scenes picturing Niagara Falls from different angles, in winter and summer—places the tourists rarely see, for the cameraman goes "where men and angels (usually) fear to tread." "The Bluffers" was funny enough, and for a change we had the irascible father with a change of front on observing the bluff of the young couple whom he had seemingly put out of his life.

* * *

Of course we are on the qui vive to see "A Price for Folly" with versatile Edith Storey and that capable actor, Antonio Moreno, for, according to the advance announcements, Miss Storey, who made a distinct hit at the ball here, will make us sit up and take notice. We hope she will escape our City Hall censor.

* * *

I dropped in to see Julia Dean in "Matrimony," a Triangle offering, and came out in love with that wonderful child, Viola Rossmore, as played by Thelma Slater. Nothing finer has been done than the scene where she dresses in her mother's clothes and adornments and apes her, even to the cigarette, the child having left her couch the night before to overlook a scene bordering on an orgy in which her parents took part. This so impressed itself on the mother (who really was only acting a part for a good purpose) that she came to her senses. The finale of that film with the three united made a beautiful picture for the eye and soul.

* * *

"Armstrong's Wife" again disclosed the conscientious work of Thomas Meighan playing opposite to Edna Goodrich. We liked "The Galley Slave" because it introduced us to Lillian Lorraine for the first time in the films. There is no more popular actress round here than this former leading woman at the Castle Square and later a Broadway success. She was a picture and wore her fine feathers well. It is good to know that her clever young daughter, Ethel Grey Terry, is such a screen success, and we are anticipating her here in "Bought."

* * *

I am telling everyone not to miss "The House of Tears," feeling sure that in Emily Stevens we have an artist of great merit. She made herself solid here in "The Soul of a Woman." Like her relative, Mrs. Fiske, she has temperament and genius combined. We congratulate the Metro Company on the personnel of its stars. According to what I hear, "The Yellow Streak," with Lionel Barrymore and handsome Irene Howley whom David Griffith early recognized as one to fill the bill, will be extremely likable.

* * *

Boston is soon to have another moving picture house in the Back Bay to be named the Fenway theater. It is well located in that thickly settled district—a marsh in 1875 and now made land. It will be another Triangle house.

* * *

I wonder if Anna Held in "Mme. La President" will be able to compete with Fanny Ward (who created the role for the speaking drama) in that undress scene. She certainly will fill the eye anyhow, and we trust Oliver Morosco to do the rest.

* * *

"A Broth of a Boy" is of the class for young folks to see and I hope it will have wide publicity for the wholesome lesson taught by the little hero and the big-hearted Irishman, Joseph Sullivan, who became interested in the lad when defending himself in a street row from a bully nearly twice his size and winning out.

* * *

Dustin Farnum is, to my mind, a big drawing card in any theater, so we enjoyed "The Gentleman from Indiana" hugely in all details. I cannot say the same about the Triangle film, "Stolen Magic," with Raymond Hitchcock releasing all those snakes. I was driven out by the awful sight, and many others left for the lobby. It was the most hideous infliction along snake lines ever seen here, and many condemned it and warned their friends in advance, for such a sight is unendurable and inexcusable.

Schools of Acting

One of the Meanest Forms of Fraud That Barnacles the Picture Business.

By Epes Winthrop Sargent.

EVERY business has its barnacles—parasites that attach themselves to its fabric and are carried along; and it is not surprising that the wonderful growth of the motion picture business should have brought into being a host of fraudulent attachments. The earliest form was the fake school for photoplay writing, but the most widespread now seems to be the school of acting.

It is comparatively recently that a man was sent to jail here in New York not for conducting a school but for making false statements about procuring positions for "graduates," and he is the same man who a couple of years ago told Edwin August that he could make a good actor out of him for $30.

In Denver, about a year ago, a professor of the art decamped, leaving behind a load of debts and a few young women in an unenviable frame of mind; and only lately a negro, for a time employed by the Lubin Company in its negro troupe, was gently but firmly persuaded to let go his grip on a school for colored players.

In Canada for a long time a film company advertised for players and not only charged for a school course but sought to sell stock in the enterprise to ambitious applicants.

In Los Angeles there are schools in plenty. These advertisements were all clipped from a single issue of the Los Angeles Times, the names being suppressed:

> WANTED
>
> MOTION PICTURE ACTING
>
> successfully taught by able director; thorough training, facial expression, make-up, comedy and all requirements; have more pupils successfully playing parts in the picture than all other schools combined; no class instruction; strictest investigation invited.
>
> WANTED—BY MOVING PICTURE STUDIO, ARTISTICALLY INCLINED PEOPLE—EXPERIENCE NOT ABSOLUTELY NECESSARY. YOUR CHANCES TO PLAY PARTS WITH A BIG COMPANY ARE PRACTICALLY NONE. WE WILL GIVE YOU AN OPPORTUNITY TO PLAY PROMINENT AND LESSER ROLES AND A CHANCE FOR PERMANENT EMPLOYMENT FOR YOUR SERVICES AND A SMALL INVESTMENT. ADDRESS TIMES OFFICE.
>
> WANTED—LADIES AND GENTLEMEN TO JOIN classes in photo dramatic and camera work. The chance of a lifetime to become identified with the best paying industry in the world. We have our own studios. Terms reasonable when high standard of instruction is considered. Come in and talk it over.
>
> WANTED—WE TEACH MOTION PICTURE MACHINE operation, camera instruction, picture acting, elevator operation, scenario writing, dancing.

The second advertisement is not that of a school, but a twin scheme. This was investigated in good faith by a correspondent, who writes:

> I "fell" for the one marked with star and soon I got a letter asking me to call. I did and met a man with chin whiskers and a waxed bunch of hair on his upper lip. He was very nice and asked me what I knew about moving pictures. I told him that I had sold a script or so and worked as an extra for two weeks. Then he stood me up in a corner and had me to show pleasure, horror, fear, anger and rage. He then said, "You're the very man I want; come here." He then asked me how I was fixed for money. I replied that I had some. He told me all about his play that he was going to produce. It would require some twenty people to put it on and would take five weeks to make and during that time I would have to work without pay. As soon as it was printed it was to be sold outright or was to be let out on the state right plan or which ever way the actors might desire. Next he told me that before I went to work I would have to put up $100 as a bond to hold me with him until the picture was finished and as soon as it was sold I was to get 3 per cent. of the net profits. I asked him where the studio was and found out that there was no studio, but he had two in sight. I told him that I would let him know Monday, and as I left the Broadway Central Building I said to myself, "Now, if I put in $100 with nineteen others that will make $2,000 and on the second day Frenchy will not show up at the studio nor the next, nor the day following."

A scheme of this sort to a person of sense is obviously fraudulent, but it is convincing to the uninformed and stage-struck aspirant, and many of the schools are said to work the same scheme.

In a Kentucky city there is a school which announces that it has obtained the consent of motion picture corporations to give its graduates "a priority in filling vacancies on their **prospective** staffs." The heavy type is our own, but since one of the officers of the school is connected with a local film company, which is not known to have made a release, it is probable that "prospective" is more in accordance with the facts than "respective," and yet the apparent error may be presented in proof of good intent should the post-office authorities become too curious. It is easy to name prospective staffs of perhaps companies than to tell real names. This school also makes the statement that "when a person has taken our course they are in no respect inferior in knowledge to the professional who has trod the board for years. They are not amateurs but actors." Setting aside all questions of grammar, the statement is a downright lie, even with the saving grace of that "in knowledge."

This is a departure entirely different from the correspondence schools of acting, mention of which has already been made. The instructors come into personal contact with the pupils, most of them young and impressionable women, and pupils are robbed not only of their money but their morals in many instances since these schools are manifestly fraudulent and maintained for the greater part by transient and unscrupulous adventurers.

It does no good to print the facts; it is of no avail to tell home truths. The novice may learn that the average stock salary is nearer $30 a week than $60. She is going to be a star like Mary Pickford and need not worry about the rank and file. It does not serve to tell of the hundreds of experienced actors who are unemployed. She has the same answer. She will be in demand. It does no good to say that only the experienced are desired. That is precisely why she goes to the school; not to learn acting, for she is certain that she is a better actress right now than Miss Pickford. All she needs is a little coaching in the usage of the stage.

And so the sharpers ply their schemes and cannot be molested until the commission of some statutory offense. Some women must be ruined before complaint may be made, and by that time the professor is gone. Some man must be robbed of his savings before a warrant can issue, and the sharper has keen perceptions of trouble. The law presupposes a man to be innocent. If he has a school, it does not matter what sort of a school he conducts so long as he does not make fraudulent promises for the sake of obtaining money. The buyer must beware, but the buyer does not, and so the schools increase. The authorities can do nothing until it is too late. But exhibitors can help by giving advice. It is up to them to explain that something more than an alleged professor with a soap-box camera is needed to win success.

MARIE DORO MARRIED.

Though a romance was long suspected by their many friends, the news has just been flashed across the continent from California that Marie Doro and Elliott Dexter are married. Mr. and Mrs. Dexter will reside at 11 East Fifty-fifth street, New York City, after Christmas, when Miss Doro returns to the east to star in the Famous Players Film Company's adaptation of Sardou's great drama, "Diplomacy."

BILLIE BURKE TRIUMPHS AS PEGGY.

Word comes from Los Angeles that at a private showing at the Majestic theater on December 16 of "Peggy," the KayBee-Triangle subject, in which Billie Burke was starred, the many persons present agreed that the stage star had triumphed in her screen debut. Mayor Sebastian and a large representation of the official and social life of the southern city congratulated Thomas H. Ince on the production.

Vitagraph Offerings

Several Interesting Subjects for Release in December and January.

THE Vitagraph program of releases announced for the week beginning December 27, is one that will close the old year in triumph and open the new one in a blaze of glory. The regular releases comprise two reels of comedy and a three-part drama. The "Personally Picked" program consists of a one-part comedy and a four-reel drama.

"He Got Himself a Wife," the first of these comedies, announced for release on Monday, December 27, is a delightful one-part laugh-getter that brings forth the efforts of the players from the Western Vitagraph studio. The story was written by Edwin Ray Coffin and produced by George Stanley with a cast including Mary Anderson, Webster Campbell, and Aileen Allen.

Scene from "The Making Over of Geoffrey Manning" (Vitagraph).

"The Making Over of Geoffrey Manning," the four-part drama for release with the "personally picked" program, was written in co-operation by Charles T. Dazey and William Addison Lathrop and produced under the direction of Harry Davenport, with an all star cast including such popular players as Harry T. Morey, L. Rogers Lytton, Ned Finley, Belle Bruce, Eulalie Jensen, Marion Henry, Tom Mills, Logan Paul and Jack Brown. The plot is written around the life of a young clubman brought up in idleness.

"The Pest Vamooser," which completes Monday's releases, is a one-part comedy written by C. Graham Baker and produced by C. Jay Williams. This side-splitting comedy brings before the public a cast of fun-makers notable among whom are Kate Price, Harry Fisher and Albert Roccardi.

For Friday, December 31, "By the Might of His Right," a one-part comedy featuring Mr. and Mrs. Sidney Drew, is listed for release. The story was written by William B. Courtney and produced by Mr. Drew. This comedy deals with the wife's brother paying a visit. He thinks himself a puncher of ability and demonstrates his hooks and jabs on "friend husband." Such treatment goes along until hubby becomes vexed and makes up his mind to even things with brother. Assisting Mr. and Mrs. Drew, Donald MacBride will be seen at his best.

Scene from "By the Might of His Right" (Vitagraph).

The three-part Broadway Star Feature announced for the close of the week and the start of the New Year is "Tried for His Own Murder," written by Agnes Johnston, and produced by Van Dyke Brooke. This heart interest drama is one that employs an acting cast of such stars as Maurice Costello, Leah Baird, Van Dyke Brooke, George Stevens, Harry Fisher and Mrs. Phillips.

For the Actor's Fund

All Branches of Picture Trade Asked to Assist—To Name a "Benefit Day."

AS THE needs of the million dollar endowment in behalf of the Actors' Fund of America to save it from disruption will require much co-operation, the Board of Trustees of the Fund have empowered its president, Daniel Frohman, to obtain the aid of the moving picture industry of this country. Mr. Frohman has, therefore, invited the assistance of all the big producers, the exchanges to participate, and will issue invitations to a meeting with the Board of Trustees a little later for a conference in which it is hoped that the co-operation of all these interests can be secured and that the results will produce at least $500,000.

The Fund takes care of all actors of the stage connected with the screen industry who become disabled through illness and other causes as well as stage professionals. Though this is a large sum, the burden, it is expected, will fall very lightly upon each company or theater. A special day in February is to be set to be called "The Actors' Fund Moving Picture Day," when it is expected that the 20,000 picture theaters will unite and send a small percentage of their day's receipts and that the other industries concerned will also help to make that day a memorable one.

The so-called "menace of the movies" against the prosperity of the theater will be somewhat offset if it should turn out that the moving picture industry has saved the Fund.

Thomas A. Edison has accepted the honorary chairmanship of the committee, which also has on its list the names of President Wilson, William H. Taft and Theodore Roosevelt. A meeting of all the heads of the picture departments will be called early in January to unite upon a settlement of a date for "Actors' Fund Movie Day."

Australian Notes.

DURING the last month, several fine features have been shown in Sydney. These include that remarkable photoplay "Hypocrites," which began an unlimited run at the Palace theater at prices equivalent to your 25, 50 and 75 cents. It is the highest priced picture ever shown here, the maximum price before being 2/6 (60 cents) when "Cabiria" was shown about eight months ago. The Palace theater was formerly a "legit" show house, and holds about 750 people. It is now crowded twice a day and advance bookings have been made for many weeks to come.

Other pictures shown include "The College Widow" (V-L-S-E), "John Glayde's Honour" (Frohman), "The Conspiracy" (F. P. F.), "The Ghost Breaker" (Lasky), "The Shulamite" (London) and several three-reelers. The Frohman feature was conceded to be extremely good. C. Aubrey Smith has only appeared in two pictures to date, but is already very popular. "Shanghaied," the latest Chaplin comedy, favorably impressed film critics here, as no vulgarity was apparent throughout its two reels. The Theater Magazine, a conservative publication here, has led an attack on Chaplin and his methods. They have also started a picture page in their paper, edited by a lady who knows no more about photoplays than the man in the moon. She should subscribe to the World for a period. It might teach her something.

Everyone here is looking forward to the new Triangle plays, though it is doubtful whether Griffith features will be shown here. Australian Films, Ltd., has the sole rights here for Keystone and Ince films. A new photoplay theater has been opened in Newtown, a suburb of Sydney. It has a capacity for 3,500 persons, and is one of the largest in Australia. Many others are in course of erection.

Pictures advertised for show next month include "Buckshot John" and "Wild Olive" (Morosco), "Midnight at Maxim's" (Kalem), "My Old Dutch" (Hepworth) and "The Crucible" (F. P. F.). TOM S. IRVINE.

WILLIAM J. BUTLER WITH GAUMONT.

A face long familiar upon the screen in Biograph releases will now be seen in Gaumont Mutual Masterpictures, edition de luxe. William J. Butler, who has been six years with Biograph, has gone to the Gaumont winter quarters at Jacksonville to act under the direction of Richard Garrick. He is an actor of the old school, embodying in his methods the best traditions of his profession.

Selznick on Distribution

Vice-President and General Manager of the World Film Would Place Pictures at One-Fourth of Present Cost.

THERE are few in the motion picture business, on a big scale, today who have reduced the industry to quite such a scientific point as has Lewis J. Selznick, the vice-president and general manager of the World Film Corporation and the vice-president and advisory manager of the Equitable Motion Picture Corporation. Mr. Selznick's efforts are now bent toward the most vexed problem that has so far confronted manufacturers and distributors of film—namely, economical distribution.

"As I see it," said Mr. Selznick, "the most important question confronting film men in the coming year resolves itself down to the matter of distribution—on the most economical basis. I think I may say, without being thought egotistical, that I have in a measure 'blazed the trail,' so far as the distribution problem is concerned, for other manufacturers in the field. I started the Equitable, in fact, to prove that my theories in regard to distribution were sound and thorough.

"It may sound like a Utopian dream, but I am convinced that eventually pictures can be distributed for one-fourth the present cost. It is all a question of system and careful observation. So far the giant strides of the motion picture industry have so outstripped the capabilities of the producers to keep pace with the amazing growth of the industry that we are only just beginning to get facts and figures upon which we can base our future plans.

"It has ever been my careful study to concentrate upon this question of a distribution, for there, to my mind, lies the weak spot today in the motion picture industry. With more economical distribution we can furnish the exhibitor with better pictures at better prices than has been possible in the past. In fact, it is hardly too much to say that the exhibitor who first solves this problem will reap the cream of the harvest.

"The firm that solves the distribution problem will therefore be the firm that will attract the producers, lining them up for a solid program so that the exhibitor will only have to come to the one distributing firm to select a program from a list of amazing variety and merit. This is the crying need of every exhibitor today. As things are, with the exception of a few distributing centers the exhibitor doesn't know what he is getting.

"Concentration, economy, co-operation with the exhibitor—these are the watchwords of the World Film Corporation and the Equitable Motion Picture Corporation. I believe that I am not unduly optimistic in saying at this time that it is my belief that I have in a large measure solved the distribution problem, cutting the cost at least fifty per cent., a percentage which in the near future will be considerably lowered once my plans are put into effect and the organization in charge of them is running like a well-oiled machine."

D. W. Griffith's Flying Trip

In New York for Three Days on Business Connected With "The Mother and the Law."

D. W. GRIFFITH, the famous Triangle director, and most widely known as the producer of "The Birth of a Nation," arrived in New York Tuesday evening, December 14, accompanied by his secretary, A. E. Bidwell, and J. J. McCarthy. The object of Mr. Griffith's visit was, as he expressed it, "on business connected with my big new picture." Mr. Griffith came here direct from Indianapolis and he had been in Louisville but a few days previous for the obsequies of his lamented mother, Mrs. Jacob Wark Griffith.

While in the metropolis Mr. Griffith spent much time with H. E. Aitken, president of the Triangle Film Corporation, and in the executive offices of the Triangle at 71 West 23d street. He expressed himself as pleased with the way large numbers of new theaters are being signed up for the Triangle service. Among other things he remarked that "Don Quixote," starring De Wolf Hopper, was one of the best productions recently made by any of his sub-directors and he paid a high compliment to Edward Dillon who had charge of it. From the fact that "The Birth of a Nation" closes at the Liberty theater, New York, on January 8, to be followed by a musical comedy entitled "Sybil," it is thought that Mr. Griffith's new personal production, "The Mother and the Law," will not be disclosed here until spring. It is understood that further work will be done upon it on Griffith's return to the West Coast about December 22. The project of staging "The Holy Grail" by Mr. Griffith is only tentative as yet, he declared.

Refuse Insurance to Kalem's "Helen"

Action of California Company Teaches "Railroad Girl" That She Is Engaged in "Hazardous Pursuit."

HELEN GIBSON, the daring "railroad girl," learned last week that there is something in a name after all. About a month ago Miss Gibson made application for a large insurance policy and was wondering over the delay in securing it until she received a formal notification last week that her application had been rejected on the ground that she was engaged in an "extra hazardous pursuit," and was consequently "an unsound risk." As the series in which Miss Gibson is featured by Kalem is known as "The Hazards of Helen," the legal phraseology of the insurance firm seemed singularly appropriate.

The player's friends shrewdly suspect that during the month that the application was held in abeyance an investigator might have visited the studio of the company and watched the making of a picture without disclosing his identity. If this is so, then the decision of the company seems only natural. Miss Gibson was working during that period on "The Haunted Station," a coming release in which the climax of the action shows a drawbridge being elevated to allow a ship to pass. She is escaping from a demented telegrapher who climbs the rope after her and while the pair sway in midair a struggle follows that must have sent the insurance investigator back to his office with a few gray hairs as a memento of the occasion.

Another picture being made during that period shows Miss Gibson engaged in the sedentary occupation of allowing a train to run over her. This feat is performed in "When Seconds Count," scheduled for release in the series on January 8. The plucky Helen, lashed to a handcar, is sent speeding down grade in this episode, while a train is tearing along another stretch of track that diagonally crosses the one on which the handcar is running. Through perfect timing, the handcar passes between the rear and front wheels of the train, though it may be readily seen that had the handcar arrived at the intersection a second too soon or too late a frightful accident might have happened. The scene was rehearsed for a full morning with a handcar loaded with sandbags before Helen was allowed to attempt the feat.

Christmas Greetings From Selig

NOT only does the Selig Polyscope Company wish every man, woman and child in the film industry a Merry Christmas and a Happy New Year, but William N. Selig, president of the company, in an interview, forecasts a daily continuation of merriment and prosperity for Filmland during the year 1916.

"I am of the opinion that the new year will be a momentous one for the motion picture industry," said Mr. Selig. "Advancement in every line of the industry will continue and the pictureplays will show more improvement, if that were possible, than has been noticeable for the past three or four years. The time has come when the manufacturers of motion pictures must put forth interesting and artistic material, and, in my opinion, all are striving for consistent improvement.

"The Selig Company will not be found wanting along the lines of artistic endeavor during the coming year. Every effort is being made to produce unusually good pictureplays, and no expense is being spared along lines which will result in highly meritorious productions. The best actors, the best stories, the best productions is the slogan for the Selig Company during 1916, and we feel that the trade in general will appreciate the force of this slogan when forthcoming releases are seen."

CAREWE COMPLETING "THE UPSTART."

Edwin Carewe, who is directing the new Metro feature production, "The Upstart," in which Marguerite Snow is starred and George Le Guere is featured, has returned from Savannah, Georgia, where he took his company of players to make about thirty exterior scenes. "The Upstart" is a comedy drama, and is a decided novelty in motion pictures. It is a picturization of the play of the same name by Thomas Barry which enjoyed a successful run at the Maxine Elliott theater in New York last season and afterward in Chicago. The comedy relief is broad satire, and a small but strong cast of prominent stage and screen artists is seen in the production. The interior scenes are now being photographed at the studio of the Rolfe Photoplays, Inc., the producing company releasing exclusively on the Metro program. "The Upstart" is scheduled for release in the Metro program January 24, 1916.

Universal City's New Head

H. O. Davis Outlines His Policies and Talks of Plans for the New Year.

H. O. DAVIS, formerly director general of the Panama-California Exposition at San Diego, and recently elected second vice-president of the Universal Film Manufacturing Company at a meeting of the directors in New York, assumed a complete charge of the Pacific Coast studios of the company at Universal City on December 1.

Henry McRae, who has been the director general of the Universal company for the past six months and who has made many improvements at the motion picture city in the San Fernando Valley, and George E. Kann, business manager of the company, gave Mr. Davis a hearty welcome and spent the day in the company of the various directors and heads of departments of the institution.

H. O. Davis.

Later Mr. Davis said: "I have been especially gratified to find a perfect condition of harmony at Universal City. Wherever I went around the plant I found nothing but the heartiest co-operation. My coming to Universal City is not for the purpose of retrenchment by any manner of means. It costs money to make motion pictures of quality, and wherever it is necessary to spend money, the Universal company stands ready to do so. The increased demand for Universal pictures has made it necessary to reorganize this huge plant and to thoroughly systematize its numerous departments. The growth of this institution has been so fast and so remarkable and the demand for the output has been so great, that both the Eastern and the Western plants have found it almost impossible to keep up with that demand.

"Mr. Carl Laemmle, president of the Universal company, and the other officials of the company for some time have realized the necessity of reorganization and systematization, not alone at the Pacific Coast studios, but at the studios in New York and they have delegated to me the task of bringing about a satisfactory reorganization and installing such system throughout the entire institution as will result in an improvement of the quality of the product at both ends.

"President Laemmle, who has been closely studying the entire motion picture situation during the past year, has developed many new ideas which will soon be put into effect and I am certain will create a stir in the film world. A number of these ideas I am going to carry out in connection with my work. All of them I am certain will have a salutary effect."

Mr. Davis believes that many wonderful things can be done for the benefit of the public through the medium of the motion picture. He is a great believer in the educational film and he has already inaugurated plans which will result in the production of films of this character, entirely different from any that have thus far been made and which he believes will be heartily approved by educational leaders in this country.

"The remarkable support that has been given to photoplays by the public," said Mr. Davis, "entitles the public to the very best that can be made. I believe that no picture should be shown on the screen that is not perfect in every detail and henceforth such will be the policy of the Universal Company.

"In order to give the public the perfect picture, the directors must be accorded intelligent and hearty support by every part of the organization. The directors are the heart of the organization and their efforts, intelligently and energetically used, make for most satisfactory results. The directors are seeking the most perfect production of their pictures—pictures that will be satisfactory to and entirely beyond criticism by the public. To that end it is absolutely essential to assist the directors in every possible way, and the Universal company intends that its inexhaustible resources will be placed at the disposal of these men who direct the productions.

"Henry McRae is already busily engaged in making his plans for taking a company to the Orient in accordance with the desires of President Laemmle. Mr. Laemmle long has felt that China, Japan, India and the Philippine Islands offer a splendid field for the making of motion pictures that not alone will be of an interesting character but instructive to a large degree. The development of recent years of the countries of the Orient has been so remarkable and so little has been known of how these countries are progressing, that President Laemmle decided to send a company to the Far East to tell the rest of the world in motion pictures of the Orient's strides in advancement.

"In addition to picturing the life of the people of the various countries, elaborate photoplays in Oriental settings are to be made and no expense will be spared in producing these pictures.

"President Laemmle decided that the best man in the Universal service for this purpose," said Mr. Davis recently, "was Henry McRae, on account of his long experience as a theatrical manager and director. Mr. McRae will take a notable collection of stars with him on this trip, and his mission will keep him away for nearly a year."

Lena Viola Brown

IT IS the province of few girls in this old world to have had such a fascinating career as has had Lena Viola Brown, the popular comedienne, who plays leading feminine roles with the "Heine and Louie" comedies on the Pathe program. Miss Brown was born into a dramatic life. Both her father and mother were stage people, and her father was managing a stock company at the time of her birth. Up till the time Miss Brown was ten years old she played many children's parts in dramatic stock. Then her father decided to go into the circus business. This opened up a new outlook on life to the little girl. She was given a pony and taught how to ride. She was given a gun and taught how to shoot, and at eleven she was the youngest expert sharp shooter in the country. Her special feat was to shatter the bowl of a pipe held in the hand of an assistant. She never failed at the first shot.

At fifteen she abandoned the circus, and went into vaudeville as a dancer, being featured in Orpheum time. She soon left the vaudeville stage, however, and headed a stock company of her own, which visited all the principal cities of the East. Later she was with Harry Beresford in dramatic stock, in fact she was with him when an excellent opportunity came to go into the motion pictures.

Miss Brown has been with the Mittenthal Brothers, producers of "Heine and Louie" comedies for two years, and has appeared in both dramatic and comedy leads.

Lena Viola Brown.

Aside from her artistic propensities and abilities, Miss Brown is a philosopher and a very delightful person to meet. Life, itself, has been her teacher. She has lived out of doors in the wilds of Canada. She has lived in cities. She has lived on the road. But her mind has always been open and she has picked up a fund of knowledge and an understanding of life which is possessed by few girls of her age.

While she finds comedies most amusing, dramatic leads are her aim. Those who have seen "Heinie and Louie" comedies will remember her for her clever portrayals of the leading feminine roles.

Death of Popular Universal Exchangeman

Clarence G. Thompson, Manager of Victor Office in Cleveland, Succumbs After Sudden Illness.

IT IS with extreme regret that the Universal announces the loss by death of Clarence G. Thompson, who for the past eight years had acted as manager of the Victor Film Exchange in Cleveland, O., one of the largest exchanges owned by the organization. Mr. Thompson died on December 12, after an illness of but two days. He was twenty-eight years of age.

C. C. Thompson.

His death came as a severe blow to the moving picture industry, especially in Ohio, where he was known and respected by every exhibitor in the State. He died before many of his friends learned of his illness. His death was a shock to P. A. Powers, under whose guidance Mr. Thompson had been tutored in the film business, and who gave him his first position with the Powers company about ten years ago.

It seems that Mr. Thompson was taken ill on the Friday previous. He caught a severe cold a few days before, and thinking it but a trivial illness continued at his desk. Pneumonia set in and he died early Sunday morning. The body was taken to Toronto, where the interment took place.

The following resolutions have been drawn up by the exchangemen and exhibitors in Ohio:

> Whereas, The grim messenger of death who respects neither age nor condition has removed from our midst Clarence G. Thompson in the prime of his manhood; and
>
> Whereas, In his death we have lost a loyal worker and a faithful member; and
>
> Whereas, The film industry has lost one of its great characters; a young man who started at the bottom of the ladder and climbed round by round until he stood a peer of any in his chosen work; one ever loyal to those for whose success he labored, yet who at all times was ready to help and assist those in trouble; one whose tireless energy and undaunted courage overcame every obstacle, who arose in a few years from the desk room and seven reels of pictures to one of the largest film exchanges in Ohio; one who was relentless toward his foes, yet ever ready to forgive and forget, loyal to his friends, proud yet haughty, ambitious but unselfish, willing to yield and sacrifice when in the wrong; one who, gifted with a clear conception and a power of analysis. was able to push forward every enterprise to which he bent his energy; and
>
> Whereas, In his death the film industry has lost one of those rare characters who was ever ready to fight for the right, regardless of consequences and without compromise; therefore, be it
>
> Resolved, by the Motion Picture Exhibitors' League of America of the District of Northeastern Ohio, through its officers, extend the sympathy of said league to the wife and mother across the border of our land of peace, to brothers and sisters, relatives and friends; be it
>
> Resolved, That we tender our sympathy in the full knowledge of the loss they have sustained; and be it further
>
> Resolved, That we emulate his virtues and forget his faults, that a copy of these resolutions be sent to the family, to the Universal Film Manufacturing Company and to the proper publications, and that a copy of these resolutions be spread upon our minutes.
>
> THE EXHIBITORS' LEAGUE OF AMERICA,
> DISTRICT OF NORTHEASTERN OHIO.
> B. J. Sawyer, President. W. H. Hossey, Secretary.

BLIND SEE "THE BATTLE CRY OF PEACE."

One of the most remarkable instances of progress in the history of motion pictures was the "showing" of the Vitagraph patriotic masterpiece, "The Battle Cry of Peace," to a blind audience, recently. One thousand unfortunates, charges of the Massachusetts Commission for the Blind and the Perkins Institute in Boston, attended a showing of the film as guests of the management of the Majestic theater in Boston.

OCEAN FILM DINNER.

The Ocean Film Corporation, with its board of directors and officers as hosts, and with General Manager and Vice-President Jesse J. Goldburg departing from his usual role of "business creator" and masked under the guise of toastmaster, entertained their visiting exchangemen and representatives, who had been in attendance at the Ocean Film Corporation convention during all of Saturday, December 11, at dinner at the Hotel Astor in New York City. In attendance were President Dudley, Vice-President and General Manager Jesse J. Goldburg, Secretary George S. Brown; Francis R. Masters, Paul E. Rasor, William D. Judson and R. C. E. Brown of the board of directors; George De Carlton, manager of productions; Joe Farnham, director of exploitation; Joseph Smiley, director; Marshall Farnum, director, and George Fawcett, star of the Ocean Film Corporation; A. B. Laddick, representing Sol. Lesser of California and adjacent territory; Ben Friedman of the Western Kriterion Film Service of Minneapolis; Frank Frayne, representing the Greene's Feature Photoplays of the New York and New England territory; Joseph Friedman of the Celebrated Players Film Company of Chicago; Harry Schwalbe of the Electric Theater Supply Company of Philadelphia; W. C. Betts of the International Cinematograph Company, Ltd., of London; Robert Herring of the Quality Film Exchange of Pittsburgh; Philip Adler of the Alliance Film Exchange of Cleveland; James Lee of the American Feature Film Company of Boston. and Thomas Tristam of M. H. Blackwell Features of New York City, and George Gilbert of the Ocean Film Corporation staff.

Ocean Film Corporation Dinner to Exchangemen at the Hotel Astor, New York City, Saturday, December 11.

Equitable Forecast

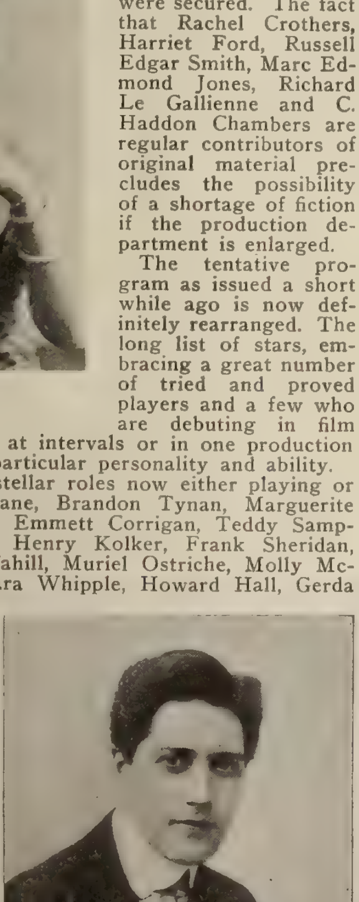
Good Outlook for Productions for Immediate and Future Release—Many Players and Directors at Work.

AS IS customary with a newly-formed company like the Equitable Motion Pictures Corporation, many changes were necessitated and have been made during the past month or since the recent announcement by President Spiegel of the forthcoming activities of his company. With the staff of directors now almost completed to the satisfaction of the concern, a sufficient number of stars and noted players under contract and option to safely carry the productional activities through an entire year, even if nothing further in the way of plays and stories were secured. The fact that Rachel Crothers, Harriet Ford, Russell Edgar Smith, Marc Edmond Jones, Richard Le Gallienne and C. Haddon Chambers are regular contributors of original material precludes the possibility of a shortage of fiction if the production department is enlarged.

Marie Empress.

The tentative program as issued a short while ago is now definitely rearranged. The long list of stars, embracing a great number of tried and proved players and a few who are debuting in film work, will be seen either at intervals or in one production specially suited to their particular personality and ability.

The list of players of stellar roles now either playing or already cast is: Gail Kane, Brandon Tynan, Marguerite Leslie, Carlyle Blackwell, Emmett Corrigan, Teddy Sampson, William Courtenay, Henry Kolker, Frank Sheridan, Thomas A. Wise, Lily Cahill, Muriel Ostriche, Molly McIntyre, Mary Boland, Clara Whipple, Howard Hall, Gerda Holmes, Cyril Scott, Marie Empress, Lillian Lorraine, Lenore Ulrich, Arthur Ashley and Julia Dean. Of these, a number have already appeared and are under contract for further productions.



Carlyle Blackwell.

Of the unannounced stars and plays, Frank Sheridan and Carlyle Blackwell in picturizations af virile dramatic documents, "The Struggle" and "The Clarion," lead in importance, as they will be in work within the week, Directors John Ince and James Durkin being busily engaged now in assembling the casts and selecting locations.

Marguerite Leslie, late leading woman with Sir Henry Irving, and other stars, will star in "The Pain Flower," a unique and picturesque romantic tale, which will be under the directorial auspices of Harry Handworth.

Julia Dean, last seen on Broadway in "The Law of the Land" and "Bought and Paid For," is completing "The Ransom" at the Triumph studio, and Marie Empress, late star of several Famous Players and Metro releases, will be seen in a sensational production entitled "Behind Closed Doors." Miss Empress will be supported by Marion Swayne, William Huntington, Paul Irving, Thomas Tracy and Regan Hughston. "Behind Closed Doors" is also a Triumph production and comes on the Equitable program January 10.

Emmett Corrigan, who recently renounced allegiance to the spoken stage in order that he could fulfill his contract with the Equitable, leaves for distant points in company with Frank Powell, the noted director, within the forthcoming fortnight. Mr. Corrigan will be seen in Le Gallienne's vivid and novel tale, "The Chain Invisible."

Gail Kane in her second Equitable picture, "Her God," is now at Eaco, Arizona, on the edge of the American desert, where E. Mason Hopper is gathering local color and atmosphere for the Equitable Girl series, of which Miss Kane is the star. "Her God" will be the regular Equitable release during one of the early February weeks.

Margarita Fischer, who completed "The Dragon" last week, under the supervision of Harry Pollard, will be on the program January 3. "The Dragon" is, without the shadow of a doubt, the most unusual picture yet released by Equitable and opens a wide avenue of possibilities in the unconventional.

Director S. E. V. Taylor is completing the final details of the first picture work of the popular Scotch star, Molly McIntyre, which will be a picturization of Mr. Taylor's original work, "The Story of Nan Perrine," but which has been retitled "One Night." Not a few strange and weird effects will characterize the first Taylor-McIntyre Equitable play. "One Night" will be released January 17.

"The Senator," in which the inimitable Charles J. Ross makes his initial bow on the Equitable's program, will be seen December 17. The chief situations and principal scenes of this play were staged at Washington, D. C., with the co-operation of the federal government.

Thus the forthcoming four weeks will see eight stars in four serious plays of exceptional productional elaborateness and special blendings of stage and screen stars.

In the month to follow Mary Boland, Teddy Sampson, Gail Kane, Brandon Tynan, Julia Dean and Frank Sheridan will be seen in famous plays or novels or original material of greater force.

Changes in British Condition

Emile Wertheimer, of London, Well-Known Film Buyer, Here for the Fourth Time in Less Than Year.

EMILE WERTHEIMER, of London, a steady and generous buyer in the American film market, is in this city for the fourth time within less than a year. Mr. Wertheimer is staying at the Algonquin. He had much to say about the changes that have taken place in the British film market in the last few months.

"I am taking back fourteen American productions this time," said Mr. Wertheimer to a representative of The Moving Picture World. "I have bought scores of American films in the past and I have had a good measure of success with all of them. Ninety per cent. of our programs in Great Britain are of American origin. There have been some changes in our market across the water. We are beginning to feel the effects of over-production. While in the past a large number of prints could be sold today a sale of ten copies is considered good. The single reels and the two and three reelers are a thing of the past in Great Britain."

"What has been the effect of the duty on films?" Mr. Wertheimer was asked.

"It has not affected the import of good American films" was his ready reply. "Of course a duty of two cents per foot on positives and 16 cents per foot on negatives will keep away the cheap and inferior productions. Nobody in Great Britain is sorry about that."

Mr. Wertheimer declared that our conditions here are wholly different from the conditions in England.

"I won't take any man's 52 pictures for a year. It is too dangerous a gamble. It may be all right for the first three months, but how do I know whether the producer has the money in six months; as much money, I mean, as he ought to have to make first-class pictures. American methods of combination of producers are utterly distasteful to British sentiment and will absolutely not be tolerated. Within the past four weeks the British exhibitors have combined and they will not be dictated to by either producers or renters. Let me point out another thing: Any American producer who intends to educate our British public to an appreciation of 'spiciness' and to an acceptance of his peculiar business methods will find himself as you say here 'up against it.' The threatened invasion of one producer noted for his spicy films will be met by the censors and by the police authorities. If he escapes the Scylla of the censors he will rush right into the Charybdis of Scotland Yard. Recently the police have been rather active in dealing with indecent films. One of these films had been passed by the censors but had been summarily suppressed by the police.

Mr. Wertheimer expects to close a few more contracts, after which he will sail home.

Modern Theater Construction*

Pertaining to Medium-Sized Theaters Adaptable for Smaller and Better-Class Audiences.

By Edward Barnard Kinsila.

Article IV.

THE previous article on "Modern Theater Construction" treated of commodious theaters suitable for popular-priced audiences. The present article deals with houses of a smaller type intended for more select audiences; theaters adaptable for small cities or larger towns, where perhaps one playhouse serves for visiting attractions once or twice a week, showing motion pictures the remainder of the time.

Character of the Audience.

Here, also, much depends on the character of the audience. A select audience—and the audiences of small communities are far more discriminating than the mixed patrons of a popular-priced theater, requires smaller and more artistic housing, finer music and more polite attention. Here the manager may not appeal to the primitive senses by the portrayal of sad tears and coarse laughter. He must assail his audience by clever surprises, artful feints and realistic make-believe, produced by natural or forced situations replete with witty assaults and adroit flank movements. On such battlefields of conflicting emotions, tears mean conditional surrender, while in unrestrained laughter the audience surrenders unconditionally, and each auditor on departing experiences a pleasurable satisfied sensation.

Clean Stories Essential.

The nobler the sentiment appealed to, the more certain the triumph. Plays dealing with salacious subjects should never be presented to an intelligent gathering. In the history of the stage no play of a salacious nature has ever endured, and the same is true of the screen. Stories of human interest, dexterously treated in a decent manner, are far more certain of enduring appeal.

There is another bad feature about the presentation of foul plays. Already censor boards have been created in small communities for the local censorship of screen plays, because of the occasional appearance of sensational risque screen plays. Ambitious film manufacturers seem to forget that Americans are naturally prudish, particularly so in small communities where each one knows and criticises the actions of his neighbor. These smaller cities constitute the backbone of the film industry. The universal establishment of local boards of censors will be a severe blow to film manufacturers.

Mr. and Mrs. Livewell Visit the Theater.

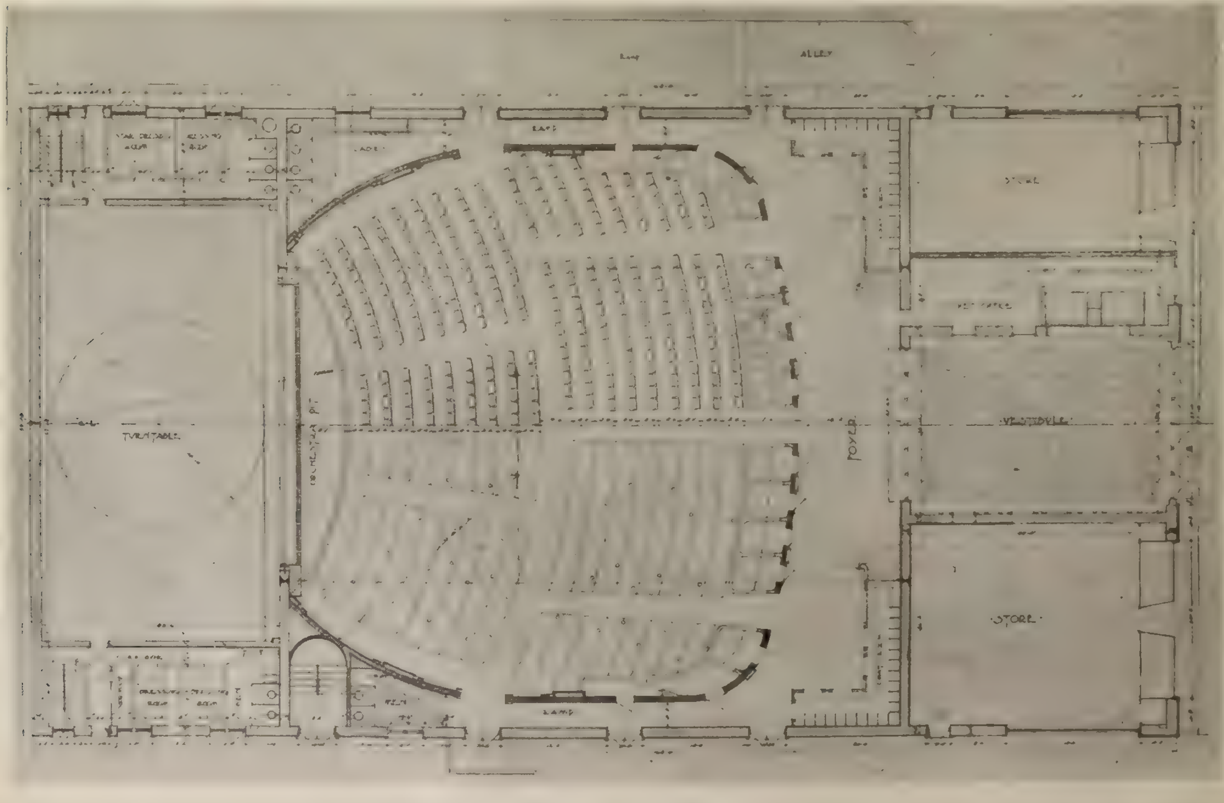
Perhaps it might give a better impression of the effect of a visit to a modern theater of this class if we follow Mr. and Mrs. Livewell, an intelligent couple who live alone in a quiet neighborhood, on an imaginary trip to such a theater and note their impressions.

Mr. Livewell, having enjoyed a hearty dinner at home after a hard day's work in the office, leans back comfortably in his chair and, addressing his wife, inquires: "Well, my dear, what shall we do this evening? I feel like being entertained," to which she replies: "They have just built a new theater near the Boston Dry Goods store, why not go there, it is so handy?"

Mr. Livewell nods assent, and, donning their outer garments, they sally forth to attend the new theater, less than five minutes' walk distant. Approaching the theater, they comment on the chastity and beauty of its design. Mr. Livewell, who prides himself on his knowledge of architecture, extols the Doris order of its architecture, and Mrs. Livewell, ever practical, lauds the selection of so convenient a site: "It's so handy, you know. One never needs to specially prepare to attend the theater, as is the case when one visits the regular theater district." Impressed by the inviting and specious appearance of the theater lobby, Mr. Livewell proudly enters, to be confronted with fresh surprises. Courteous liveried attendants direct him to the cloak room, where a goodly number of polite maids assist the couple to divest their outer clothing. Madam's prized new hat and coat are safely and neatly put away. Mr. Livewell, unaccustomed to such conveniences at a theater, timidly asks about the charge for such service, and when told there is no charge, is in a contented frame of mind. Both then enter the auditorium with a happy smile upon their faces.

May Not Interrupt Those Already Seated.

Unfortunately they arrived while a picture is showing, and are asked to await an intermission. During the brief pause following the close of the picture, they are ushered to their seats. To their utter astonishment, it is not necessary for anyone in their row of seats to arise to permit their passage. This so pleasurably affects Mrs. Livewell, that when



Orchestra Floor Plan.

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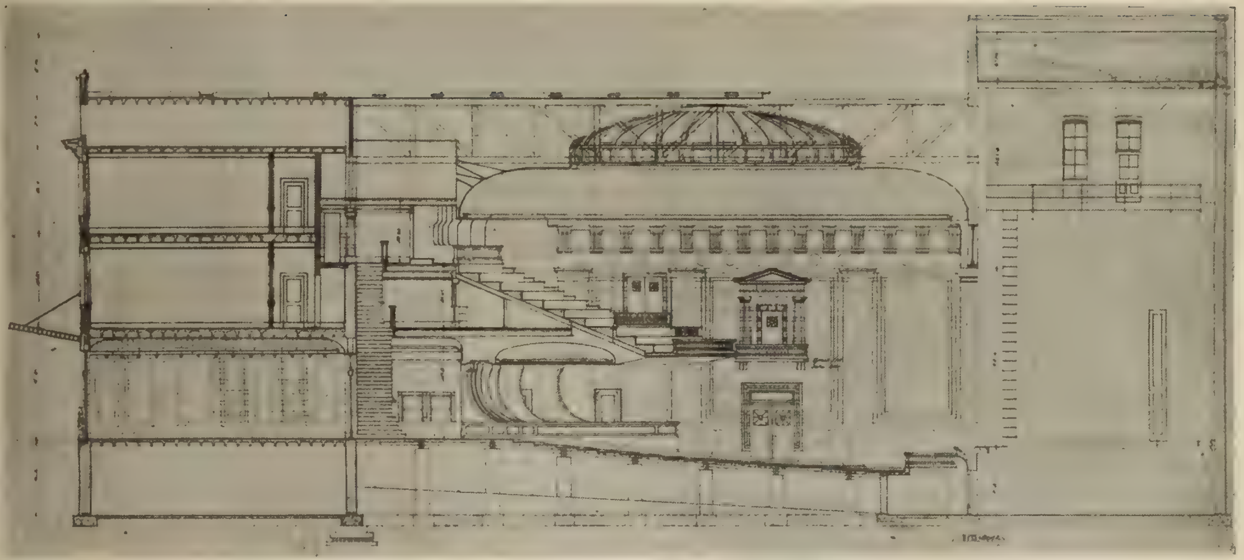


Longitudinal Section.

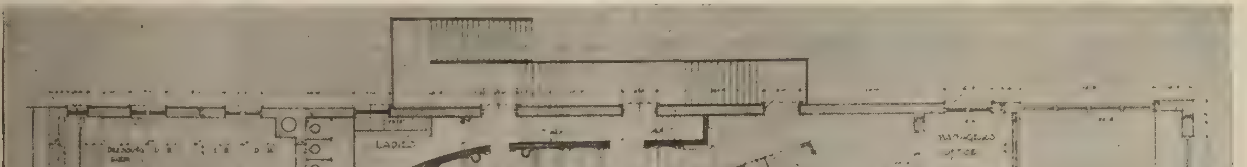
seated, she remarks to her husband: "What a comfort it is to feel that you have disturbed no one." He replies that he has read something about it in the papers; "that it is all accomplished by increasing the passage width between rows a mere trifle of four inches beyond the usual width, all of which is done at the small loss of two rows in the entire auditorium, something that should have been done long ago. The increased comfort will bring increased patronage that will more than offset the loss."

Appearance of Security Essential.

Mrs. Livewell nods approval and observes that the walls are of hewn stone, or are they clever imitation, relieved by the brightly-colored upholstery of the chairs and hangings. She observes to her better half: "That it certainly gives one a sense of security to feel that they are surrounded by walls built of stone. I shall enjoy the play with no thought of ever having to escape through fear of fire."

Good Music Necessary.

Mr. Livewell, a lover of good music, does not hear this remark. He is completely absorbed in the renditions of a string orchestra concealed in an orchestra pit beneath the first row of seats. He cannot even see the leader and wonders how that personage attunes his music so well to the action on the stage. He turns toward his wife and says: "By jove, that idea of hidden music is most entrancing. It gives an idea of music in the distance that is absolutely alluring. I hate these blatant brass bands that blow their music at you in chunks. In most picture theaters the bands are

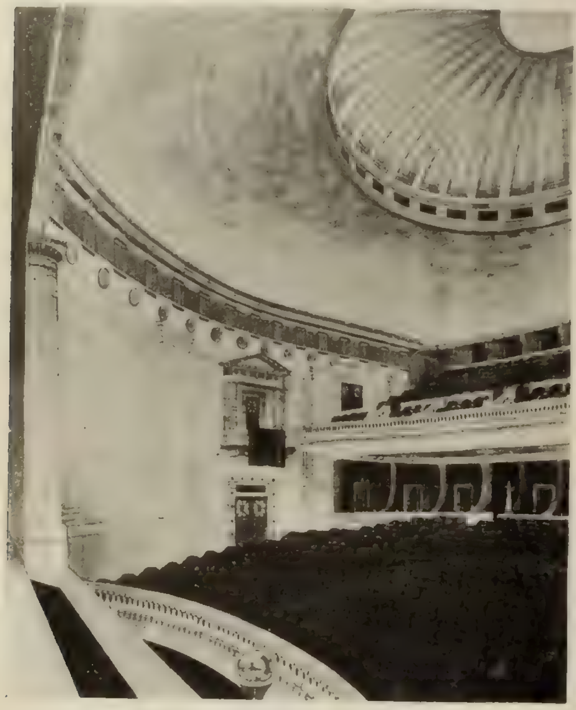


Balcony Floor Plan.

placed on the stage before your very eyes so as to constantly distract your view from the scenes on the stage."

A Receptive Mental Attitude Secured.

Before Mrs. Livewell can signify her approval, the curtain is up again, and their interest instantly shifts back to the action on the stage. Everything is metamorphosed into the precincts of a temple whose god is being worshiped in an unknown tongue. This captivated couple have the cachet of refinement, yet they appear to have left their critical faculties at home. Like children listening to an Arabian Nights tale, they are fascinated by everything they see or hear, so wonderful has been the effect of their unexpected good treatment.


Interior View from the Stage.

A Reflected View of the Auditorium.

The act is too quickly over and the curtain again falls. A large silver mirrored ball, not unlike the huge glass balls so popular in European gardens, raises into view from the depths of the orchestra pit. With suppressed "awes" the audience appreciates that this bright object gives mirrored reflection of the entire auditorium and all that it contains. Mr. Livewell then realizes that this same ball must have served the musical conductor in seeing the action on the stage.

Concealed Lighting.

Simultaneously both discover that the auditorium is brilliantly lighted by some unseen source of light. There is no vestige of a fixture anywhere. They conclude that the light must come from special lamps concealed behind a cornice, the light rays being reflected by the curved cove above that looks so pure and brilliantly white. To this belief Mrs. Livewell expresses doubt, "because there are no light spots on the wall." She evidently refers to the extra lighted surface usually seen just behind a bulb that reflects light. Mr. Livewell, a student of technical magazines, explains that these light spots are obviated by using large tubular lamps with metallic filament extending through them, arranged in a continuous row. Pleased with his superior knowledge he further describes that these tubular lamps, made large to prevent overheating, are silvered on the inside to prevent dust accumulating on the reflective surface.

The Auditors Are Entranced.

The mirrored observation ball is lowered and the curtain again rises. Mr. and Mrs. Livewell are again plunged into the emotional witch-broth. Everything in the play to them pertains to magic. The elderly actors appear youthful, the callous sentimental, the stupid witty, the plain beautiful and the commonplace romantic. It is a world of illusion, depending entirely on psychological conditions. The appreciation of the events pictured are gauged by the mental barometer of the auditor. How astute this manager who has regulated everything to render the minds of his auditors sensitive to the slightest impression!

Our couple have both forgotten their slight inconvenience at waiting for an intermission before entering the theater, the absence of the glare of light, the blare of brass and the comfort of sitting without one's wraps, undisturbed by anyone, with everything calculated to fix their attention on the performances, has done its work better than any pen can describe. At the end of the play they leave the theater. A half dozen maids have distributed the belongings of all without vexatious waits, and Mr. and Mrs. Livewell walk homeward, arm in arm, delighted with their evening.

A Revolving Stage Has Good Effect.

Mr. Livewell states in his own authoritative way that there must have been a revolving platform fitted in that stage, similar to those employed in garages, for it to have so quickly and quietly changed the stage settings. They finally decide that one night a week shall be set aside to visit this playhouse.

Trusting that the visit of Mr. and Mrs. Livewell has fittingly illustrated all the merits of the theater that is herewith illustrated, we will close, promising next to illustrate a theater devised in a most original manner to hold about the same number of people and built on a plot that ordinarily would not permit of erecting a theater of more than three-fourths of this capacity.

Flickers.

J. P. SEEBURG, president of the J. P. Seeburg Piano Company, Chicago, is in New York for a few days. Vanderbilt Hotel is his address.

* * *

Our friend, Jack Moore, is looking for an opportunity to make good as publicity man for some reputable company. Jack has had quite some experience and will honestly and competently fill the gap, large or small, with any reputable concern. Address him at this office.

* * *

Joe Farnham packed his eight trunks and several suit cases with his extra suit of clothes, and said goodbye to Philadelphia last week for good. The Ocean Film Company gains what the Lubin Company misses by the change. A good press representative.

* * *

The employees of the Universal Film Company got a good scare last Saturday when the fire fighting apparatus pulled up in front of 1600 Broadway. After the fire that started in the Atlas Film Company offices was extinguished, the Universal offices were thoroughly soaked and some rendered useless for the day.

* * *

A humorous incident that presented itself during the fire at 1600 Broadway was the way in which the many people in their excitement left the building. One fellow who had been trying on a suit in the tailoring establishment on the second floor, ran out in his shirt sleeves, with a pair of trousers over his arm and another pair just about hanging on his figure. This comedy statue was none other than Harry Reichenbach.

* * *

P. P. Craft, father of the feature state rights picture, has been heard from after a long silence. Craft is working the Triangle program in Detroit.

* * *

John F. Miller, personal representative of Norman E. Mack, proprietor of the Buffalo Times, has opened an office for the exploitation of their war pictures and motion picture syndicate in the Times Building, New York. Room 1207 will get him.

* * *

Poor Sam Spedon is sick in bed. Yours will be the one thousandth message of sympathy he has received.

* * *

Arthur Hyman, formerly of General Film Company, has purchased the Southern rights for "The Battle Cry of Peace." He reports wonderful success with bookings.

* * *

W. H. Rudolph is handling "The Battles of a Nation" for the Buffalo Times. Rudolph has booked his picture in the Casino theater, Washington, D. C., for one week.

* * *

Sol Lesser, from the Pacific Coast, is at the Hotel Astor, New York, and will remain with us till January 4.

* * *

We expect to hear from Jay Cairns again before Christmas. MAC.

A
Merry Christmas
A
Glad New Year
to all
Our Readers
Far and Near;
of Health
Wealth and Wisdom
a Greater Store
and
Love and Contentment
as never before

* * *

Christmas, 1915

Christmas Greetings

True to its old custom the

Moving Picture World

once more wishes all its friends and readers

A Merry Christmas

This glad Season always will proclaim "The Good News," a message of cheer, a harbinger of human progress and a deathless renewal of hope and faith.

The Christmas Days of 1915 and the coming New Year have a special meaning. They remind us that the Hopes of Humanity are more than ever confided to "this new nation, conceived in liberty and dedicated to the proposition that all men are created equal."

The motion picture in the past year has grown in power. It has fairly met its moral responsibilities. It has increased its usefulness to humanity. It has cheered and helped greater multitudes than ever before. It is still on its upward course.

Let us hope it will ever grow and flourish.

Vivat ❧ Crescat ❧ Floreat

Baby Jean Fraser

BABY JEAN FRASER possesses an unusually attractive screen personality. She is a native daughter of California, having been born in Los Angeles about two years ago. Her parents are non-professionals and have never been connected in any way with stage or motion picture work. A member of the Selig scenario staff lived in the same apartment house with Jean and was so impressed by her winsomeness that he wrote a story around the child and introduced her to the director who was to produce the picture, and since then she has seldom been idle.

Baby Jean Fraser.

Baby Jean Fraser is known to the Selig studio and her friends as "Steve," a name bestowed on her at birth by her father, who underwent a period of keen disappointment when he found the newly-arrived infant was not a boy. He remarked philosophically, "Well, I'm going to call her 'Steve' anyway," and "Steve" it is to this day. It is doubtful if her associates at the Selig plant know her by any other name.

Her first appearance in motion pictures was in "Tiger Bait," in which she worked with a ferocious Bengal tiger and talked lovingly to the animal, calling the beast "my big kittie." Jean is absolutely fearless and has played in a number of animal pictures. Her eyes are blue; she has a wealth of sunny golden hair and an enchanting smile. Some of the later Selig pictureplays she has appeared in include "Jungle Lovers," "Orders," "The Baby and the Leopard," and she scored a hit in the Selig Red Seal play, "Sweet Alyssum," released through V-L-S-E. She is exclusively engaged by the Selig Company.

ANN MURDOCK IN "CAPTAIN JINKS."

Ann Murdock, one of the best-known actresses of the American stage, lately leading woman in "A Pair of Sixes," and before that in leading roles in some of the most successful comedy triumphs of recent years, will appear as Trentoni, the feminine lead in "Captain Jinks of the Horse Marines" with Richard C. Travers, who has the title role in Essanay's film version of Clyde Fitch's historic comedy which is now in production at the Chicago studio under the direction of Fred E. Wright.

"Captain Jinks" was first produced in 1900 and was the first starring vehicle of Ethel Barrymore who appeared in the role in the play which Miss Murdock will fill in the photoplay version. The scene of the story is laid in New York in 1872 at the time of the campaign of Horace Greeley and General Ulysses S. Grant.

Many of the first scenes of the play are laid in the Republican Club in New York City, and an exact replica of that famous structure is now being built under the eye of Mr. Wright who has several photographs and ground plans in his possession.

Costumes of the period call for the slightly hooped skirts with the big bustle in the women's dresses and the tight trousers, cutaway coats and black and white stocks for the men. These were made especially for the picture.

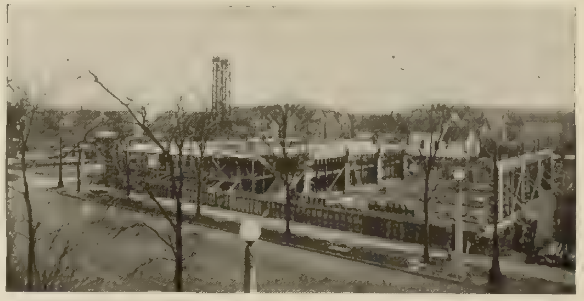
BESSIE LEARN GOES TO MIRROR FILMS.

Bessie Learn, after a long association with the Edison Company as a star, has left that organization and joined the Mirror Films. She will appear in five-reel features after the first of the year and be one of the most featured members of the company.

New Industrial Studio

W. R. Rothacker's Company Builds Finely Equipped Home for Its Purposes in Chicago.

THE accompanying photograph shows building construction on the laboratory and studios now being erected by the Industrial Moving Picture Company which expects to occupy the new premises about February 1, 1916. The building is 124 by 129 feet, two stories, and fireproof throughout. It contains a vault capable of safely holding more than 2,000,000 feet of film. The studio will be able to comfortably and efficiently handle six sets at one time and will be equipped with swimming pool and the most modern of lighting equipments. The carpenter shop and paint shops will be models of their kind. Ample provision has been made for property and dressing-rooms.


New Studio Being Erected for Industrial Moving Picture Company.

Adjoining the building proper is an outside yard of 124 by 48 feet which will be enclosed in an eight-foot concrete fence. This area will be used for garaging and for storage tanks. The roof has been built so as to carry a very heavy live load, and the electric elevator runs up to the roof so that in the event of an extraordinarily large set being used an outdoor studio can be arranged on the roof and by light diffusion a setting can be made of more than 150 feet in length.

Unquestionably the plans of the Industrial Moving Picture Company call for one of the finest, most modern and most completely equipped laboratory and studios in this country. As Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, states, the present factory of that concern will be kept in full operation until the new plant is "hitting on four," so that there will be absolutely no interruption of business. Detailed description of the new place will be given to the public some time in January.

WILLIAM WEST, EDISON, DEAD.

William L. West, the veteran Edison character man, died Thursday, December 9, at the age of 62 years. While Mr. West had not been in rugged health for some little while, his end came rather unexpectedly, as he persisted, almost to the last, in appearing at the studio as he had for over six years. His last appearance was in the Kleine-Edison five-part feature, "The Magic Skin," as the old family servant and friend, a character he always did capitally.

Born in Wheeling, W. Va., and raised in Camden, N. J., Mr. West spent thirty-two active years in theatricals. Before he went to Edison, he was for a number of years in stock with Mrs. Spooner in Brooklyn. Previously he was for five years in "The Danger Signal" with Rosabel Morrison. He left a wife and two sons, Director Langdon West and Forrest West of Philadelphia. Mr. West was considered one of the best old men actors in the business and was loved both in the studio and on the screen for his gentleness and amiability.

BLANCHE SWEET RE-ENGAGED BY LASKY.

The Jesse L. Lasky Feature Play Company has re-engaged Blanche Sweet for a long term, according to announcement made this week by Samuel Goldfish, executive head of the company, on the eve of his starting for the Lasky studios at Hollywood, California.

Miss Sweet has just finished her latest Lasky photoplay, "The Ragamuffin," written and produced by William C. De Mille. It will be released through Paramount Pictures Corporation on January 17, and will reveal Miss Sweet in the role of an urchin girl whose regeneration forms the basis of the theme.

Making Animal Photoplays

Raymond L. Ditmars, Curator of the Greatest Zoo in the World, Talks of Films Produced for Paramount Newspictures.

By Tarleton Winchester

WHEN an animated motion picture newspaper starts out as a "Celluloid Magazine," as the Paramount Newspicture feature was the first to do, it is not hard for the journalist to imagine the difficulties its editor will meet with in obtaining interesting and amusing stories. Nevertheless, John A. Sleicher, Roger W. Babson, J. R. Bray, and other national figures are among those who have joined Paramount lately, and now it is announced that Raymond L. Ditmars, curator of the greatest Zoo in the world, at Bronx Park, New York, and most famous expert on animals, has also become associated with the big company, and will produce "Zoo Pictures" to be booked solely through Paramount.

As associate editor of Paramount Newspictures in charge of the Natural History department, Mr. Ditmars will produce films of entertainment value for this new Paramount addition. Aside from this, another arrangement is likely to be made which will give still more of his work to the motion picture public in a manner that will prove of intense interest.

Just what Mr. Ditmars is doing with regard to animal pictures can best be gleaned from a talk the writer had with him at his special studio at Scarsdale, New York, where, according to him, the Ditmars School of Dramatic Arts for Animals is now open.

"Our pictures will be produced through an arrangement which will give the exclusive use of the Bronx Park Zoo to us. We believe that our films will be a great boon to grown-ups and children who see them in the best motion picture theaters. Our students have been gathered from the four corners of the world, but their attendance is not voluntary. I am the director and my stage manager is Charlie Snyder, head keeper and lover of reptiles and animals. The star of the school is not one of the monkeys, as might be expected, but a sober-faced old porcupine, who can portray every emotion of the animal world, and on the Rialto would be called a born actor.

"In taking our pictures, it is necessary to exercise great patience, for it is mostly a waiting game until the right moment comes and the camera gets into action. After waiting the best part of a week to get a few feet of film showing several monkeys playing a royal game of hide and seek, we figured out that it would be much better to spend the time wasted in waiting, in teaching the animals to do just what was wanted.

"Meeting with success in teaching monkeys several easy tricks, we decided upon a more serious effort; in widening the scope of the teaching, we also admitted other species to the classes. The next were the trumpeter birds. It took two weeks before 'Trumpeter's Romance' was rehearsed well enough to start the camera. The scenario for this playlet was written by Snyder, though designed would be a better descriptive word. The scene represented a living room. In a chair at a table sat the husky trumpeter. (Husky is part of its real name.) In a rocking chair was the white-backed trumpeter.

"Mr. Trumpeter, that is, Husky, yawned and registered, leaving a good home to go out to the club. Exit Husky. There comes a knock at the door, and Mrs. Trumpeter flops out of the chair to the door. Enter the Canadian goose, who represents, to quote Snyder, 'some Villain.' The goose registers entertaining conversation, and when Mrs. Trumpeter turns her head, slyly steals a necklace from a drawer. The bird opposite sees the theft, and demands that the goose return the jewels. There is an attempt at flight, but the trumpeter holds on until the arrival of Husky. Then the curtain.

"To make these birds go over their parts time after time required work from the wings, and coaching was more exercise than coaching in a world's series game. Heretofore such animal scenes have always been spoiled by the obvious fact that the animals were being shoved about, and on and off, by the use of poles. This we are avoiding. In filming the subject, the stage ranges from a twelve-foot platform, to a base the size of a postage stamp.

"One of the first experiments was with impersonations by monkeys to register moods of the human race—mirth, rage, despair, and sorrow. These have been filmed to portray such enormous faces that to the spectators looking at the screen the effect will be much as the ogre appeared to the youth in 'Jack the Giant Killer.'

"But the monkeys have progressed in rehearsals, and in the porcupine we have found a real film star. In monkey drama, we have taken real scenes, and the principals have flirted, held hands, and spooned in the most approved fashion. We even tried 'Cinderella,' but that was too much of an attempt in the present state of the art in the Zoo.

"The second successful play put on at Bronx Park was 'The Great Marathon.' It showed the exciting scenes attending the arrival of the smaller animals for the great jungle race. For this scene, most elaborate scenery was prepared and much care had to be taken in teaching the animals what not to do, as well as what to do. For instance, it took a week to teach the blue fur monkey that it must not try to climb the scenery.

"Along the course were side shows, refreshment stations, and the other adjuncts of a county fair. Fully 100 varied participants in the scene struggled furiously for victory. In this connection, it is well to state that not even the stage manager was able to prevent the excitement on the scene from communicating to the audience in the grandstand, and toward the end the more excited spectators would climb the grandstand railing and enter the race.

"Two great difficulties had to be overcome in this scene," said Mr. Ditmars. "One was to get all the contestants off when the monkey started firing the gun, and the other to distribute handicaps so skillfully that the swiftest would not race ahead of the less speedy. Each detail had to be worked out, and each animal having a 'speaking' part, had to be trained. It required four months' steady work before the camera man was called in.

"This scene required a stage of forty feet. The next most difficult performance required a stage the size of a postage stamp. Upon this performed the star of the fly juggling troupe. This fly rides into the arena in a chair upon the back of a beetle. It juggles dumb-bells.

"The children will be delighted with what has been recently done," said the new associate editor of the novel Paramount Celluloid Magazine. "While the work of my Dramatic School is not strictly scientific, it will be of great value in promoting an interest in animals among children, to say nothing of grown-up folk. I am attempting to do with the actual subjects what Kipling did in the 'Jungle Tales,' for the benefit of the enormous motion picture public."

Snyder waited until Mr. Ditmars walked away. "Gee!" he said. "Ain't the Professor great? Why, he's that much in earnest that he tried for a week to get the peacock to take the part of Cleopatra. These are great days in the park with the dramatic bug flying about. Who knows, he may ask the keepers to play blood hounds while a chipmunk Eliza escapes over the ice. Say! Art is great."

Hearst-Vitagraph News Editor

He Is Ray Hall and Had Come to New York to Build the New Photo News Reels.

RAY HALL, news editor of the Hearst-Vitagraph News Pictorial and motion picture technician for the Hearst film interests, has arrived to establish the offices of the new weekly in Flatbush.

Mr. Hall, for many years in the general newspaper and news service field, including important assignments for the United Press and International News Service in various capacities from coast to coast, was made editor of the Hearst-Selig News Pictorial when it was founded in Chicago two years ago.

The newspaper head style of titles for motion picture topicals was invented by Mr. Hall, together with the slogan made famous by the Hearst-Selig News Pictorial—"The World Before Your Eyes."

It was due to Mr. Hall's enterprise that the Hearst News Pictorial carried the famous scoop on the Eastland disaster at Chicago, shipping prints to every exchange receiving the service within seven hours after the great lake ship settled at her dock.

Mr. Hall is known the country over among newspaper men. His last big news assignment was covering the national conventions of 1912 for the International News Service. Notable among his newspaper performances was the Hearst scoop on the confession of the McNamaras at Los Angeles. He chanced to be hanging around the courtroom when it happened.

Mr. Hall's offices will be at the Vitagraph plant in Brooklyn.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

TWO very important decisions have been handed down by courts in New York and Pennsylvania which recall some of the agencies at one time used by the grafters. In the New York case, the court ruled that anyone who pays the required admission fee to an open air event may take all the pictures he pleases notwithstanding it is shown that the management gave, by contract, the exclusive privilege for taking pictures. The case hinged upon an application by the party holding the privilege to restrain a company from exhibiting pictures which their representative took without even the formality of asking permission to do so. This is the first time the question has been passed upon by a court, although it has been frequently discussed. It presents many novel phases which do not appear to have been passed upon in the case just decided and it would not be surprising if, on the strength of the decision just rendered, some very interesting litigations should follow other open air events. It was claimed that the ticket of admission simply licensed the photographer who did not have the photographic privileges to enter the grounds as a spectator and in taking the pictures he violated his implied contract with the management as a spectator, but the court rejected this contention. For several years the managements of open air affairs have been reaping a revenue that has materially aided them in meeting expenses by farming out exclusive privileges to photographers. This eventually led to a system of graft. In some instances, people related to or intimately acquainted with influential members of the companies promoting the affairs would offer photographing companies exclusive privileges for a certain price and a bonus to the party making the overtures for his influence in securing a contract. A number of cases arose in which the photographers were made dupes. In some of the affairs, picture men were mulcted for additional payments on technical grounds. In others, the events proved so inferior that the pictures were valueless. Promoters of prize fights became particularly active in reaching out for this kind of graft when it became known that moving pictures of such events were money makers. This was before the Interstate Commerce law affected them. But they became so aggressive in "the chase for the coin" that they disgusted not only the picture people but the whole sporting world. It became a glaring fact that prize fights and boxing matches were arranged solely for revenue from the motion pictures. The grafters had become so daring in their operations that when the Interstate Commerce law was presented to Congress many of the most prominent and influential supporters of the boxing game went to Washington to urge its passage. But the boxers and their backers were not alone in reaching out for such graft. Schemers became busy in all parts of the country playing one picture company against another to raise the prices for exclusive privileges for such advertised events and for a time many concerns allowed themselves to be victimized.

* * *

While the court decision on the exclusive privilege question comes too late to be of the value it would have been a few years ago as a rebuke to people who manipulated such privileges for graft, it serves as a reminder to such that the operations cannot be renewed by them with profit because they cannot satisfy any careful photographer of protection under his contract. If, as the New York court says, any one who pays for admission may use his camera, then exclusive privileges are absolutely valueless. This recalls a noteworthy event which took place a few years ago when a company purchased the exclusive photographing privileges. The price was a big one and the company paying it was not disposed to part with the money until it was satisfied that the management would see that no other concern had an opportunity to get the pictures. A number of companies had openly declared their intention to get the picture by fair or foul means. The company having the privilege was assured that everything would be all right because if anyone else attempted to operate machines, an injunction would be served. This was not satisfactory because, it was claimed, the infringers would take and get away with sufficient pictures before the injunction could be obtained from the court. The management then promised to have papers ready for completion and a judge upon the grounds to sign them as soon as anyone other than the privileged company should attempt to take pictures. Still the contract holders were not satisfied. "Well, what in thunder do you want?" asked the management. The answer came on the day the event took place. Representatives of the management were numerously scattered about and on the grounds and none but the exclusive privilege people were allowed to take cameras into the place (moving picture cameras) and those who protested against the order were "persuaded" to the idea of safety first.

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This brings to a point which the New York decision does not reach. If one who has a camera and pays his admission to an open air event may take all the pictures he chooses, can the man with a camera offer his admission fee and demand admittance? It is very evident that on account of the New York ruling and a failure for an adjudication on appeal the next step to protect the exclusive privileges will be to try and prevent people taking cameras into the places. This phase was discussed by an amusement manager who claimed that a notice: "No moving picture cameras allowed, except by permission of the management," would justify refusing admission. "Well," asked a listener, "suppose a man got into the grounds and afterwards got hold of a camera, having paid his admission fee, what would be his standing under the decision?" Another said be thought the legal status of the whole question hinged on due notice. If a management makes a contract to convey exclusive motion picture privileges, it can legally protect that contract with notice that photographic and all other rights are reserved before admission to the grounds are made." Speaking from a manager's standpoint, I would say that such a notice would become a part of the contract between the purchaser and the company selling the ticket and if, after entering the grounds the spectator attempted to take pictures, he could be required to give up the camera until ready to leave, or be obliged to leave the premises the same as a disorderly person. Such a case differs materially from the one in which the decision was made. I believe every company has a right to make rules regarding the admission and conduct of patrons, and I do not think the case decided kills the exclusive privilege idea. In the case decided, no action was taken until after the event and no question of personal rights was involved, except hinging upon the license to be enjoyed by the ticket purchasers. No issue was made on the question of private property, which could only be raised by the management of the park, which was not involved in the suit. Zoological gardens, art and other galleries have rules prohibiting the use of cameras and there is no reason why managers of private places should not make and enforce such rules if they wish to do so. But if timely action is not taken, there can be no complaint.

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Which reminds us of an incident in which the late John Bunny figured a short time before his death. A photographer was about to "snap" him on a public street. Bunny rushed forward exclaiming, "Don't you dare snap me. My face is my stock in trade. It is copyrighted. You steal a snap of it, you steal my personal property and stand ready to answer for it." The photographer desisted with an apology.

* * *

A decision rendered in Philadelphia holds that under an order of the State Fire Marshal only licensed operators are allowed to enter motion picture booths from which pictures are being projected. The manager of a house refused to allow an inspector for the Board of Censors to enter the booth while the machine was being operated. He was prosecuted on a charge of interfering with the inspector and fined $25 by the lower court, but on appeal the fine was remitted and the judge ruled that inspectors must call for the certificates of approval issued by the Board of Censors. And so another exhibitor with backbone enough to stand by his rights has curbed the arbitrary methods adopted by the official censorship boards. The rule that the operator is master of the booth has proved beneficial to both operator and manager. Before it was made the booth was the one place sought by grafting members of the various municipal departments whose visits were frequently made for the chief purpose of manufacturing some excuse for extorting money or favor from the house. It was while the operator was busy that a bullying inspector found the best opportunity to work his game. Such rules were put in force to prevent fires by not having the operator's attention diverted by visitors or others. Many operators at first felt aggrieved, but have since joined with the managers in exchange of congratulations that the rules had an effect some of the promoters did not anticipate. An old operator tells a story of an experience he had with a manager shortly after the rule went into effect in New York. The manager was one who kept unnecessarily running to the booth with orders and suggestions. One night the operator said to him: "You must not come in here. I am liable to prosecution. I am a licensed operator and you are not." The manager resented the rebuke and told the operator his services would not be required after the show, but acknowledged his error when the operator replied: "If that is the case, I shall be obliged to notify the authorities that you persist in violating the fire ordinances regarding the booths. You are the boss of the show, but I am the boss of the booth while working in it."

Bernhardt Now Partly American

Actress Takes Unto Herself an Artificial Leg Created by an American Craftsman—Already Had Twenty-four Others.

THE leg which Sarah Bernhardt wears in the Universal production of "Jeanne Dore" is an American model of 1915, according to the circumstantial account of its architect, John R. Clarke, who has just returned from Paris, where he has an atelier for artificial limbs. Mr. Clarke is an artist; he has temperament, and when he speaks of his work his face brightens. He has but one leg of flesh and bone, and is fitted by experience for his vocation.

With the member created from fabrics brought from this country and modeled by American craftsmen, the distinguished actress may be able to walk through "Camille," except in the last act; that is, as Mr. Clarke said to-day, if she practices sufficiently.

President Carl Laemmle, of the Universal Film Manufacing Company, has stated that in his opinion Mme. Bernhardt makes her last public appearance in the film production of "Jeanne Dore," the play in which she was appearing before the operation. But Mr. Clarke seems to think that such a wonderful woman, with muscles of wire and a will of iron, will be able to show the very spring of youth in her step. Now that she is partly American, he thinks she will again reveal the very goddess in her gait. All the twenty-four other artificial legs in Mme. Bernhardt's wardrobe are French, and in that fair land of France the making of wooden legs is not yet an art.

PETROVA WITH POPULAR PLAYERS.

Announcement is made this week that Lawrence Weber, president of the Popular Plays and Players, has signed a long time contract with Mme. Petrova to appear exclusively in Metro feature productions. Under the new arrangements Mme. Petrova will practically abandon the speaking stage entirely and devote all her time to the making of motion pictures.

Mme. Petrova has met with remarkable success since she made her debut in the silent drama. Critics have declared her to be even better in motion pictures than she was on the spoken stage. The Petrova pictures have proved to be among the most attractive productions on the Metro program, and there is an ever increasing demand for them.

Mme. Petrova is now working in the big five-part feature, "What Will People Say?" which will be the next release in which this inimitable emotional actress is starred. Among some of the big Mme. Petrova features released on the Metro program, are: "My Madonna," "The Vampire," and "The Heart of a Painted Woman."

MARGARET GIBSON ON LONG CONTRACT.

In recognition of past performances David Horsley has placed Margaret Gibson under a long term contract, one of the clauses of which is that she is to be the featured feminine player in all productions for which she is cast. Miss Gibson joined Mr. Horsley last September. Her first picture was "The Protest," a three-reel Centaur Star Feature with Crane Wilbur. Following this she appeared in "Could a Man Do More?" another Centaur Star Feature with Mr. Wilbur. In both of these her work was of such a high class nature that Mr. Horsley tendered her a contract so flattering in its terms that Miss Gibson readily accepted.

BRITISH NOTES

LONDON exhibitors are contemplating the emulation of the praiseworthy scheme initiated in Liverpool last week of a Kinema Managers' Benevolent Society. Apart from the primary object, viz., the practical assisting of necessitous cases, the Liverpool society intends to embrace an informal social club for its members, employment bureau, and independent reports of current releases.

* * *

The Union Jack Film Company has opened its career as a productive unit with a half reel pantomimic subject, entitled "Harlequinade," release at Christmas. Davison's Film Agency is handling this line here along with a new brand about to be released by the British and Colonial Company under the trade-mark "Pall Mall Films." The first, written and produced by its old director, Harold Westen, is entitled "Motherhood."

* * *

Topicality is an element irrepressible in some producers, and upon the few occasions when it lends itself to proper pictureplay construction it proves doubly attractive. The Phoenix Film Company, in collaboration with Edgar Wallace, is shortly releasing a most successful and convincing illustration of this precept, one which deals concretely but reverently with the passing of Nurse Cavell. It was shown to the trade on Sunday under the title of "Nurse and Martyr." Its freedom from caricature of military methods on either side was a noticeable feature of the piece.

* * *

Larry Trimble, whose recent successes, "My Old Dutch," "Caste" and "Far from the Madding Crowd," have been among the British produced events of the year, is "bringing out" next week his assistant producer, Henry Edwards. Edwards makes his debut in Turner Films with the "The Welsh Singer," a three-reel drama.

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The British Government, it is freely stated among renters and exchangemen this week, seriously contemplates the total exclusion from the English market of films produced in Denmark.

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George L. Tucker is being credited by the reviewers with having produced a new masterpiece for his company—the London Film Company—in the shape of a screen version of Hall Caine's play, "The Christian."

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The Exhibitors' Association is still on the aggressive against the Essanay Company—is daily exhorting its members to maintain the boycott policy. Doubtless with the object of rounding up the hundreds of exhibitors who are determined to have Chaplins at any cost, a new manifesto is issued by the committee today (November 24). The following extract may interest American manufacturers: "By reason of the fact that American manufacturers produce primarily for the American market (out of which they are able to make a substantial profit), they are able to sell in this country at a much lower price than the British or Continental manufacturer, who is practically excluded from the American market. This state of affairs was beneficial to the exhibitor and would continue to be, so long as a large proportion of these films were on the open market and the exhibitor, through his renter, was able to pick and choose, but a large and increasing number of these subjects are now being handled in this country as exclusives and at a lower price than those of British or European manufacturers."

J. B. SUTCLIFFE.

FREE TO EXHIBITORS.

The Moving Picture World will send free of charge to any exhibitor who asks for it, its literature on the censorship question and its brochure on the Sunday law. Sooner or later every exhibitor will have use for either the one or the other and, in most cases, probably he will need the two pamphlets. We have distributed a large number and we want every exhibitor to have this extra service which goes free to all readers and subscribers of the Moving Picture World. SEND FOR THIS USEFUL LITTLE LIBRARY TO-DAY.

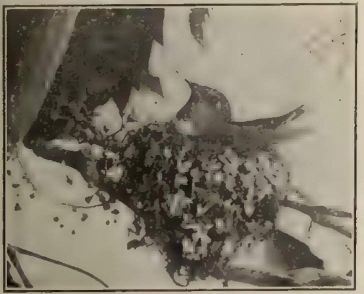
Motion Picture Educator

Conducted by REV. W. H. JACKSON

VALUABLE WILD LIFE PICTURES FROM OREGON.

The Oregon State Naturalist Photographs Birds, Animals and Fishes for Use in Educational Kinematography.

THIS new series is fully equal, and in some points perhaps superior, to many films of a similar character. Mr. William L. Finley, Naturalist of the state of Oregon, is to be congratulated upon producing such an excellent series of pictures taking up some 25,000 feet of film.


Humming Bird Nesting.

While the primary object of this great work is the educational value of the films in their illustrative and teaching power, there is a most worthy secondary object in the desire to protect these birds and animals from ruthless hunting and destruction.

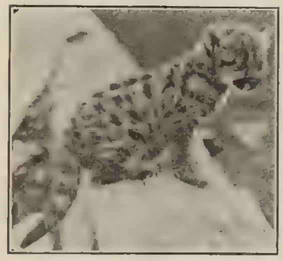
The protection of all these wild creatures is one of the most noteworthy character, and the attractive and educational nature of these films will go further to secure these ends than either state laws or Audubon societies can possibly do. Although enthusiastic in his work as a naturalist, Mr. Finley is no less enthusiastic in his use of the moving picture camera as a perfect means of securing and recording details of animal and bird life, and in showing them to the public. The bird films, from which the illustrations on this page are taken, are very wide in their scope, also most elaborate in detail; it is easily noticeable that, to secure these results, time, skill and patience have been used to a valuable degree.

Humming Bird Nestlings.

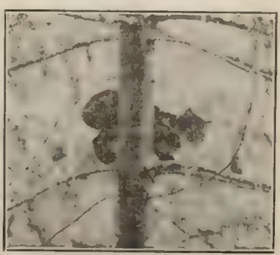
Colony of Murres, or Guillemots, Taken Off the Oregon Coast.

Among the birds filmed will be found great colonies of murres or guillemots, the huge-billed puffins or sea-parrots, gaunt cormorants and white-winged gulls with their mottled chicks; all photographed with great difficulty from the barnacled rocks of the Oregon coast. Of the inland birds there are the shy water fowl and wading birds of the southern Oregon swamps, jacksnipe creeping through the grass and sitting on their eggs, ducks, geese, terns, herons, pelicans, grebes and many other unfamiliar birds of this wild country, which are never seen by the ordinary person, making their appearance in life upon the screen of great interest.

A Colony of Gulls in Flight Taken in Northern California.


A Cougar Kitten, Central Oregon.

One phase of Mr. Finley's work which he considers of great importance is that in which he seeks to interest children in the love and protection of our song birds. His reels showing children of the "Junior Audubon Societies" building bird houses are exceptional from an educational standpoint, as are also those of children mothering orphan bluebirds and thrushes, after their parents had been killed by a cat. Later these same birds are seen bathing and feeding


A Wild Cat or Lynx Treed for the Cameraman.

Cormorants, Pelicans and Gulls on Lower Klamath Lake in Southern Oregon.

from the hands of the children after they are full grown and able to fly—forming a most intelligent and instructive humane film.

Of the animal series Mr. Finley has many of a most remarkable nature, chief of which is the home life of the wild antelope, in the desert regions of southern Oregon.

Chickadee Feeding Her Young.

Having discovered a water-hole where these animals were accustomed to drink, Mr. Finley and his companions built a "blind" of sage brush in which to hide the camera. Entering the "blind" before daybreak, they spent four days in these cramped quarters, photographing the wary animals as they came within range. By this means good pictures of herds of them were secured, as were also those of hundreds of sage grouse which came daily to the water-hole to drink. The lamentable fact is that through long and cruel hunting the antelope has been nearly on the verge of extinction. This picture will undoubtedly tend to secure their preservation as being one of the most beautiful of American animals.

Humming Bird Getting His Dinner.

Mr. Finley has added a splendid and valuable addition to the growing series of natural history films, thereby increasing the greater value of educational kinematography which will be highly appreciated everywhere; it will be impossible to show these pictures without causing interest to become enthusiasm.

OPINIONS OF AN IOWA PEDAGOGUE.

"Incessant seeking of an 'emotional jag,' or 'a chance to laugh,' has just about eliminated thought from the motion pictures of today and the teachers of Iowa must do something to stop the downward trend," says Harry E. Downer, superintendent of Friendly House at Davenport, in a letter of appeal sent out to over 200 Iowa county and city superintendents of schools.

Mr. Downer urged that the matter be taken up at the next meeting of the Iowa State Teachers' Association. "Most of the reels being turned out are frankly appeals to the pneumatic delight of sobs and the diaphragmatic calisthenic, cachinnation," he says.

"Do you know," he continues, "that the output of motion pictures with thought in them has almost ceased and that the teachers of America are to blame for this condition?

"The producers of motion pictures have done their part. The men who conduct picture theatres have tried out educational reels and done their part. The public who look only for emotional jags and a chance to laugh will have none of the seriousness of mental improvement. Surely not. As well expect them to storm the library for the non-fiction or invade the school buildings to pore over the textbooks garnered there. A picture with a lesson is the opportunity for those whose business it is to teach.

* * *

"The latest issued volume of proceedings of the National Educational Association containing the last word of the teaching profession of America on every phase of education—a volume of almost 1,000 pages—devotes five pages to motion pictures, an instructing force of such power that its neglect by the leaders in education is incomprehensible.

"In the latest issue of the Moving Picture World, 759 reels are listed as released during the current six weeks. Of this number, 19 are pictured current events, informational surely, educational, perhaps; 12 are educational, also perhaps, and 728 are frank appeals to the pneumatic delights of the sobs and the diaphragmatic calisthenic, cachinnation.

* * *

"It cannot be expected that a producer of pictures, skillful as he may be in the technique of his calling could undertake the fabrication of a course of study with its due proportion of the subjects which give knowledge and power. That is the school-master's job. He has done it for the education of books. He must also do it for the education of pictures.

* * *

"The motion picture people long since showed their ability and willingness, their self forgetfulness in pioneering in the new art, their devotion to ideals. It is the school-master's turn to do something. The cards were dealt to him long ago. It is his play.

"It is possible to set on foot at the coming meeting of Iowa teachers the buildings of a visual curriculum. Should each department of the state organization representing instruction in Iowa schools from kindergarten to university select a committee to receive suggestions as to the films needed to brighten and point instruction in the studies of that department; should these suggestions be classified by branches and the results of all the committees be gathered in one schedule of progression, Iowa would have done that which has not been done anywhere in the world—form an adjutant curriculum of visual instruction. It would be incomplete of course, but a course of study is a matter of growth and constant change.

* * *

"A presentation by teachers to producers of a list of motion pictures in orderly and scientific sequence would bring order out of chaos—the present condition of the educational branch of motion pictures. It would give the producers expert suggestion as to the subjects to be filmed. It would take from the dusty corners of storehouses pictures of wonderful value in education, pictures which have been misused or not used at all. The schools would benefit by this orderly use of material already at hand. The producers would finally gain some earned returns from investments so far disappointing.

"It is easy for the Iowa army of education to continue its march forward with backward gaze fixed upon Herbert, and Comenius. But let us this year call in the scouting party ahead of the general army, Edison, Pathe, Gaumont, Kleine and the rest, and see what they have found in the sunshiny land of the Cinematographs."

GOVERNMENTAL.

Having fully realized the supreme value of the pictures, the United States Government is not only helping forward every possible educational use, but is also encouraging the proper setting of pictures intended only for pleasure giving purposes. Recently the Secretary of the Navy has allowed the use of a battleship and also a submarine for a perfect and truthful representation of even an amusing incident. In this connection perhaps one of the strangest suggested use of the screen is to instruct election officers in their duties, and thus secure a purity of the ballot system. Both the army and navy are making films descriptive of life in the government service, and are arranging for travelling exhibitions wherever a suitable outdoor spot can be used, hoping thereby to familiarize and attract young men to the varied benefits offered in each branch of the nation's service. Under authoritative supervision, a film company is being organized to portray every phase of country life, from the standpoint of agricultural work, which will turn labor's former drudgery into attractive, profitable and ambitious occupation. The Chicago Livestock World, declares that even the most advanced and practical farmer is going to school again with the moving picture as the instructor. Already the demand is greater than the government can meet.

WHAT AND WHERE NEXT?

As an educator it most certainly seems that the moving picture has been universally adopted. To imagine in what way, or where it can find new channels of usefulness, seems beyond the human mind. There is, judging from reports and appearances, no avenue of instructive thought in which the projected illustration has not either already entered, or making preparation to enter. When it was predicted that cinematography was destined to become a great auxiliary to pedagogical work, the most sanguine mind never contemplated that the field of its activities could possibly become world wide and unlimited. In school work of all kinds, secular or religious, the teaching power of the moving picture is an established fact, making the time not far distant when any lack in its use will amount to a culpable negligence. In the larger world of all other activities the greater growth of the value of the picture is daily being demonstrated.

Ventilation for the Small Theater

Some Helpful Suggestions When the Question of Proper Ventilation Has Been Overlooked.

WE outline here the usual methods employed to ventilate the small theater. It is readily possible to install such equipment after the theater has been built, but in most large houses the ventilating system is usually designed by an architect or by a heating and ventilating engineer and is installed when the building is erected. Necessary ventilation should receive careful study, no matter how small the theater. When considering this subject, ventilating fans must not be confused with wall fans which create drafts more or less pleasing to the audience, but which in no manner improve the air in the theater. Real ventilating fans either remove foul air or supply fresh air.

Propeller Fan.

In ventilating there are two main processes; first, removing foul air, second, supplying fresh air. For removing foul air in a small theater propeller fans will usually be found satisfactory. These are installed in the wall, window or ceiling, a hole being cut and the fan being bolted in place. These fans should generally be installed as near the ceiling as possible, where the heated and foul air rises and where the fans can accomplish greater results in drawing off the impure air and thereby increasing the volume of fresh air drawn in through doors, windows or ventilators.

Where it is impossible to use this type of fan, the foul air may be removed by centrifugal fans in connection with wall openings and ducts. The air escapes from the room through registers in wall or ceiling and passes to the fan inlet through galvanized iron ducts and is discharged out of doors. In most small theaters the foul air is removed, but no fresh air is supplied to take its place. This must leak in through doors, windows or other openings.

Multifane Fans.

Where fresh air supply is desired the outlet of the fan is connected with a source of air and ducts are run from the fan outlet to various registers through which fresh air is forced into the room. To make this arrangement satisfactory in the winter time, it is necessary to install steam heating coils over which the air passes. This, of course, complicates the installation and adds to the expense. It is adopted, however, in all theaters of any size.

In all buildings where a sufficient supply of fresh, pure air is being secured, additional comfort is afforded to patrons by wall fans, which circulate the air. Care should be exercised in placing all fans so that the currents of air are not directed against any part of the person, but considerably over the heads of all people, either standing or sitting.

RILEY HATCH WITH WHARTON, INC.

Riley Hatch, whose stage experience numbers over thirty years, has returned to the financial lure of the pictures and joined the Wharton Incorporated Company, at Ithaca, N. Y., who release through Pathe. He will star as "Dunstan Kirke," in "Hazel Kirke," for his first feature, which will be Wharton, Inc., Company's first "Gold Rooster" picture. His stage career embraces many huge successes. Among them Taby-wan-a, the Indian in "The Squaw Man," for which he was especially engaged for the London production, supporting the recently deceased Lewis Waller. Mr. Hatch played the entire London run of the play of eight and one-half months at the Lyric theater, London, England. He returned to America to take up the splendid role of Capt. Williams in the New York production of "Paid in Full," playing for two years in New York. He was then especially engaged for the character leads with Mr. Wm. Gillette in his farewell tour of all his plays, playing nineteen weeks at the Empire and Criterion theaters, New York, and runs in Chicago, Philadelphia and Boston; then followed as Capt. Hatch in "The Bird of Paradise" at the Maxine Elliott theater, with Laurette Taylor for the New York run. The following season he played John Blount in "The Master Mind" at the Harris theater, New York. In the pictures he has many notable successes in the feature production, some of them being the title role of "The Plunderer," "Bully Presby," with William Farnum (Fox Feature); Donovan, the trainer, with Lillian Russell in "Wildfire"; Captain Williams in "Paid in Full," All Star Company; Martin Berry in "Shore Acres," in which he and Charles Stevenson were starred, another All Star Feature; Luke Martin in "Lady Audley's Secret," supporting Theda Bara; Galbraith in "Pierre of the Plains," All Star Company; Bob Dow in "The Little Gypsy" (Fox Film Feature); George Rand in "The City," a Shubert release, etc., etc.

"THE BELOVED VAGABOND," PATHE.

In "The Beloved Vagabond," the five-part Pathe Gold Rooster release of December 17, Edwin Arden, the distinguished actor, adds another success to those of his brief picture career in an entirely different type of characterization.

This time he plays the role of Paragot, the vagabond, the delightful, human, faltering Paragot of William J. Locke's romantic novel. Before he had appeared in "Simon the Jester," and in "The New Exploits of Elaine."

With the Pathe production of "The Beloved Vagabond," Mr. Edwin Arden is permitted to create for the screen one of the most dearly loved characters of modern fiction. The pictures allow settings for the life of vagabondia, real outdoor settings along the road, which could never be seen on the legitimate stage.

"The Beloved Vagabond" tells the story of how Paragot, disappointed in love, loses himself to his life of luxury and becomes a vagabond. With his fiddle, and Blanquette and Asticot, players of the zither and tambourine, they go forth on the highway. When at length Paragot learns that his disappointment has been a mistake he goes back to his early life, but not for long. The simple life calls him and he returns to the broad highways.

"The Beloved Vagabond" has been very ably handled by the director, Edward Jose, and enjoys the distinction of being the first Gold Rooster play to be colored. It is a notably beautiful picture in story, acting, settings, and above all, the readiness with which it lends itself to the incomparable Pathe color.

UNIVERSAL DOING A BRET HARTE STORY.

Under the direction of Lloyd Carleton, Hobart Bosworth is at work in the stellar role of a film version of Bret Harte's play, "Two Men of Sandy Bar." The picture will be complete in five reels. Olga Printzlau is the author of the scenario and in its production Hobart Bosworth, Emory Johnson, Frank MacQuarrie, Charles Hickman, William Mong, A. E. Whitting, Jack Curtis, Jean Taylor, Yona Landowska and Gretchen Lederer play the principal roles. It is one of the finest companies the Universal has ever gathered for one feature.

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT**

Come On, All You Fellows.

LET'S start something, or rather let's permit Leon T. Osborn take the first crack at the ball. In a recent issue Rex W. Midgley, of the Franklin, Oakland, Cal., writes he was getting out the first paper *published* by an exhibitor. Taking "publish" in the sense of to print for himself, we told Mr. Midgley a few things. Comes Leon T. Osborn, now of the Balboa forces, to accept the statement in the sense of "issue" rather than print, and he sends in some of the early issues of the lamented Isis News of Trinidad, Col., to prove that he was first. The initial issue is dated January 6th, 1913. The paper, after a few issues, passed to Jack Nash, who took over the house and who later seems to have contracted a chronic case of writer's cramp in both hands and feet. His stenographer has it, too, apparently. Anyhow Mr. Osborn writes:

> I claim the distinction of being the first in this country to adopt a regular weekly paper devoted solely to my house interests, which has since been used by many others; Grand Junction for one.

Now then, all together:

Who Was the First??

Under date of December 11, 1911, this department says:

> Saxe Amusement Guide, published by the Saxe Amusement Enterprises, Milwaukee, in behalf of its numerous ventures, is something more than a program booklet. It's a theatrical newspaper. * * * The Amusement Guide gives the current attractions and several pages of well edited news items about acts to come, acts which have played the houses and just acts.

This was partly a theatrical paper as well as a picture sheet and was put out in the interest of a circuit and not a single house. A week later Emil Kehrlein speaks of his bulletin and tells of an ambition to make it sixteen pages and on January 6th, 1912, we speak of a sixteen-page sheet gotten out by the Hulsey theaters, and the next week the Liberty, Salt Lake City (then managed by Mr. Midgley), sends in a sixteen-pager with comment as well as film stories. None of these are precisely a weekly paper, properly speaking, but the difference is not very great. On January 27th, the Saxe publication is again reported, showing continuous publication.

It is interesting, by the way to note that Mr. Midgley cut down his sheet to a folder twice a week along in March and then wrote that he thought the folder had it all over the weekly program for results.

Time does not permit us to go through the files to get the record of the first paper in the semblance of a weekly issue, and it may be that the palm will go to Mr. Osborn, after all, but we think that some of the earlier issues will turn up. Certainly no one will seek to traverse the claim of Edmund G. Reid, then of Milledgeville, Ga., to having issued the first daily paper in the interest of a picture theater.

If you had a regular weekly paper prior to 1913, send in the first issue. It will be returned to you, if you desire. It would be interesting to know just who was the first to change from the straight program to the chat weekly issue.

Returns to Programs.

The Iris, Salisbury, N. C., has returned to the program style of program, using a Hennegan cover and an eight-page insert. They carry two pages of foreign advertising and keep the rest for house use, but they do not make any marked difference between their own advertisements and the outside announcements. They should adopt a more distinctive form of house announcement and give a page or a part of a page, preferably the third or fifth, to the entire program for the week. At present they use from a half to a double page for each attraction, but without any semblance of complete program form. They make a good selection of clip matter and use a little good house stuff. They should have a chat with the printer and see how they can make their advertising distinctive from the notices of the tradesmen.

"Rotten."

Sometime ago we said that J. W. Llewellyn, then of the Vaudette, West Point, Ga., had done a good thing for the business in teaching his patrons to say that a film did not appeal to them instead of pronouncing it "rotten." Along the same line we clip this from Reel-ism, the house organ of the Orpheum, Nampa, Idaho:

> Because one person does not like a thing is it necessarily no good or "rotten"? This question was brought forcibly to our attention a few days ago by the divergent opinions expressed by two Nampa business men in regard to one of last week's attractions.
>
> One man said, "that was undoubtedly the rottenest show I ever witnessed at your theater." Another man, as he went out after the performance, stopped to inquire if the same show would be repeated the next night. If it was he said that he wanted to "come and bring his family, as it was one of the best he had ever seen."
>
> Who was right? We ourselves thought the offering was "fair," someone else thought it "rotten" and still another thought it "one of the best he had ever seen." Maybe Solomon in all his wisdom could have decided the question, but we doubt it. This is only one instance of what the theater manager is up against when he tries to please everybody. In the words of Shakespeare it would seem that "it can't be did."
>
> In any event, however, would it not have been better if, instead of saying that the show was "rotten," if the first man had said "it did not appeal to me."
>
> This would be a funny world if we all liked the same things and "it did not appeal to me" certainly sounds better and MIGHT sometimes be more nearly correct than just plain "rotten!"

Try this in your own program. No film ever pleased all classes of persons or even all persons of one class. Teach them to realize this. This paragraph merely puts into printable form Mr. Llewellyn's policy, but it is so well put that it will stand reprinting.

Very Neat.

If we lived in Baltimore and received in the mail the postcard program of the Parkway theater, we would plan to attend the performance, if for no other reason than that the program is so attractively gotten up we would argue that similar good taste had been shown in other departments of management.

And yet the program is not at all elaborate, nor is it costly above the regular job. It is merely that it is neat and well prepared, the rule work and panels are light and separate the facts each to its own compartment, there is not too much type and what there is, is well balanced. Any printer should be able to do as good a job if he is driven to it.

But the face of the card bears a "booster" stamp; a "Boom Baltimore" poster stamp. We do not know what the post office ruling now is, but it used to be that anything pasted to the front of the card rendered it liable to letter postage and it would be embarrassing in the extreme if the entire batch of postals should be delivered, each with a further decoration in the shape of a one-cent due stamp to be collected from the recipients. There was no due stamp on this card, but more than once we have had to dig for a penny for a card we did not particularly want.

Jusso.

A Philadelphia correspondent sends in some advertising for the Arcadia and the Ridge Avenue. Of the former he says:

> The Arcadia program is curious in that it looks cheaper than anything I've seen in a long time—and the Arcadia really is the classiest motion picture house in town.

That is what probably impressed others. The "program," if it is intended to be a program, is cheap and nasty, and not at all typical of the house. It is in black, printed on one side and that in a black that might be better. It is largely the stock that offends, however; a cheap card in a dead, billious yellow that cracks if it is bent or folded. Good paper stock probably could have been had at the same price, but the card is anything but effective.

The other samples are for the Ridge Avenue and show Jay Emanuel to be investing in two-color printing and colored heralds. He sticks to his regular form—which is a good form—a sheet 4½ by 10, and he does not yet date his days, though he has been asked to. If he doesn't pretty soon——!

Doesn't Match.

In a recent issue of the Orpheum Herald, Aberdeen, S. D., Editor Walker announces that "on account of limited space, a number of newsy items have been left out of this issue. You can look for something good next week." That being the case he should have fired the printer's devil who took nearly two columns on the back page for a lot of second-hand jokes, which are not as good for the sheet as newsy items by a whole lot.

Positively No.

An exhibitor, who may be writing in good faith, suggests "Photies" as a substitute for "Movies." Don't let's.

Not Often, But—

It is not often that we get stuff from the Kehrleins, but when we do it is certain to be good. Oliver Kehrlein sends in a four page folder for Carmen that is a treat. It is to be regretted that red and yellow are so nearly alike in photographic values that the front page will not reproduce, for they make a most effective use of red, yellow and black on the front page, which shows Carmen and the bullfighter, a horse's head and shoulders in black being introduced to hold the figures apart, and the horse's eyes are blindfolded, a touch of accuracy that many would overlook. On page two is a pasted reproduction of Miss Farrar as she appears in the role and a few words of explanation, the third page announces the first showing simultaneously in Boston and Fresno, and the back page gives the condensed story. And though they run the color form for both sides of the sheet, they do not overload the pages with color. That is a characteristic Kehrlein touch. Just one eighteen point band on the inside pages and an eighteen and a six on the back. If you use two colors, employ the brighter merely to "touch up" the darker instead of so overloading the page that the rest is obscured. It may seem hard to pay for a color run and then get so little of it, but it pays.

Likes the Change.

In sending in some card programs, Carol A. Nathan, of the Actograph, Sacramento, Cal., writes.

> We are in receipt of your advice that we will receive THE MOVING PICTURE WORLD on Mondays instead of Wednesdays and assure you that this is good news to us. We cannot begin to tell you how handy your criticisms are in composing our newspaper publicity.

The change in publication date is one that is decidedly helpful to all users of early dated film; which is why the change is made.

The programs are a French gray stock three by five inches, printed in green and well printed in that somewhat difficult ink. The back carries the same printing, which should be changed weekly, unless, as is probably the case, the cards are printed upon the back in long runs, sufficient for several weeks. This saves money, as once the press is prepared the additional impressions do not add much to the cost of the run, but a change should be made each time a fresh supply of backs is printed up. The front carries the program for the week, three changes, with dated days and a two-point dash between the days, which is sufficient in so small a card. A cut heading gives individuality to the card, about 16,000 of which are distributed each week. About the only suggestion to be offered is that the title of each weekly feature be set in eight or ten point display instead of machine work. A slightly fancy letter would make a decided difference in the general appearance of the card and three display lines will add little to the cost of the job and bring much in return.

A New Wrinkle.

For its anniversary week, the Claremont theater, New York, used the film book marks invented by an English exhibitor and described in this department a couple of years ago. But Fred J. Dollinger worked a new wrinkle when he required a coupon to be filled out with name and address by those who wished the film. Of course most persons did want a book mark, and equally of course Mr. Dollinger has a real mailing list. The text is adapted from that in Picture Theater Advertising, but the mailing list feature is Mr. Dollinger's own. If you have a copy of the book (and you should have), paste this coupon at page 157.

WOULD YOU LIKE SOME
MOVING PICTURE FILM FOR A SOUVENIR?

> At considerable expense the management of the Claremont theater has secured a lot of moving picture film to present as souvenirs to patrons of this theater. If you would like a piece of this film, which is not only unique as a souvenir, but which will make an excellent book-mark, fill in the coupon below and send it to us.

MANAGER CLAREMONT THEATER
135th Street and Broadway,
New York City.

Dear Sir—Please send, without cost to me, your souvenir moving picture film.

Name..................................

Address ....

The program, which is sixteen pages, brown ink on cream stock, is nicely done and is suited to the screen of the cuts used, which makes it look still better.

Had a Lot.

Lately Sharp and Vahl, of the Orpheum, Nampa, Idaho, spoke of a competitor who gave away dinner sets. W. J. Howell, who runs the Unique, writes:

> In a recent issue I noticed an article in answer to comment from my competitors, Sharp and Vahl, of the Orpheum, regarding the idea of giving out dinner sets one night each week. During the latter part of July, when business was at its lowest ebb, I contracted for a car load of dishes direct from the pottery, an exhibitor in a neighboring town taking half, the dishes being of a quality that retail for from nine to ten dollars here in Nampa. Once a week I distribute a set and pack my house to capacity, drawing people who have become regular patrons. My pictures are good, projection and music first class and the above stunt brings in people on the gift nights who appreciate the performance and come again.

Half a carload is a big order, but if it makes business for Mr. Howell it is good business, though he should get a copy of Picture Theater Advertising, both to read up on premiums and to read about drawings. Presents should be used only when they must be used to get the business, and now that the people are coming a new scheme of distribution should be adopted.

Mr. Howell sends in a copy of his house program. He should write more house stuff and clip less film stuff. It is the house talk that makes such an issue really worth while.

Bigger and Better.

Out in Seattle Tom North has boosted the size of the page of his Pals, then added four more pages, and now he is talking about second-class entry. That's going some. He has about half a column of stunts in the last issue that are good enough to print. All over we note a disposition on the part of exchange organs to urge their patrons to advertise. You have to these days if you want to pay your exchange and other bills, and now the exchanges are helping, following the lead of George Editor Carpenter, who was talking advertising when other house organs were talking about film. You cannot just open a picture theater. You must keep it open, and the best way to get the trade is to advertise what you have to sell so attractively that it sells.

A One Side V. P.

Ben S. Meyer, of the Queen, Tyler, Texas, sends in some vest pockets and this note:

> Enclosed herewith we hand you a vest pocket program, which we consider is meritable to the extent of occupying space in your department. We will be pleased to have you review the good points and the bad, and make any suggestion for the improvement of the advertising matter.
>
> We realize that your department is to help exhibitors, and there is no man in the exhibition business that can thoroughly understand the kinks of all the phases of the business. A suggestion from a fellow exhibitor or a man who reviews ad matter far and wide is more in a position to understand wherein improvements could be made.

That Frank Richardson is trying to argue that his department is a full half of the paper. This must be the other half, perhaps. At that we have our own opinion as to which is the upper half, but you have to take a lot from a man who owns a motorcycle. When he can work up to a Ford there will be no living with him.

Anyhow, we appreciate this letter as we do any that show an appreciation of our desire to help. We cannot help Mr. Meyer much, other than to talk of colors, for his program arrangement is excellent for a small issue. But he seems to have the usual trouble in getting cheap stock of a good color. He has an excellent red, but the pink looks so washy that we think that some people will pass over the program on account of the color, which is no way to do and yet the way a lot of people do do. If you cannot get a good colored stock in the grade you want, use white until you can. Do not use sick looking colors.

The program is straight six point, thirteen em column, on a card 2⅞ by 3½. It is a handy pocket size. The top carries two trade mark cuts, one on either side of the type name, and one date to cover the entire program. As this is straight machine work, it will cost no more to date the dates. It would pay to have the hours of performance and the prices also appear. Cutting out four lines will do it nicely. The program should be something more than the announcement of the coming bill and it would pay to turn this over and print the other side. If the two pages are printed on a sheet at one time, and then cut apart, the impression cost will be no more than it is at present and the composition not very heavy. That will give the opportunity to use some house talk that will make more business than the extra composition costs. For one sheet stuff this printing as a two page form will save money and is a trick most printers know. You get stock double width but only half as many sheets. You print A. and B. on say 500 sheets. Then turn over and feed again so that you now print A. on the back of B, and B on the back of A. Then cut apart and have a thousand sheets, printed on two sides with only one thousand impressions instead of two.

Copy, Please.

The Movie News, of the Majestic, Grand Junction, Colorado, republishes comment from this paper on censorship and the attitude of churches toward the pictures. Do you follow suit in your program now and then? You should, for there is no telling when some wild eyed reformer with a hyena voice will rise up in your town and proceed to make trouble for you while he makes an ass of himself. Beat him to it by educating *your* patrons in advance.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Boobs.

CURIOUSLY enough, two letters come in one mail. In one a correspondent wants to know what a boob is and in the other the writer argues that the word is offensive. It is. So is a boob. To a real writer a boob is about the most offensive thing there is so long as he or she keeps on being a boob, and most always they persist in their boobishness.

In the first place a boob is a person who is not an author and in all probability never will be. A boob is a person who wants to buy a book or a course and right off be an author by virtue of the investment. A boob may not even invest so much as a dime and still insist on being an author. He writes a script, doesn't sell it and declares all studios dens of thieves and all others connected with the business stool pigeons. A boob does not know how to play the game and would not play the game if he knew. He thinks that some one asked him to get rich quick writing plays and if he does not sell all he writes he knows that it is because there is a plot in the business to get good stories—his good stories—free.

If he writes a bromide and a company hard put for stuff uses a story on the same lines, he knows that they stole his story. If some other company puts out a story that is even a tenth cousin once removed to his own brilliant plot, the boob throws stones at the local picture theater and tells every one that his story was stolen and passed along to another company to divert suspicion.

A boob demands that editors and other authors teach him the business of writing, but he does not want to study. He wants the instructor to make some mystic passes and mumble some strange words so he can go right out and get a hundred a reel. He does not want to be told that work is the only way to win. He does not want to pass an initiation. He wants to have the degrees communicated instead of conferred.

A boob, too, is not grateful for good advice. He doesn't want advice; he wants to write plays, but he doesn't want to write plays badly enough to study. He knows that there is a short cut and his advisor could tell him, if he would, what this short cut is, and he writes the prize winner of contests and any one else whose name he sees mentioned. He values sample scripts above text books and he eagerly follows the form, but does not look back of the form to see the thought that makes the form of value. If he uses one style of writing and finds another, he tries that because this may be what the matter is. If you tell him that his scripts will not sell unless they are indented ten spaces with five lines of space between scenes, he will thank you and believe you. If you tell him that his scripts will not sell unless his plots are good, he will know you for a liar, because his plots *are* good. He knows it and his friends have upheld him in his belief. They all say they are better than the stories on the screen.

Another sign of boobism is that he cannot understand that any one but he can think a certain thought. If he thinks of a story that Adam told Eve and if some one else thinks of the same story and gives it a new twist, he knows that it is his stolen story "spoiled in the changing" because he knows that no one else could think of the same story or one so good.

The boob would be harmless and even, at times, slightly amusing were it not that he harmed others. It is he who loads the studios down with scripts. It is he who abuses the editors when they offer advice and makes them wonder what is the use of trying to help people. It is he who steals copyrighted stuff and offers it as his own, causing editors to grow suspicious of all contributions not from known authors. It is he who sends from five to fifteen scripts of all sorts and descriptions to editors who venture to remark that they are in the market for five-reel features, and so editors seldom make announcements and the man who might be able to sell does not hear of the opportunity. The boob is a dog in the manger who cannot succeed in writing and who does his best to make success impossible to others. He writes technique instead of plots, he seeks pull instead of push and is a clog and a detriment generally. He cannot help it, but he must not complain if now and then we express our dislike for him.

Comfort Pays.

You may not be able to afford a workshop of your own, but you can at least plan to work under the most favorable conditions possible. It will pay.

If you have a desk and chair that do not mate you cannot expect to do the best possible work, for you cannot typewrite with ease if your position is wrong. If you put your machine on a table and sit in a common chair your arms will be too low and the physical discomfort of writing "uphill," as it were, will find a reflection in your work. When you are seated before the machine with the forearm resting on the top bank of keys on your machine, your elbows should not be lower than the top of your hand. If the chair is too low, build it up. In newspaper offices there are few desk chairs. Either the reporters build up regular chairs with a pile of newspapers or use little platforms to set under the chair and raise it to the proper height.

In the same way have your first and second sheets handy that time may be saved in changing paper when genius burns. Have the little conveniences that make for comfort or your story will suffer. Be comfortable and you can do better work and more of it.

Studying Scripts.

Approaching the question from a new angle, an inquirer wants to know if study of photoplay scripts will help her to advance. As a rule they will not, unless read in quantities. The study of a single well-prepared script will be interesting as showing the form in which to write. A deeper study will show the manner in which one writer has handled certain problems. Could a sufficient number of scripts be obtained and studied to cover all of the problems of photoplay, then the reader would be in possesion of a one-sided solution of those problems, but even then this would not be enough, for a dozen authors approaching a single plot may resolve those problems in as many different fashions, and another dozen might get still other results.

William Lord Wright, and not without reason, declaims against letting the novice see any script on the ground that it encourages a slavish following of the model and this, unfortunately, is too often true. The essence of writing is to evolve *your own* individual style of handling plays. It is this which makes you a better writer than another, or one less competent.

For another thing, professional scripts rarely follow exactly the precise rules of technique, and what is really a fall from grace may be regarded by the student as a fixed and rigid rule.

Study the rules of technique in a book and not from play scripts, then develop your own rules for handling situation and you will have scripts with a personality. In the long run it will be the style of treatment of a story that will determine a sale, plot values being equal, and this is something that must arise from within.

How to Sell.

William Farmer, who is an Essanay prize winner, gives this concise history of himself:

> Just a word as to my experience which may be interesting to you. Two and one-half years' work and study. Two hundred and sixty-four rejection slips in my collection. One hundred and seventy-two complete scripts in my morgue. Not a single sale until August 16th, this year. And that was the prize winner ($100.00) in Essanay Contest. Two doubles since at $50.00 each. Although the last five scripts I have produced are now under consideration and have been out for several weeks with good companies. I just commence to feel that I am getting started in the right path. I never sold a single story until I buried my ego and listened to the eternal hammering of Epes Sargent, to get away from the beaten path. I tumbled at last, the result, I am selling my scripts.

One hundred and seventy-two scripts without a sale seems a lot, but we'll venture the prediction that Mr. Farmer will find that the writing of these was of greater value than his $200 worth of sales, for the knowledge thus gained will enable him to sell many times two hundred dollars' worth if he continues to keep his ego in proper subjection. That was the real lesson to learn: that it is not what seems good to you, but what seems good to the editor that sells, and that only the unusual seems good to him. Hundreds of you who think your are writing great stuff are grinding out rot and do not yet know it. When you do, you will improve the grade of your work, if it is in you, and then you'll sell.

Changing.

Lately Roy McCardell got all "het up" because his stuff was butchered in the studio. We don't blame him. We have been "improved" almost to the point of extermination, but we expected it. At the same time Mr. McCardell calls attention to the greatest evil in the business, the unwarranted changes in a script without consultation with the author. Some directors have a passion for improving and cannot and will not leave a story alone. Almost all of them overproduce footage. This has to be trimmed off, but generally the cutting is done by means of the excision of entire scenes. This sometimes completely alters the story or merely leaves it unintelligible. Not very long ago a reviewer remarked of one of our stories that perhaps we knew what it was all about, but that he didn't. He could not be charged with lack of understanding, either, for two one-reel stories had been trimmed down to let a third subject into the reel, and we could not tell what it was all about, either.

As to footage, it is seldom that a subject is made within the limits unless it is very weak. A one-reel story will run from 1,200 to 1,500 feet and will either be trimmed to about 900 to let in the leaders or will be padded to get a two-reel story that must be draggy. It is not so long ago that we overheard a director remark that with nine scenes still to make he already had 1,200 feet, and as though that were not enough, he was planning a new development that would add another 300 feet.

Until producing conditions are altered there can be good stories only by accident. We are sorry for Mr. McCardell—but misery loves company, and we welcome him to our midst.

Moved.

If you have been so foolish as to submit stuff to the Story Revision Co., and can obtain no action from them, note that they have moved over into New York State.

"At Usual Rates."

An author submits two plays to a wildcat concern at usual rates. Some time later he is offered five dollars each. He replies offering to sell them for $25 each and is made a counter proposition of $15 each to which he replies offering the two for $40. To this no reply is received. The author then discovers that the plays have been made and released. He wants to know if submission at regular rates makes it necessary to accept the nominal price or whether he should sue and for what sum.

It is customary, in submitting at usual rates, to accept whatever the studio offers, *within reason,* but five dollars per reel is not regarded as a usual rate for photoplays, and an author cannot be required to accept so absurd a sum. He is advised that he can sue, but for not more than $40 which is his price of record.

Agreed.

Asa Steele writes regarding some of the systems recently described in this department. He seemingly overlooks our own suggestion that all this bookkeeping takes time that might profitably be spent on practice work and asks if this does not have a tendency to introduce too much routine into the work. He adds:

> I started off by gathering a large bulk of newspaper clippings and notes. For years I have taken from newspapers or actual life notes of unusual, touching vividly dramatic incidents and suggestions. Then I passed through the experiences of actor, critic and writer for the stage to find that notes were only indirectly valuable; so abstract that I seriously question if they do not represent too much wasted time. Drama and photoplays must be organic and the more there is in them of cohesion and the less they contain of patchwork, the more likely they are to hang together and satisfy the auditor or spectator. This may sound trite and yet it is frequently the pitfall of the author. I found my notes invaluable to suggest a theme, to stimulate the imagination and to furnish a few of the incidents, but once the theme is decided upon and the plotting begins, very little can go into the notes that is not directly related to the theme. Even the numerous elaborations can be cut out as lacking significance, or as being redundant.

All of this is precisely what we have said. It is given to few men to have lived such a varied life that of their own experiences they can construct innumerable romances and the closer these experiences relate to themselves the less available they are. It is necessary, then, to acquire a part of the experience and knowledge at second hand and for this reason some form of note keeping is invaluable, but this should never be permitted to overshadow the greater art of imagination; of transmuting the scraps into a homogenous whole, nor should bookkeeping be permitted to occupy the time of the novice writer to the exclusion of his practice work.

The most valuable feature of note bookkeeping is that the mere act of entering will impress the fact upon the mind, from whence it may be drawn with reference to the carefully collated notes, and we believe that the generality of practical writers keep note books, but seldom refer to them and then employ them as nothing more than a stimulus to the imagination and not to suply the want of imagination.

All good devices may be carried to an excess and it is well ever to remember that nothing can supplant the necessity for originality of thought. On the other hand we cannot all work alike. and while Mr. Steele may hold his note books lightly in esteem, it may be that the author of the scheme trains his imagination through his seemingly routine work. It is for this reason that in this department all methods are mentioned and discussed. Mr. Steele, however, sounds a note of warning that may be timely. He might go further and urge against carrying *any* scheme to excess until its merit, as applied to the particular individual, has been tested and found efficient.

Using Names.

A Washington correspondent with a name well known in literature makes a kick on the use of names from a new angle. He complains that a recent story of his was well received, but that none of the trade papers mentioned his name as author. He thinks that this is unfair and that the company making the story should have seen to it that the papers were supplied with the author's name, as this is a source of advertisement to him.

We can sympathize with him in one sense, for we know the value of an established name, but did he sell his story to the company for the advertising he would obtain or for a check? The advertising columns of all the papers are open to him if he desires advertisement, but it scarcely would appear that the editors are under any particular obligation to give free advertising to authors. In the present case the author's name has a definite advertising value, and it is to be presumed that the company was liberal in its payment for the use of the name, but if the company does not feature the name there seems to be no reason why the papers should carry credit.

Deeds, Not Words.

Don't sit in the theater and tell yourself that you can write a better story than the one you are looking at. Don't sit there. GO RIGHT HOME AND DO IT.

Similar.

If you went into a grocery store to purchase a pound of lard and the grocer had none, would you buy a quart of sweet pickles you didn't want just for the sake of buying something?

Then why do you send one-reel stories to a company that advertises that it does not want anything but three to five-reel stuff?

Your Library.

Build up a little library of working books if you are going to stick in the game, but spend your money judiciously. Try and see a book in the library and decide upon its value before you order a copy. A man may have a reputation as a writer and still be unable to communicate his methods to others and he may lack utterly the teaching quality. Most standard books are stocked by the public libraries, and you can see them there.

And do not merely get photoplay books. Get a Thesarus to enlarge your vocabulary, get a good dictionary, a geography or better still, a good atlas, a couple of books on story writing and one or more on the drama as an art. Build up slowly and carefully, and presently you'll have a shelf of books that will help you and will not merely represent money spent for junk.

Titles.

Some day when ideas will positively not come and you don't know what to do to occupy your time, take a few pounds of back numbers and sit down and read the manufacturers' advertisements. See the titles they use and how they use them. See how nicely a short title can be worked up in the advertising. See how another is too long. See how catchy this one is and how dead and uninteresting its companion may be. First thing you know the day will be gone and you'll have an entirely new idea of title writing as an art. If titles do not interest you, you can better understand that perhaps your titles may not interest editors and so will cost you sales. A good title, not a "cute" one or a "clever" one but a good one, will set the editor reading your synopsis more than half persuaded that he wants to buy the story.

Maybe, too, the study of titles will suggest some plot ideas to you. It certainly will not be time wasted.

Making Action Work.

Don't get the idea that any old action that tells your story is good enough action. Get the best, for that is apt to be none too good. Each scene is supposed to advance the story one point, but you can tell this point in action that will have also a direct relation to things to come and bolster up or emphasize what has already happened. Write each scene, not once but many times, using practice paper, before you select that version that will give you the fullest value *without adding to the footage.*

Comedy.

Don't think that your story is going to be funny just because you have written a lot of funny leaders. Make the action amusing, the action of the players and the action of the plot, and you will not require so many leaders and your written play will look less like the manuscript of a book.

Heavens! No.

Lots of times we have had to tell authors it will not aid them to study photoplay acting, but here is something yet again. A correspondent wants to know if we think that the purchase of a picture camera selling for $15 will help him to understand camera limitations.

It will in a way. He will find that the camera mentioned has more limitations than even Carl Gregory ever heard of, but to try and run one of those boxes is more apt to qualify the operator for the insane asylum than authorship. If you pay from $50 to $200 for a box you will, in the course of a few years, learn three or four things that will be useful from the writing end, but those toys are not going to help in the least.

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It is an established [illegible] or [illegible] the [illegible] editor.

Important Notice.

[illegible] to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less [illegible] by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed [illegible] to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 117.

[illegible] in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

> [illegible] machine [illegible] the best [illegible]

Roll of Honor on Question No. 111.

[illegible] M. Smith, Fort Worth, Tex.; W. C. [illegible], New York; C. A. Dann, Toronto, Canada; Ray Ogden, New Albany, Ind.; T. C. Shipley, Lincoln, Neb.; J. R. Andrews, Burl[illegible]; [illegible] Casper, Erie, Penn., and John Griswold, St. Louis, Mo.

I have selected the reply of Brother Griswold [illegible] publication.

Reply to Question No. 111.

By John Griswold, St. Louis, Mo.

[illegible] "undercut" sprocket [illegible] by the intermittent movement" [illegible] What are [illegible] undercut and hooked intermittent [illegible]

The Answer:

[illegible] the film has cut a groove at the base of the sprocket [illegible] contact with the film. If this wear is allowed to continue long enough it will gradually wear the [illegible] in other words has somewhat the form of a rather straight hook. Put another way, the side of the tooth next to the film becomes curved, the amount [illegible] of wear. I understand [illegible] parts most intimately connected with imparting movement to the strip of film between the two loops, viz., the star and cam, their shafts and the intermittent sprocket. In some cases the oil well and casting upon which the parts are assembled must also be included. Inertia is the application of the law which says that a body continues in a state of rest or in uniform motion in a straight line until compelled to change that condition by [illegible] this [illegible] ing the intermittent sprocket, star and shaft, and bringing them up to [illegible] Momentum is known as the "quantity" of motion, and is measured by the product of the mass of the body and its velocity. Applied to the intermittent movement it would mean the tendency of the intermittent sprocket and the various moving parts to continue moving. The flywheel produces steadiness of movement by reason of the fact that it has momentum. The intermittent sprocket [illegible] friction expended in [illegible] the intermittent sprocket and the film to rest.

The effect of the two on projector construction is that a balance wheel of comparatively large mass must be connected with the cam shaft in order that the inertia of this heavier mass will tend to maintain the mechanism in uniform, even motion, with the least possible amount of unsteadiness. But for the fly wheel, due to the alternate inertia and momentum of the intermittent movement, the motion would be very [illegible] of an intermittent sprocket with the least possible amount of weight consistent with rigidity.

The practical effect of undercut and hooked sprocket teeth is unnecessary wear on the [illegible], and to create a tendency for the sprocket teeth to climb out of the sprocket holes, and thus lose one of the loops.

[illegible]

[illegible] greeting

These few friendly words today

[illegible] Christmas

[illegible]

[illegible]

[illegible] before

[illegible] Happy New Year

[illegible] had before

New Automatic Stop.

D. D. Daniels, Richmond, Virginia, has presented to the department an invention of his own, designed to automatically break the motor [illegible] driven mach[illegible] and to aut[illegible]ally cut off the [illegible] aperture should [illegible] wrong with the film.

Mr. Daniels does [illegible] ever, I have care[illegible] tion. It will [illegible] stantly [illegible] should [illegible] the breaking of the take-up [illegible] between the lower magazine and the lower sprocket, or should the film break or stop by reason of [illegible] ped sprockets.

This department has had at [illegible] Mr. [illegible] ample" in the item of [illegible] recommend it to the fraternity, and trust that a [illegible] drawings and photographs [illegible]

Projection in St. Louis.

Verner Hicks, Marion, Illinois, says:

> Some weeks ago I visited St. Louis and, knowing that you like to have reports on projection, here is what I saw. On my first visit to the Lyric, a nice little picture house, there was brown light at the bottom of the picture, which kept creeping up until it reached almost midway of the picture, whereupon the operator would feed his carbons. This not only happened once but several times. (Blame it on the manager.—Ed.) I was in this same house again later and found projection to be much better, but they had two breaks in one reel. The pictures were run in something like thirteen or fourteen minutes per reel. (Much too fast.—Ed.) The curtain seemed to be in very bad condition. At the Strand I found better projection, with a fair curtain, and the speed approximately seventeen minutes. The Grand Opera House has one machine, a Simplex, and runs vaudeville and pictures. The machine was located at the back of the upper gallery, and barring the keystone effect, they had a very good picture, though small. At the Grand Central was about the best all round projection I viewed in St. Louis. The light was handled well and the speed was correct. The New Grand Dutchess, formerly the Hippodrome, was running ten reels for five cents. There was some kind of labor trouble and they were using I. B. E. W. men. (Sad commentary on the I. B. E. W.—Ed.) These men were, however, doing good work, except that they ran the pictures in about fifteen minutes, or considerably faster than they should be run; two Power's Six A machines. The men at the St. Charles were producing the goods; projection was excellent. At the Broadway, a little five cent house, the operator himself seems to be all right, but he stood in need of a new machine or a lot of repairs, or at least that is what the picture and racket indicated. Nevertheless after visiting a number of St. Louis theaters and observing the work, I did not find a single one of them where I felt I would like to transfer the picture to my own screen here in Marion. Of course that sounds egotistical, but it is not meant that way. It is just a statement of *fact*. As far as the projection department is concerned it is the first thing I turn to when the World arrives, and I have been reading it for more than five years.

I hardly think the report can be fairly said to represent the conditions in St. Louis, even broadly, because I don't believe the houses mentioned are representative St. Louis theaters. St. Louis is one of the foremost cities in the country and, while this is the first direct report on the work there, still I have no reason to suppose that projection in that city is not up to the average. The St. Louis men are, I understand, pretty thoroughly organized, and I also understand that conditions are fairly good, but, up to date, outside of letters from individual operators making inquiries concerning trouble, St. Louis has stayed carefully in her hole and has kept the entrance thereto plugged up. Don't know whether they are unable to talk or write, or just too darned lazy to do it. How about it, Kavanaugh?

New Ordinance Introduced.

On December 7th the following ordinance was introduced in the Board of Aldermen, New York City:

> "AN ORDINANCE to provide for license fees for license to operate any moving picture apparatus and its connections in The City of New York.
>
> "Be it Ordained by the Board of Aldermen of The City of New York as follows:
>
> "Section 1. Any person applying for a license to operate any moving picture apparatus and its connections in The City of New York shall, at the time of his application, pay to the officer authorized by law to examine the applicant and to issue the license, an examination fee of two dollars and fifty cents ($2.50), and if after such examination a license be granted, the applicant shall pay in addition, upon the issue of such license, a license fee of two dollars and fifty cents ($2.50). The fee of two dollars and fifty cents ($2.50) paid by the applicant before taking the examination shall be retained by the officer authorized by law to conduct examinations of applicants, whether the said applicant passed the examination or not.
>
> "Sec. 2. Every licensed operator of any moving picture apparatus and its connections in The City of New York shall pay an annual renewal fee of one dollar ($1) for each annual renewal of his license.
>
> "Sec. 3. All fees received by the officer authorized by law to conduct examinations of applicants under this ordinance shall be returned to the Comptroller at the end of each month, and by the said Comptroller paid into the City Treasury to the credit of the general fund for the reduction of taxation.
>
> "Sec. 4. This ordinance shall take effect immediately."

This ordinance was prepared by Commissioner Williams of the Department of Water Supply, Gas and Electricity, and was accompanied by a letter, from which the following is an extract:

> "Under date of April 6, 1914, I submitted to the President of the Board of Aldermen a proposed ordinance to provide for fees for examination and licensing of moving picture operators. These duties are imposed upon me by Section 429A of the Charter, but no provisions are made therein for cost of the service.
>
> "The proposed ordinance, which I now resubmit, failed of passage, perhaps because its purport was not clearly understood. The work itself is mandatory, and cost the city some $6,000 or $7,000 per annum. We license each year from 1,500 to 1,800 persons. In addition we examine over 1,700 applicants who are rejected because they fail to prove their competency. Many of these are non-residents of the State.
>
> "If we are permitted to collect the fees now proposed we may make our work of examining and licensing self-supporting.
>
> "The operators are quite generally in favor of the plan I propose, and the only serious objection may be expected from those who wish to be at liberty to take examination after examination at the city's expense in the hope of ultimately securing a license."

This department believes that the position of the Commissioner is correct, and that the proposed fees are, under the conditions, reasonable. As has already been pointed out, we would prefer an ordinance which placed all the cost, except the renewal, on the incompetent, but that, I am told, would be impossible to bring about at this time.

No More Books Needed.

J. H. Marchand, Baton Rouge, Louisiana, sends stamps for the last question booklet, and says:

> Hurry up the new Handbook! Can you refer me to some good electrical works? I have Hawkins' Guide and the Handbook. Have been operating for almost three years in the same house, after serving one year as assistant. Have charge of an 18 h. p. engine with a 12 K. W. direct connected generator, and I believe I may say that I understand both thoroughly. I think I have been doing what many others have, viz.: letting the other guy answer the questions. The department is great, and the M. P. World a great aid to the whole theater.

Yes, I can recommend lots of works on electricity, but, in my judgment, the Hawkins' books (send and get volume No. 9, just out; price, $1.00) and the third edition of the Handbook, which we are rushing along as fast as we can, will meet mighty nearly all the real requirements of the operator.

From Lincoln, Neb.

T. C. Shipley, Lincoln, Nebraska, writes:

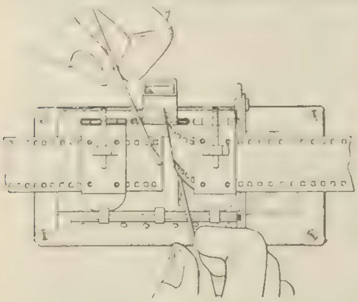
> There seems to be a general shaking up down here. Two of the houses have been remodeled and redecorated, and one has installed two modern projectors. Projection is, as a rule, good, and in two of the houses it is excellent. Is it not true that a great many operators overdo the matter of circumferential play in the intermittent sprocket? I have noticed that many have a continually jumping picture, and when asked why they don't tighten their eccentric bushings they reply the sprocket should have circumferential play. I have always kept them set pretty close and have never experienced any wear above the ordinary; also have been perfectly satisfied with the resultant steadiness. I believe an operator cannot pay too close attention to his intermittent movement. I thoroughly appreciate your attitude with reference to high class projection, for not until the operator is classed and looked upon as an expert, who is skilled in his line, will we get really satisfactory conditions and high class results, or the best possible monetary return. The operator should have not only a good working knowledge of his machine, but also of photography, electricity, optics, physics, and mechanics.

Yes, it is entirely possible to overdo the matter of circumferential play in the intermittent sprocket, and doubtless a great many operators do that very thing. The intermittent sprocket should have a LITTLE circumferential play, but *only enough so that when the machine is cold you can just barely feel the movement of the sprocket when it is on the lock and you try to rock it with your finger.* If you set it up tight when the machine is cold, the expansion of the parts as the machine warms up will produce undue friction. It does not necessarily follow, however, that circumferential play in the intermittent sprocket will produce an unsteady picture, but it "leans in that direction," and will do so if the tension is the least bit slack.

Labor Day Parade.

Local Union No. 173, I. A. T. S. E., Toronto, Ontario, sends in the accompanying photograph of the local taken on Labor Day. The photograph representing the turn-out they made in the parade—a very creditable one. It will be noticed that the banner bears the names of ten members who have exchanged the crank of a moving picture machine for the crank of a machine gun—in other words have gone to war.

Film Mender.



Mr. Wiliam Kunert, Minneapolis, Minnesota, has presented to the department for examination and test one of his film splicing devices, which is herewith illustrated.

This little device is, I am told, to sell for $5.00. The splicer is entirely practical, and certainly would enable the operator to make a far better splice than is ordinarily made by the fingers. At the end is a knife with which the operator may trim the stub end to the proper length. The scraping is then done over the lower knife, and the whole thing is ready to make the splice just right as to width. Taken altogether the mender is compact, practical, and one which will, I believe, appeal to the operator. Made in quantities, Friend Kunert should be able to sell them very reasonable, and that, in the past, has been the trouble with most film menders—they cost too much money.

Right You Are.

San Francisco, California, requests the department to place him in communication with a dealer who can supply him with high grade lenses, as his manager has instructed him to get the best there is, with cost a secondary consideration. He also says:

> Yes, a piece of inflammable film placed between N.I., using ordinary cement, will hold for several days. With regard to the projection department, why when the public schools, the libraries and colleges close, I then expect to advise closing the department also. We can no more stop work of the kind you are doing than we could stop other educational works, nor should we wish to. Only fools know it all, or think they do and want us to go back to the dark ages method of doing things. Go as far as you like with this letter, as I must deliver the goods or look for a new job, and I surely need the $37.50 per week the manager hands me.

I have not given this brother's name because, whereas the projection department has a great many warm friends in San Francisco, still I am told there are a few, even in that city, who still hold to the narrow-minded view, and object to the dissemination of knowledge pertaining to projection, therefore as I don't wish to involve the correspondent in any possible controversy the name is suppressed, and names from that city will *continue* to be suppressed, unless I am specifically instructed to use them. I have an abiding admiration for the San Francisco local, because it has "done things." I am glad to have the friendship of such men as Woods, Dolliver, Boyle, Preddy, and many other men of the City of the Golden Gate. I would like to be able to call every single member of Local 162 my friend, and some day I have not the least bit of doubt but that I *will* be able to.

From the Town a Certain Thing Made Famous.

Identifying the title a little more clearly, from Wisconsin comes the following notes with regard to projection.

> "Majestic," Grand Avenue, runs vaudeville, with one reel of pictures to start. It has excessively oblique projection from the upper gallery which makes objects on the screen appear abnormally tall; also a portion of the picture is out of focus, and a chorus slide must be focussed as the song is sung. The light is good, and the picture steady, though occasionally out of frame too long. Prices, 25, 35, 50 and 75 cents. "Orpheum," Wells and Third streets, runs vaudeville and pictures. Has excessively oblique projection, but a good light and a fairly sharp picture, considering the steep angle. Prices, 10 and 25 cents. The "Alhambra," Grand avenue and Fourth, has oblique but good projection. Uses a string of announcement slides for this and other theaters in the circuit. The screen movements are well timed. Excellent music, consisting of an orchestra and pipe organ. Price 10 cents. Tried 10 and 20 cents a year ago, but soon went back to ten. The "Strand,' Fifth and Grand, has fine projection, with the exception of an occasional racing of the film (five reels in 58 minutes). Good orchestra and pipe organ, although of late the orchestra is somewhat remiss on quick cue, and at times too loud. Admission 10 cents. "Vaudette," on Third, is a long, narrow house with fine projection, and good music; the "Sound Man" is half the show. The "Move to the Wall" theater, beautiful square front with scintillating lights, the finest in the city. Admission 5 cents. "Princess," Third street, opposite the "Vaudette," has the machine square with screen. Projection good and good music, but fan arms in outer row near screen partially obstructs the view. Prices 5 and 10 cents. The "American" is long and narrow, projection being from upper right hand corner, which produces an oblique keystone effect. The results are, nevertheless, good, as is also the music. Five-cent house. The "Toy," Second street, is owned by a Chinaman. It is long, narrow and well ventilated. Has a good, rather sombre oriental effect, and is cozy. Good square projection and music. Operating room ports, however, are vertical, instead of horizontal. Fifty cents from 8.30 P. M., which will soon be changed to 20 cents from noon to 11 P. M. The "Jackson," Jackson street and Ogden avenue, seats 800. Its manager was, for twenty years, manager of the Pabst theater. Good square projection; professional piano player, but somewhat lacking in martial music and quick cuing. Its rotary converter, or whatever it is, can be heard by the audience much of the time. A rather long string of announcement slides. Price, 10 cents. The "Butterfly," Grand avenue, has good projection. Of late there has been an improvement in the light. Good music, orchestra and pipe organ. Front now being renovated. Price 10 cents. The "Theotorium," Grand avenue, is one of the oldest houses, having good projection and good music. Prices 5 and 10 cents. The "Liberty," 27th street, has a very cozy interior for an 800 seat house. It is one of the best managed theaters in the city. Good square projection and a fine three piece lady orchestra. This house has set the pace for many of the M. P.'s in this part of the city. Admission 5 and 10 cents. The "Colonial," 15th street, is also a cozy 800 seat house with good projection, though the light might be somewhat improved. It has good music, but none too much of it, and a little off on cue at times. Prices 5 and 10 cents. The "Comet," on North avenue, has good projection, good music, and is one of the most cozy houses in town. It is well managed. Prices 5 and 10 cents. The "Violet," 24th street, has good projection and good music. Running a race with the Liberty. On the whole there is good light and good projection in all the downtown theaters, but they all race the films many times of late, making marching columns step like puppets. Average time of reel 12 minutes. Later on I will send some comments of the theaters on the north and south sides.

The foregoing sounds like a very fair statement of conditions, and aside from the racing of the films it is distinctly creditable to projection in the mysterious city made famous through a liquid process.

Good Conditions.

William Swetzer, Syracuse, New York, says:

> Dear Old Friend of the Operator: It is about a year since I last wrote, but here I am again. Since that time things have improved wonderfully for the Syracuse operators. We are organized, Local 376, M. P. M. O., I. A. T. S. E., and are getting good wages. I believe we are all pleased with our scale, hours of work, etc.—at least I know I am. As a result of the bettered conditions projection is improving, which is but natural, since a fellow takes more interest in his work when he feels he is being treated fairly. Have just overhauled one of our Powers Six machines, and it is running fine. Want to get one of the new Handbooks as soon as they are published. We have our old one yet, but I hope the new one will soon be off the press. Don't see any answers to the questions from Syracuse, so I see I will have to get busy.

Go as far as you like brother—with regard to the questions, I mean. I am very glad indeed to know that Syracuse operators are enjoying good conditions. Was up there two or three months ago, but did not have time to get around much. My compliments to the members of your local. If at any time the department can help them they have but to let the fact be known. Come again when the spirit moves you. We are rushing the book as fast as possible. It's going to be SOME book.

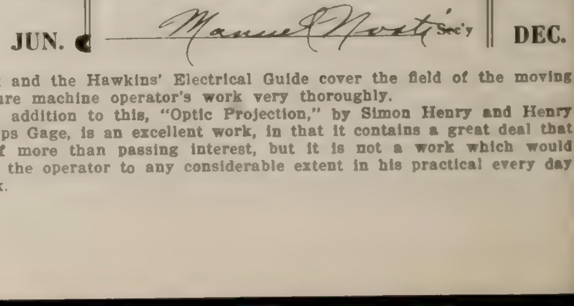
Union School.

M. Nosti, Tampa, Florida, sends in card which is self-explanatory. Many thanks for the editor's name on card No. 1. On the back of the card is the following notation, written in ink: "Lessons from Mr. F. H. Richardson's Motion Picture Handbook and the Hawkins' Electrical Guide."

This is a good stunt—the union school, I mean. Presumably the punch marks represent attendance.

Brother Nosti asks: "Can you recommend other books besides the Handbook and Hawkins' Guides? Almost every member of our local is equipped with both these, and are ready to buy others if you can recommend them."

No, I cannot. I have looked the field over very, very thoroughly, and while it may sound egotistical, still I don't mean it that way, but merely as a statement of fact that the third edition of my Handbook and the Hawkins' Electrical Guide cover the field of the moving picture machine operator's work very thoroughly.



JAN. #1 JUL.

1916

FEB. Tampa M. P. M. O. School AUG.

MAR. For Members of the International Alliance Theatrical Stage SEP.

APR. Employes. OCT.

MAY Member's Name F. H. Richardson NOV.

JUN. Manuel Nosti Sec'y DEC.

In addition to this, "Optic Projection," by Simon Henry and Henry Phelps Gage, is an excellent work, in that it contains a great deal that is of more than passing interest, but it is not a work which would help the operator to any considerable extent in his practical every day work.

Many Thanks.

We are in receipt of a fine large package of pecans and the following letter from Sherman, Texas:

> The operators of this city (Local No. 280, I. A. T. S. E.) have sent you a dose of pecans by Wells, Fargo Express. Get the Mrs. to build you a good fire in the fireplace and present you with a little pecan cracker (Whoops my dear! no fireplaces in N. Y.—Ed.), and rest easy for a few cool evenings thinking of the boys of 280, who are all waiting for the new edition of the Handbook. Everything is progressing nicely with the men of Sherman, being 100 per cent organized. We wish both yourself and the department the greatest possible measure of success.
>
> W. C. Evans, Jewel Theatre,
> Merle Willson, Queen Theatre,
> E. L. Darnell, Topic Theatre,
> Ray Smith, Lyric Theatre,
> O. J. Parker, Gem Theatre,
> James Shipton, Jr.
> Eugene Key.

For all of which accept the editor's most sincere thanks. The pecans are good, but what is worth to me at least a thousand times as much is the spirit of good will, friendship, and appreciation which prompted the men of local 280 to send them. You boys don't and can't know or realize how hard I have worked, or the opposition and even abuse I have withstood in the effort to try to benefit the craft, but such things as this go far toward re-establishing my faith in the common sense and good judgment of operators as a whole.

As to the new Handbook I am mighty proud of it, but I fear it is going to cost considerable more than I wanted it to. The manuscript and cuts begin to look like eight hundred pages at the very least, and I don't see where I can cut anything down without doing injury to the work as a whole, and that I won't do. However, I think even the most skeptical will have to admit that, if it takes from eight to nine hundred pages to cover the subject of projection and the things allied thereto, then projection really must be quite some proposition after all.

What Nonsense!

From the Sterling Camera & Film Company, New York City, comes a letter signed "Hasco." It reads as follows:

> In a recent issue of your department the question of speed of the projection machine was referred to by an operator. All modern projectors are geared for standard action, and nothing has ever been said about variation of speed. (Guess you don't read the department or the Handbook very closely.—Ed.) There is and always has been a simplified standard of speed regulated by the action of the hand crank, but the motor arrangements are adjusted for almost any speed. All pictures are made to be projected at this standard speed, there being no change of speed for action at any time, no matter what the action of the picture may call for. The motion picture camerman judges the action of the subject by varying the speed of his camera so that when projected to the screen at standard speed perfect results are developed. The average speed of the camerman when photographing is 104 turns of the camera crank to 52 feet of negative, two turns of the camera handle being equal to one foot of film, or eight pictures to the turn. Perhaps you have noticed on the screen the rapid movements of some of the objects in a comedy when people almost fly. The speed of the projection machine has nothing to do with this, it being supposed to be run at standard speed. There seems to be too much of this projection machine operator trying to regulate the action of the picture, and in many cases they completely spoil the effect. Let the projection machine operator study and stick to the profession of projection, and use standard speed and the picture will always screen all right. If the light, focus, lenses, and condensers are O. K. there will be less flicker.

Well, I have given this letter space, although it is sadly jumbled, and written by one who, however well acquainted with camera practice, has a world of things yet to learn about projection. I am not going to comment, but leave Friend "Hasco" to the tender mercies of our correspondents, who will, I am sure, "fix his clock" for him good and plenty. I will, however, say that the operator is very much "sticking to the profession of projection" when he regulates speed, and thus at least, to some extent, helping to eliminate the mistakes of cameramen.

Inspect Your Apparatus.

J. Schach, Jr., Whiting, Indiana, says:

> Referring to inspection of operating room apparatus, ambitious and energetic operators realize it is important, but there are, nevertheless, others who apparently work under the impression that a little oil now and then will do, until finally the apparatus bucks. Recently, I made a test of the electrical equipment in an operating room and found the leads of one lamp to be heating, while those to the other, though of the same size and carrying the same amperage, were not. This heating was later found to be due to a loose connection at the auto-transformer. After tightening the connection the leads no longer showed excessive heating. This is only one case where inspection could have prevented the trouble. I believe every operator should make periodical inspection of all his apparatus. If this were done break-downs would be reduced, and the efficiency of the service greatly increased. I think anything you can suggest along these lines will be appreciated by operators.

Well, Brother Schach, I have suggested this same thing lo these many times, but once more probably won't do any harm. Certainly operators should look their apparatus over carefully at stated periods, and those periods ought to be not longer than twice a week where the show runs from eight to ten hours a day. I was rather amused at your statement about operators not using enough oil. Possibly some of them don't, but I think for every one who does *not*, there are six who use something like five times too much. There is a happy medium in the matter of oil, and that medium is *one drop* on a projector bearing, and that drop repeated (assuming good oil to be used) for about every three hours' run.

What Would I Suggest?

Fred Smith, Toledo, Ohio, says:

> Using 60 amperes A.C. through Fort Wayne compensarc; ¾ Bio carbons; 5¾ E.F. objective lens (makers name not on it) and two 7½-inch plano-convex condensers; 18 inches between front condenser and film. My conditions do not jibe with Table No. 1 in October 16th issue, because the effective opening in my objective is 1⅜ inches, and its back focus 4 11/32 inches. What would you suggest in a case of this kind? I have one of your Handbooks; it has been a great help to me.

Why, my brother, the answer is obvious. Put a sheet of white paper inside the mechanism 4 11/32 inches from the aperture and see how much of the light that little sawed-off lens is getting. That will be your answer—an objective of larger diameter and I would suggest not less than 2¾ and preferably a 2½-inch opening, which latter the Gundlach-Manhattan 5¾ E.F. lens has—I am not sure about the Bosch & Lomb. If the old Handbook has been a great help to you, the new one ought to help you five times as much.

Coghlan an Operator.

Joseph Coghlan, a member of the New York City Examining Board, who does a large share of the actual examining of candidates for licensing, is an electrician. I have just discovered, however, much to my surprise, that not only is Friend Coghlan an electrician, but he is also a moving picture machine operator, being first licensed in New York City in the year 1908—even before the days of the license card. His original license was written on the Department letterhead and signed and sealed by Mr. Wynkoop. It bears the date November 5, 1908. Mr. Coghlan was at that time employed by the Cameraphone Company, demonstrating their machines. He has, as I understand it, done some operating in theatres.

TO THINK THAT POOR HAM GETS $1000.00 A WEEK FOR PULLING THAT COMEDY, AND ME LOOSE AT $18.00 PER
DIDYA EVER FEEL LIKE THIS?
WE WANT MORE LIGHT, Y,GET ME, MORE LIGHT
GAWAN, ITS SUPPOSED TO BE DARK, IT WAS TAKEN AT NIGHT
"FRIEND" MANAGER
DIDYA EVER TRY TO KID THE BOSS?
GEE, THAT RICHARDSON MUST BE SOME SMART GUY
MOVING PICTURE WORLD
MERRY XMAS AND WHAT GOES WITH IT
YOURS TRULY
GWWalker

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Motion Picture Photography for the Operator.

MOST projection operators are, I believe, interested in one way or another in motion picture photography. I have met many operators who were very much interested in photography and the work they have shown me has almost invariably been of a very high grade. Especially fine has been some of the lantern slides which I have seen turned out by operators who are amateur photographers. Many of them were artistically toned or colored by the men themselves, and generally depicted places or events of local interest, which they had exhibited in their shows as added attractions.

Many operators have purchased motion picture cameras for themselves and have added materially to their income by filming local events for exhibition in the theatres of their home town. All of the topical or news weeklies are ready to purchase negative films of subjects of national interest and, while we do not all live in localities where pictures of such events may be obtained, except at very long intervals, yet many ingenious camera men have discovered common things in their own territory which, when carefully taken and titled proved of general interest and saleable to some of the big producing concerns. Beautiful scenery and places of historic interest are in greater demand than ever before. The European war has cut down the supply of available foreign scenic stuff and awakened an interest in the American public to the beauties of its own country. "See America First" is a slogan that should stir a thrill of real patriotism in the breast of every American citizen, and the motion picture is pre-eminently the medium of showing to the great masses of our people who, for one reason or another, are not able to travel, the almost unknown grandeur of our own United States.

Even those people who have had the good fortune to see the wonders of America enjoy the many memories recalled to them by a picture of their past travels.

Motion picture cameras are costly pieces of apparatus, it is true, but the operator who wishes to begin modestly and is willing to start with a camera that, while being a long ways from a professional studio camera, is still capable of doing remarkably good work, can purchase one of those amateur instruments for less than a hundred dollars.

It is not necessary that the owner of a camera should develop and print his own pictures, although, doubtless, many of the ingeniously and mechanically inclined among you would be highly interested in doing your own work. If you can take and finish pictures with an ordinary camera, you can do the same with a motion camera.

You may say that the motion camera is a mystery to you and that you do not know where to get the necessary instructions. If you are a conscientious operator, you must read some of the leading trade periodicals. They carry advertisements of motion picture cameras and apparatus, and the Moving Picture World publishes each week this page devoted to motion picture photography. That department is devoted to the advancement of the art of cinematography and the instruction of its devotees. It is not intended as a school to train aspirants for camera jobs; the field of work for professional camera operators is a very small one, comparatively, and calls for men of highly specialized training and unusual ability. But there is, however, a big and broadening field for local talent that need not in any way conflict with that of the strictly professional studio camera man.

The enormous development of the motion picture industry has aroused the interest of millions of people and there are thousands of subjects of purely local or sectional interest which, while they are entirely outside the range of work of the big studio or factory, yet would be a profitable employment for the man who has the preliminary training that the motion picture operator must have acquired.

If your town has an event such as a celebration, a cornerstone laying, a football or baseball game, anything that brings out masses of people to see and hear men of great local importance, arrange to take a picture and let the local theater use it for a stated sum, or, better yet, in certain instances, play it for a certain percentage of the box office receipts. Get as many of the local people in the picture as possible; most of them will come to see how they look on the screen.

Some camera owners have been very successful in making arrangements with local papers to conduct a popularity contest, after which the winners were used in staging a little play in local surroundings. The interest aroused by the advertising will bring out a large crowd to see the picture on the screen, and a local theatre could well afford to charge a small aditional entrance fee and give a good percentage of the box office receipts for the privilege of running it. Often the local theatre and local paper can be induced to work in conjunction on a contest of this kind, stimulating interest by throwing slide pictures of the contestants and the progress of the voting upon the screen.

Another source of revenue from a picture of this kind is that of advertising various merchants and industries, by using them for backgrounds in the story and charging a reasonable price for this publicity.

For work of this kind it is, of course, almost imperative that you use a camera of professional grade.

There are many manufacturers who would like to have motion pictures made of their factory processes, or of the workings of their products. The Ford and Studebaker automobile factories have had motion pictures made of the manufacture of their cars, showing all the details of manufacture from the raw ore to the finished car. The Heinze pickle people have had pictures made, showing the sanitary methods of making and packing preserves and the final consumption of the goods by the consumer. Many industrial processes of general interest have been regularly released by the big manufacturers of motion pictures, such as big gun forging and machining and testing; the manufacture of fountain pens; safety devices used by large corporations for protection of their workmen; the manufacture of salt, borax, soap and dozens of other staple articles; mining of coal, iron, copper, zinc, lead, etc.; engineering projects, such as dams, spillways, power plants, viaducts, canals, bridges, etc.

There are dozens of commercial studios where negative developing and printing are done at reasonable rates. The ambitious amateur can construct much of his own apparatus if he so wishes. He can fix his camera so that he can use it for a printing machine, or he can make a printer from an old projection head. His tanks, racks, drying drums or frames can all be made at home by anyone who is handy with carpenter tools. I even know of two or three experienced operators who were good mechanics who made their own cameras.

These men, of course, were exceptions, and, while I would not as a rule advise everyone to try to make his own camera, I don't see why any operator who is a good mechanic and who knows something of photography should not derive a lot of satisfaction and have a lot of fun out of the construction of his first camera.

An old projection head is generally too much worn and much too heavy to use for the mechanism of a camera. Besides the weight and difficulty of making over and changing the shutter, etc., the Maltese cross of Geneva movement is not suitable for the production of negatives

In making industrial films, bear in mind that they must be of general interest unless they are being made to show only the parties interested in that particular industry. Show the interesting points, its magnitude, its great stocks of raw material, the various processes of manufacture and, most important of all, the proper use and application of the products. Get all the action possible. Don't show one thing or scene for more than fifteen or twenty feet—ten feet is sometimes enough. Do not show the same process more than once, unless from a different viewpoint to explain it more clearly, and avoid all monotonous repetitions. Don't let the manufacturer mislead you as to what is interesting. His business can never be as interesting to another as to himself.

I know two young fellows whose hobbies are scientific; one is interested in small animals and the other in insects—one lives in California and the other in a small town in New York State. Each of them has fitted up for himself a small studio, and they are both turning out negatives on the subjects embraced by their pet hobbies and selling them to big companies to be used to fill out split reels or for educational subjects.

If you like photography and mechanics, go in for motion picture photography. You may not make any money out of it, because you've a lot to learn and quite a bit of money to put out first, but I'll guarantee full returns in experience and satisfaction in self-achievement.

Lens and Shutter Questions.

W. B., Springfield, Ill., writes:

> "(1) I understand that in a recent issue of the 'World' it stated that all cameras, regardless of the make of lens, will give the same exposure when using the 'F' system of stops. Please explain if this is not a mistake.
>
> "(2) Also explain the method used or how a shutter can be measured; that is, whether same be what is called a 50 per cent. shutter opening or of a different size or speed."

1. Any lens used at the same F number and the same shutter speed will give the same exposure.

2. Most cinematograph camera shutters are circular in form. A circle is 360 degrees; the opening in the shutter expressed in degrees will give the per cent. shutter opening when divided by 360. A half opening shutter is 180 degrees open; 180/360 equals .50, or 50 per cent. shutter opening.

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Music for the Picture

Conducted by S. M. BERG.

A Word of Warning

By S. M. Berg.

IT WOULD indeed be fitting at this time to approach a topic that is without doubt of utmost concern to a great many musicians who are earning their livelihood by playing for the film. It is entirely safe to say that the majority of these are unaware of the fact that they have been "marking time" since they entered into their present profession and that the opportunities which are theirs for the taking will have ceased to exist unless they break away from the lines of least resistance which they have been following. It is to this majority that a word of warning must be directed.

Conditions in the United States for the past five years have not been very good for musicians in general and many turned in desperation to motion pictures, realizing that, although the salaries were small and the hours of service long, the positions were fairly steady. Many of the foremost orchestra directors playing in the largest motion picture theaters of today are from those pioneers who years ago swallowed their pride and took up a work they had previously despised, bringing to the picture some of that experience learned in the hard school of the olden melodramatic days. It is not to such men that this warning is addressed, however, but to the younger generation.

Music for the motion picture has opened up an enormous field of opportunities to the musician who will attempt to adapt himself to its requirements as he is not limited to one character of composition, such as might be the case were he playing at some mediocre restaurant, cafe or dance hall. In a musical score lately prepared for an important feature film there was incorporated part of the Dvorak New World Symphony, a movement from Tschaikowsky's Pathetique Symphony, Il Guarany overture by Gomez, etc. For the successful execution of such a work qualified musicians must be engaged or the result will be disastrous. How many musicians at present leave their instruments at the theater at the end of the day's work or when they do carry them home never open the case until they return next day? Let these men be warned. The day is past when a person just able to touch an instrument can find a job in a picture theater orchestra. Continued study will be needed on his part to fit himself for this work, and if he will concentrate his efforts no difficulty will be found in securing a satisfactory position. Musicians must realize that in this day of mechanical players and reproducing instruments everyone is acquiring a knowledge of the highest grade of musical compositions and how they should be interpreted. In every audience there is always a large percentage of patrons that are acquainted with some of the numbers played and will express their dissatisfaction if they are crudely rendered.

There has been lately released a film dramatization of "Carmen," for which the operatic score of Bizet was rearranged and adapted. But when a certain theatre's orchestra, which we shall not name, attempted to perform the same they found it was beyond them, and something easier, but inappropriate, had to be substituted. The result was, of course, that the entire orchestra was discharged, though this combination played certain music with which they were acquainted fairly well and with expression and at times handled a picture with some taste. Proving conclusively they had experience in the work, and if they but had the forethought to attempt to improve themselves technically, their positions would have been permanent and secure. No theater manager or proprietor desires to make changes in his staff, as he appreciates the difficulty in breaking in new men.

Just as the architect of today incorporates the artistic ideals of the ancient Greeks and Romans in his work to suit modern taste and requirements so must the musician who would keep in the vanguard of the rapidly-rising standards of moving pictures study to become proficient in the intelligent interpretation of the works of the masters.

Musical Setting for "Rosemary"

Released December 20 by the Metro Pictures Corporation—Suggestions Prepared by S. M. Berg by Special Arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films, the following suggestions for an accompaniment to "Rosemary" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Dorothy Cruikshank is secretly in love with Captain Westwood, so they plan to elope, but get caught in a storm and take shelter with Sir Jasper Thorndike, who falls in love with Dorothy. Realizing their disparity in age, he gains the parents' consent to the eloping couple's marriage. Years later, Sir Jasper finds in an Inn a page of Dorothy's diary, and a sprig of Rosemary, which he had secreted there long before. The period of action is old English. A pleasing love story with several scenes of comedy.

Note particularly: Two comedy struggles between two aggressive old men at 8¼ and 36. Storm scenes from 17¼ to 29¾. Coach Galop at 47¾. Fire scenes from 62¼ to 66½.

Scheduled Time: five reels (about 4,900 feet), 72¼ minutes.

The theme selected is "Rosemary for Remembrance"—Lady Arthur Hill.

Time.		*Sub-title or Descriptive Cues.*	*Music.*
0	D	Opening. (Piano only).	Rosemary for Remembrance. (Ballad) (Theme) —*Lady Arthur Hill*
3½	T	Jogram's book on navigation, agitates Cruikshank.	Serenade de pierrot a Pierrette (Allegretto)—*Burgmein*
7½	T	Minnifie's Inn.	
8¼	D	When Jogram and Cruikshank see each other.	Agitato No. 1*
9½	T	Dorothy consents to an elopement.	Repeat: Rosemary for Remembrance (Theme)
11¼	D	When Cruikshank comes home.	Duo Amoureux —*Burgmein* (Andantino)
13¾	D	The elopement.	
17¼	T	The storm.	Storm Agitato No. 1*
20½	T	"Dear old moon."	
23¾	T	"I am William Westwood, sir." Storm effects continue)	Bal de Noces—*Burgmein* (Allegretto sostenuto)
25¾	T	"Daddy, I can't go further, etc." (Storm effects continue)	
26¾	T	"I, sir, am Capt. Cruikshank."	
28¼	T	After many sea tales over the grog.	Cortege Nuptial—*Burgmein* (Marcia Brillante)
29¾	T	The good host seeks rest.	
30¾	T	Next morning.	
33	T	A sprig of Rosemary.	Repeat: Rosemary for Remembrance (Theme)
36	D	When Cruikshank and Jogram awaken.	Agitato No. 2*
36¾	D	When Mrs. Cruikshank recovers her husband's top-boot.	Valse Gracieuse—*German*
41¼	T	"I think this sprig of Rosemary is out of place."	
43½	T	"Rosemary, that's for remembrance."	Gipsy Dance—*German* (Allegro Molto)
47	T	Cruikshank: "Ah! that's another pair of shoes."	
47¾	T	Off for London. (Coaching Scene)	Stage coach galop
50	T	They stop at Minnifie's Inn for a rest.	A Garden Dance—*Vargas* (Allegro Moderato)
53¾	T	"I demand to see what you have written."	
55½	T	"Don't be silly, William. I know you are just behind the door."	Repeat: Rosemary for Remembrance (Theme)
57¾	T	"She's not indifferent to me, Jogram."	
59½	T	"There, it's gone. Strange hands, etc."	Souvenir—*German* (Andante con moto)
60½	T	"To the bride's health and happiness."	
62¼	D	When horse knocks candle over. (Fire scene)	Fire agitato No. 1*
66½	T	Epilogue. Happiness of years.	Canzonetta—*d'Ambrosio* (Allegretto Moderato)
71½	T	"Rosemary, that's for remembrance."	Repeat: Rosemary for Remembrance (Theme)
72½	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price-list of the numbers suggested in the above cue-sheet, is to be found in G. Schirmer's advertisement on page 2465.

New Publications and Their Adaptabilities to the Screen.

"Pucciniana," by Ricordi:—A collection of gems from the operas of Giacomo Puccini, including La Tosca, La Boheme, Manon Lescaut, Girl of the Golden West, etc., so arranged that it can be played in two parts. Could be used in a neutral dramatic picture.

"Whispering Willows," by Victor Herbert (*Witmark*):—A pleasing intermezzo in Victor Herbert's best style. Tempo: moderato grazioso. Very useful for society scenes or light action.

"Estelleta," by Victor Herbert (*Witmark*):—Valse pathetique. Particularly useful if played in slow tempo for dramatic situations in domestic dramas.

"The Tempest," by Lake (*Carl Fischer*):—A descriptive fantasia depicting the approach and bursting of a storm, with occasional lulls and varying moods, finally a terrific storm in all its glory.

"Trot de Cavalerie," by Anton Rubinstein (*Carl Fischer*):—As the title implies, it is useful for cavalry or trot military scenes, etc. Is arranged in the form of patrol. Also has a Coda Fine. Tempo: Allegro Vivace.

"Twilight," by Theo. Bendix (*Chappell*):—A reverie. A pleasing composition arranged for violin, cello or ensemble. Tempo: Allegretto agitato, changing to valse lento poetico.

"Arabian Serenade," by Otto Langey (*Schirmer*):—A young Arab singing a serenade to his lady-love is interrupted by the sounds of a Turkish band in the distance. He resumes; his adored one occasionally joins the song. The band passes the house. The sounds die away and also the serenade in the evening breeze. Tempo: Allegretto quasi andantino.

"Meditation," by Drumm (*Schirmer*):—Together with Arabian Serenade, a splendid pathetic number well arranged for small combination. Tempo: Andante cantable, Larghetto and finishing andante appaissionato.

"Intermezzo," by Arensky (*Schirmer*):—Well suited for fast action or leading to hurry or agitato, also adapted for patrol. Tempo: Presto.

"Pagliacci," by Leoncavallo (*Schirmer*):—A well selected Grand Fantasia from the opera, arranged by Ross Jungnickel, playable for any combination from violin and piano to grand orchestra. So adapted that any theme can be played separately.

MATTY ROUBERT, BOY STAR OF "THE WAIF."

If the right kind of a start means anything, Matty Roubert, the nine-year-old boy who is featured in "The Waif," the Aurora Film Plays Corporation's first offering in the motion picture field, should go far. Matty got his start in the same play that so many famous actors look back to as the one which gave them their first opportunity. Matty, at the mature age of two, made his bow to motion picture audiences through the medium of "Uncle Tom's Cabin."

According to those who recall that Vitagraph three-reeler, it was some "Uncle Tom's Cabin," and those who made up the cast have gone far in their chosen field. Fred Thompson directed the production; Billy Philips played Uncle Tom; Adele De Garde played Little Eva; Taft Johnson was Simon Legree; Mary Fuller played Eliza, and Matty had the part of Little Harry. Others in the cast were Carlyle Blackwell and Julia Swayne Gordon.

Since leaving the Vitagraph players, Matty Roubert has made his best bid for fame as the "Universal Boy." In this serial, which ran for twenty-two installments, Matty met all the notables, from the President down, and the serial itself is said to have attracted greater crowds than any other single-reel installment feature ever released.

DANIELS SIGNS WITH VITAGRAPH COMPANY.

Frank Daniels, for years one of the foremost comic opera comedians on the American stage, has signed a contract to appear exclusively in motion pictures for the Vitagraph Company of America. Arrangements have been completed to make the best use of Mr. Daniels' versatile talents as a funmaker, and to present him before the motion picture public in vehicles that are expected to win for him in motion pictures the reputation he now enjoys in comic opera.

A series of shorter comedies for the comedian have been selected by the Vitagraph Company, for the purpose of letting the public see Daniels more often and in a greater variety of humorous situations. He will be under the direction of C. Jay Williams, one of the foremost comedy directors of the Vitagraph, who directed Daniels' two other films. Mr. Williams understands the capabilities of the comedians and is well able to bring forth the high lights in the actor's equipment of funmaking.

MOTHER OF GEORGE MILLER DEAD.

Mamie Conway (Mrs. George D. Melville), very well known some years back as leading lady with "Babes in the Woods," "Twelve Temptations" and the famous Salvini, was stricken with heart trouble Tuesday while on the way to the theater, and died a short time later at the Polyclinic Hospital. Miss Conway in private life was the wife of George D. Melville, formerly equestrian director of the Hippodrome, and the mother of George Miller who looks after city publicity for Pathe.

Heavy Work for Two Stars

Thornton Fisher Does His Best with Two Heavy Problems Which Bother Essanay Players.

By Margaret I. MacDonald.

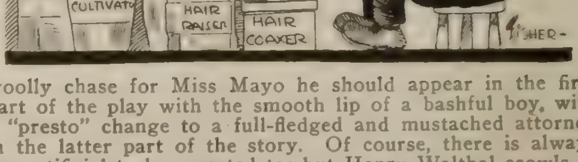
IN CASE you don't believe it, the wild-eyed young woman sitting in the box car in the accompanying cut is Edna Mayo, trying to relieve a weighty situation after a manner suggested by the artist. The young lady has lost none of her piquant charm at the pen hand of Mr. Fisher, but she has, as you will see, assumed the expression of a hunted fawn, and there's a reason.

EDNA MAYO MIGHT SAVE TIME THIS WAY ON THE TRIP TO HER MODISTE.

Between New York and Chicago stretch several hundreds of miles. At one end of the road lies the Essanay studio and the director endeavoring to produce a "second to none" film edition of "The Strange Case of Mary Page," while at the other end is Miss Mayo's modiste demanding the young actress's appearance at the Lucile establishment every Friday, come what may. Lady Duff Gordon "waits for no man" or woman either; and so Director J. Charles Haydon from Thursday until Monday of each week for the next month must be content to cultivate the virtue of patience, while his leading woman and the New York modiste confer at the far end of the trail as to the style and fit of the gowns to be worn in this particular production. And what of Miss Mayo? The problem would be impossible save for the clever suggestion herein illustrated and conceived by Thornton Fisher.

Problem No. 2 is of even a more aggressive type and bids fair to baffle all the scientific remedies that in the accompanying illustration sometimes in tears and sometimes in wonderment confess their inability to be of use to the suffering leading man whose name you will easily guess, even through the haggard lines of worry.

Why such a task should be imposed upon the "Little Colonel" no one knows, except perhaps the author who designed that in the same production that occasions the wild and woolly chase for Miss Mayo he should appear in the first part of the play with the smooth lip of a bashful boy, with a "presto" change to a full-fledged and mustached attorney in the latter part of the story. Of course, there is always the artificial to be resorted to; but Henry Walthal scowls at the idea, and wagers against heavy odds to have the real article in harness two weeks after he has stepped from the threshold of budding manhood.


I KNOW IT LOOKS FUNNY BUT YA CAN'T GROW AN ALFALFA FIELD IN A DAY CAN YA!
WALTHALL
MUSTACH CULTIVAT
HAIR RAISER
HAIR COAXER
FISHER-

CANADIAN EXHIBITORS VISIT UNIVERSAL CITY.

Thomas Morris and W. J. Liscombe, owners of theaters in Toronto, Canada, spent several days at Universal City recently and were greatly interested in the making of the pictures.

Chicago News Letter

By JAS. S. McQUADE.

Quality of Program, Not Prizes, Must Count.

IN THE ISSUE of "V-L-S-E Pals" of December 11, edited by Tom North, the live-wire manager of the Seattle office of V-L-S-E, Inc., I have noticed on page 6 that the old "country store" plan of increasing attendance (in a new garb) is advocated by Manager Maysmith, of the Columbia theater, Victoria, B. C. Mr. Maysmith explains his plan as follows:

> Instead of having the usual drawing of numbers and using coupon tickets, we insert forty orders in the programs which are handed out at the door and those securing the winning orders come on the stage to get their prizes.
>
> The advantage of this system is that it does away with the lottery, saves time and does not keep the people in the house thinking their number may be called at the second show. Otherwise the store is the same as usual.

This is a copy of the order:

> The management of the Columbia theater will present to the bearer of this order one article from their Country Store. Good only on date of ....

Then follows the name of the theater and underneath the name of the manager.

It has now been several years since it was necessary to stamp such a plan as the foregoing as being distinctly against the standing of the moving picture. No legitimate amusement attraction requires to be bolstered up by such methods; and surely least of all does the V-L-S-E product need such means to commend it to patrons of moving picture theaters. To me such methods of securing business are degrading to moving picture entertainment, which at the present time is being offered at admission prices far below its real value.

Such expedients as this, and the "Night Program" scheme, also advocated by Manager Maysmith in the same issue of "Pals," should be severely left alone. They are undignified and unnecessary, since "quality" of the program is the only thing that counts for permanence. Besides, this method of competition never fails to bring its just aftermath. No matter how good the program may be, when such offers are made intelligent patrons they immediately begin to suspect that all is not right.

If the exhibitor has such money to spare, let him by all means put it into his service. That is the best place to invest it, as has been proven thousands of times.

Exhibitions of "Non-Inflammable" Films in Churches, Schools and Homes by Unlicensed Operators in Chicago Barred by Ordinance.

An ordinance intended to permit the use of non-inflammable films in churches, schools and homes in Chicago was shelved by the City Council Buildings Committee on Friday, December 17. The measure was defeated by a vote of 8 to 4.

Organized labor took a hand in the discussion of the proposed ordinance, in the persons of John Fitzpatrick, president of the Chicago Federation of Labor, and E. D. Miller, business agent for the Chicago Moving Picture Machine Operators, Local 110, I. A. T. S. E.

It was argued against the ordinance that the "non-inflammable" films are not non-inflammable, and that they would not bear using for any extended length of time as they are non-pliant and break easily. On the other side, ministers asserted that tests had shown them perfectly safe, and advocated that their use by unlicensed operators should be allowed, to further the cause of education.

Alderman Dempsey moved an amendment to the ordinance to strike out "homes" as a place where such films could be used. It was held that moving pictures at home would tend to ruin the business of some of the smaller theaters. The amendment was carried by a vote of 6 to 5.

John C. McDonnell, chief of the Fire Prevention Bureau, voiced the opinion that the "non-inflammable" films were safe, and suggested that hotels should be added to the list of places mentioned in the proposed ordinance, since they are now violating the present ordinance, as they are not employing licensed operators nor using properly constructed booths.

Business Agent Miller said that the "non-inflammable" films were expensive in the first place and would become still more expensive, because of their short life. He also made the statement that on account of this churches and schools would soon be slipping in the regular inflammable films in their shows.

The Rev. Mr. Williams then said that something must be done to make possible the use of films for educational purposes. He stated that he represented an organization of over 500,000 people.

Under the ordinance just passed only licensed operators will be permitted to operate in Chicago.

Universal Commends New "Bluebird" Brand of Features.

On Friday evening, December 17, in the Hotel Sherman, I chanced to meet M. H. Hoffman, general manager of the Universal exchanges; Rex O. Lawhead, manager of the Universal booking offices in Chicago; C. R. Plough, manager of Laemmle's Anti-Trust Film Exchange, this city, and R. C. Cropper, manager of the Universal office in Kansas City.

I learned from Mr. Hoffman that he left New York December 10 on a ten-day tour of Canada and of eastern and middle western territory in the United States in the interests of a new brand of films that will be known as "Bluebird" photoplays. The object of his trip was to secure the co-operation of Universal booking offices with the offices of the "Bluebird" product, which are being established throughout the territory mentioned and all over the United States.

Mr. Hoffman was careful to explain that the "Bluebird" product, while backed by the directors of the Universal, is not a Universal organization. The policy of Universal in co-operating with the producers of "Bluebird" films is only carrying out President Laemmle's expressed wish to "Give the exhibitor what he wants."

Mr. Hoffman felt disinclined to give further particulars at the present time, as the first release of "Bluebird" films will not be made until Monday, January 24. He stated that the "Bluebird" product will consist of strictly high-class dramatic features, of five reels or more.

Mr. Hoffman left for Buffalo, on his way to New York, on Saturday, December 18.

"The Birth of a Nation" Will Close Its Chicago Run on January 15, After 452 Presentations.

In the suit brought by the Epoch Producing Corporation against the Mayor of Chicago, Chief of Police Healy and Second Deputy Funkhouser for a writ of mandamus to permit the showing of "The Birth of a Nation" to minors, Judge Foell of the Superior Court held that the film owners' petition was in error and dismissed the suit; but he granted permission to the film owners' counsel to file an amended petition for unrestricted privileges.

Charles J. Trainor, counsel for the film owners, informed the court that a new petition would be ready on the following day.

Clifford G. Roe, Assistant Corporation Counsel, whose contention was upheld by the court's ruling, stated that he believed the city would be able to score a decisive victory at the next hearing.

The 400th presentation in Chicago of "The Birth of a Nation" will be given at Monday's matinee, December 20, and Manager George Bowles will commemorate the event by giving handsome souvenirs to all who attend. The souvenir is an artistic bas-relief plaque of the head of Abraham Lincoln, with the inscription "The Great Heart."

It has been announced by the management of the great spectacle that the Chicago run will end Saturday night, January 15, 1916, after 452 consecutive presentations.

Who Are These Offending Exhibitors?

The Chicago Tribune exposed last week a crooked game in which land promoters, collaborating with certain owners of moving picture theaters in outlying districts, are fleecing, or trying to fleece, unwary investors.

The scheme is the "lot" game, in which the prospective property owner is "presented" with a lot—away up somewhere in the wilds of Michigan, almost inaccessible. But the pleased recipient of the gift lot finds in the end that he pays for it many times over. "The little pleasure ground," as the lot is tenderly called by the wily promoters of the scheme, would cost more to pay it a visit than any of the purchasers could afford to spend during a vacation.

A number of these land companies are now flourishing in Chicago, but the Michigan Developing Company, through its exploitations, has brought more inquiries and complaints to the Tribune than any of the others.

At quite a number of outlying moving picture houses it is charged that when the plot is thickest the following announcement is flashed on the screen with great frequency:

"We are distributing valuable lots. Preserve your coupon. You may be a winner."

The coupon is a neatly printed pasteboard, which is procured at the box office, and the holder is instructed to fill out the blanks with his name and address. The following day an agent visits the holder's address and informs him or her that the coupon has won "a valuable lot," and all that is required in order to be given possession is to present the coupon at the company's office in the Reaper Block. In the bliss created by his good luck the coupon holder is pressed by the agent to buy the "adjoining lot" at a bargain of $25 or $50.

Three obliging gentlemen in the Reaper Block form the land company, which, by the way, is not incorporated. As the lucky coupon holder comes into their presence he is congratulated on having won a "beautiful summer resort." They tell him that the land is his, and then show artfully that a string is tied to the valuable lot and the beautiful summer resort, in this fashion:

"Now, we have gone to a vast expense in surveying and platting the property, making out and recording the deeds and completing the road work, but the operating expenses—rent for this suite of offices, etc.—are heavy and we are obliged to ask you to contribute your share of the actual cost. The lots that we give you are all your own for a small sum of $8.60. You pay $1.60 down and the balance in installments of $1 each, or you can pay the whole $8.60 down, or within ten days."

The offending exhibitors in this fleecing game are a disgrace to the moving picture business. It is to the interest of every reputable, clean man in the exhibiting end of the business that the offenders be exposed. They have evidently nothing to lose except their freedom, and that is in imminent danger, if they persist in their practices.

Chicago Film Brevities.

Plans have been completed at the Chicago offices of the Selig Polyscope Company for the release of "The Ne'er Do Well" early in the new year. The production is approximately ten reels in length, and it is expected that it will prove a strong successor to "The Spoilers." "The Ne'er Do Well," like "The Spoilers," will be released on the state rights plan. H. C. Hoagland, assistant general manager of the Selig Polyscope Company, advises me that the sales are already under way. Sol. Lesser has purchased the rights for California, Nevada and New Mexico, and there is a probability that he will increase his territory. M. Rosenberg has purchased the rights for Washington, Oregon, Montana and Idaho. It will be remembered that William N. Selig, president of the Selig Polyscope Company, escorted a company of his players to the Panama Canal Zone some time ago, where scenes giving the proper atmosphere to the story were filmed. Kathlyn Williams, Wheeler Oakman and about nine other actors and actresses from the Los Angeles studios engaged in the Zone scenes. It will be remembered that the stories of "The Ne'er Do Well" and "The Spoilers" were written by Rex Beach, and those who have read both stories have little choice as to which is the better. Colin Campbell, who directed "The Spoilers," has also directed "The Ne'er Do Well," and many of the favorite players in the former appear in prominent roles in the latter.

* * *

At the last regular meeting of the Motion Picture Exhibitors' League of Illinois, held Friday, December 10, in their hall in the Masonic Temple, this city, the following resolution was unanimously passed: "That the motion picture exhibitors of Illinois desire to go on record as unalterably opposed to the contemplated charge of tax on gross receipts of moving picture theaters." To me it seems unjust that the tax should be made on the basis mentioned, as the gross receipts would have to be guessed at. No matter how honest an exhibitor might be, he would be liable to state figures that would be either above or below the actual receipts for the year under consideration. It is obvious that the better plan would be to base the tax on the number of seats and on the admission prices charged.

* * *

Richard C. Travers, Essanay's popular leading man, has decided to go into the mountains of Canada for the holidays. He has given out that he will either bring back a mountain sheep as a trophy, or stay there a year. Mr. Travers has tried several times before to perform this difficult feat, but this year he is starting out with a good chance of success. A personal friend of Mr. Travers, a well-known guide in western Canada, wrote him recently that he has located two sheep, and Mr. Travers will try his best to get at least one of them before he returns.

* * *

George A. Blair, of the cine department of the Eastman Kodak Company, spent a few days in Chicago last week. He visited St. Louis from this point and returned to Rochester, N. Y., Saturday evening, December 18.

* * *

A private advance showing of the first two chapters of "The Girl and the Game" was given in the exhibition rooms of E. E. Fulton, 154 West Lake street, this city, Friday morning, December 17. A large gathering was in attendance and the opening chapters gave great satisfaction.

* * *

The Supreme Film Company, owners and distributors of "The Cowpuncher," a six-reel production which was made some time ago by the Reel Plays Corporation, will move to larger quarters in the College Building, 207 South Wabash avenue, on or about January 1. The company formerly occupied offices in the People's Gas Building. "The Cowpuncher" is now being handled on the state rights basis, Illinois and Wisconsin being retained by the company.

* * *

Information has been received at the Chicago offices of the Selig Polyscope Company that "The Rosary" showed to 20,000 paid admissions in two days at the American theater, Bellingham, Wash. The theater has a seating capacity of 2,000. The total population of Bellingham is 30,000. This shows that two-thirds of the whole population of the city saw the picture, and establishes a new record for the percentage-of-population attendance at a moving picture theater, so far as known at present.

* * *

F. C. Aiken, division manager for middle western territory of the General Film Company, informs me that M. Milder, whom he recently appointed manager of the Cleveland branch in the place of H. R. Schilds, was formerly connected with the General Film Company's offices in Cleveland and Columbus and that he is very well known and popular among exhibitors in Ohio. Mr. Milder at one time was manager of the General Film Company's office in New Orleans. Mr. Milder came on from the Pittsburgh branch office, where he was manager, to accept his present position.

* * *

Gabriel A. Pollock, technical director for the Selig Pacific coast studios, was in Chicago last week, where he renewed acquaintanceship with numerous friends.

* * *

The members of the Reel Fellows' Club celebrated the regular ladies' night in their clubrooms, 17 North Wabash avenue, at a dinner given Wednesday evening, December 15. About 30 guests were present. Plan were made for enlarging the clubrooms in order to accommodate the growing membership, which has now reached 116. At the dinner a statement was issued announcing that the club had no part in the moving picture ball to be held at the Coliseum on New Year's Eve. The members expect to give their annual midwinter ball later in the season.

* * *

E. M. Newman, the well-known travelogue lecturer, completed his season at Orchestra Hall, Saturday evening, December 18. Mr. Newman's moving pictures and travel talks on South America have been very well received throughout the course and have been largely attended by the best people in the city.

* * *

The City Council of Fulton, Whiteside County, Ill., recently passed an ordinance permitting moving picture shows and theaters to open on Sundays. The town has been closed tight for several years past.

* * *

Alfred Hamburger has arranged to give special Christmas matinees at the Langley theater, Sixty-third street and Langley avenue, and the Panorama theater, Prairie avenue and Fifty-first street. A Christmas tree duly loaded with presents for every child in attendance has been provided at each house.

* * *

A United Press dispatch from Rochester, N. Y., states that the directors of the Eastman Kodak Company have declared a wage dividend of nearly $1,000,000, payable to all employees who have worked for them a year or more. Payment will be made on the basis of 3½ per cent. of a year's salary multiplied by the number of years, not exceeding five, each employee has been with the company. The maximum dividend, therefore, amounts to 17½ per cent., or approximately nine weeks' salary. The distribution will be made July 1, 1916. The company employs nearly 11,000 people. Of these almost 8,000 will be entitled to participate in the wage dividend of 3½ per cent. or more. Only those who will have been in the employ of the company at least a year on January 1, 1916, are included in this year's dividend.

* * *

E. Q. Cordner, managing director of the New Strand theater, after a brilliant term of work has resigned. Warde Johnston, assistant to B. A. Rolfe, managing director of the Strand theater, New York, has been brought on to Chicago to take charge of the orchestra of the New Strand theater. Mr. Johnston succeeds Arthur Dunham, who has resigned. Eugene Quigly has been appointed house manager to succeed Mr. Cordner, and President E. C. Divine will personally take charge of the selection of programs and of presentations.

* * *

All is not peaceful in the village of Winnetka at the present time. The autocratic action of the one hundred members of the Winnetka Women's Club, about a month ago, in securing the passage of an ordinance prohibiting the licensing of all forms of amusement which are for profit, has raised a storm of opposition among the other residents. The opposition is circulating fifteen petitions, to which six hundred names have been signed, asking the village board to issue a special permit for the erection of a moving picture theater. The petitions will be brought before the Council at a meeting in the near future, when it is expected that justice will be done to the great majority of residents in the little burgh. Let us hope they will succeed.

* * *

A recent Associated Press dispatch from Washington, D. C., shows that the Supreme Court has held constitutional the law of 1912, under which it is unlawful to import moving picture films of prize fights for public exhibition. The decision was announced in a suit arising over the exclusion, at Newark, N. J., of a film of the Willard-Johnson fight at Havana.

* * *

Miss Marguerite Clayton, who has been engaged at the Niles studio, California, in leading western parts, has come on to Chicago to join the eastern Essanay players. Having lived all her life in sunny California, Miss Clayton views with delight her first experience of cold winter months. Miss Clayton announces that the weather in Chicago cannot become too cold for her; but just wait.

* * *

The old Michigan blue law of 1852 was resurrected recently in Grand Rapids, when every theater in the city was closed on Sunday, December 12. At least they were ordered closed, but they kept open under threat of arrest. Prosecutor Barnard is acting against the mayor and police force of the city, and the outcome will be a test of strength between the opposing factors.

* * *

Little five-year-old Marian Rice recently sang several child songs and popular selections at the Pickford theater, Thirty-fifth street and Michigan avenue, this city, and her fame reached the ears of Mme. Schumann-Heink, the noted opera star, who lives a few blocks away from the theater. Mme. Schumann-Heink attended the Pickford one evening specially to hear little Marian. and was so pleased with the child's efforts that she presented her with a beautiful bouquet of American Beauty roses. Marian is preserving with great care the card which she found attached to the bouquet, on which is written in the opera star's handwriting, "To my little colleague, with best wishes." Marian is a pretty and attractive child and expresses the hope that she will be a moving picture star some day. She is the daughter of D. E. and Mrs. Bertha Rice. Mr. Rice is the capable manager of the Pickford, which is forging ahead under his skillful care.

* * *

J. A. Kent, the genial and wideawake publicity and sales manager of the Great Northern Film Company, arrived in Chicago Friday, December 17, to look after the interests of his company in Chicago and adjacent territory. Mr. Kent, during a call at our office, told me that the William H. Bell Film Corporation, of this city, is handling the states of Illinois and Wisconsin for Great Northern features. Mr. Kent is much pleased with the demand for the product of his company, which is being used in many prominent theaters in the territory mentioned.

* * *

The Motion Picture Exhibitors' League of Illinois at a recent meeting announced that the members had no connection whatever with the New Year's Eve ball to be given at the Coliseum under the auspices of the Screeners' Club, a fraternal organization, in no way associated with the moving picture business. The exploiters of the ball have been busy since my last letter in trying to get advertising for their program from firms connected with moving pictures and accessories, but without success, as far as I can learn. All moving picture stars are advised to take no part in this purely money-making scheme by outsiders.

Marguerite Courtot Joins Gaumont

PRETTY little Marguerite Courtot has become a Gaumont star. She leaves New York Christmas day for the winter quarters of this company at Jacksonville, Fla., carrying with her a long time contract as a star in feature productions.

Miss Courtot will star in one of the companies which Gaumont will keep at work making five-reel feature productions on the Mutual Program, to be released as Mutual Masterpictures, edition de luxe.

For her company, since Miss Courtot is of French descent, General Manager F. G. Bradford of the Gaumont Company has secured both a French director and a French cameraman. Her photoplays will be directed by Henry J. Vernot and the camera will be handled by Andre Balatier.

It is an old saying that the "happiest nations are those which have no history." If the same applies to individuals then little can be said of Miss Courtot. Her Gaumont engagement is only the second she has had in motion pictures. Miss Courtot, who is still in her teens, was born in Summit, N. J. Her father was born in France, and her mother in a French canton in Switzerland. To this day in the family all conversation is carried on in French. As a child Miss Courtot spent some time at school in Lauzanne, Switzerland.

Marguerite Courtot.

Even before leaving high school her beauty and her winsome manner had attracted the attention of the Kalem Company. Miss Courtot was not interested in pictures at that time and only after most urgent solicitation did she consent to join the Kalem Company. Here she remained for three years, severing her connection this month to become a Gaumont star.

Special scenarios are now being prepared, which will display to the utmost Miss Courtot's charm. It is expected that the first release in which she will be featured will be shown on the screen in February.

TO AVOID CONFUSION OF NAMES.

Caryl S. Fleming, formerly assistant chief-director of the Dra-Ko Film Co., Inc., wishes to announce that he is in no way related or connected with any other person of a similar name now engaged in the motion picture or theatrical business in the east. Henceforth he wishes to be known by his friends and business acquaintances as C. Stacy Fleming. He does this in order to obviate any further confusion which might be caused by the peculiar similarity in names.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

CENSOR'S END IS APPROACHING.

Abolishment of all Local Censor Boards Predicted.

THAT the moving picture art will soon be as free from local interference as the newspaper and book publishing industries and the stage, is the outlook from Los Angeles, for this week the last shot fired was in the long battle against local censorship.

All that we have heard here for the past eight weeks or so have been arguments against the unnecessary and foolish expense of maintaining a local censor body to throw out what some other city might use, allowing a man in John's City to see a twenty-foot flash of a man kissing a woman, while the poor chap across the state line in James City has to be satisfied with seeing the same thing in two feet or else not at all. If local censors were given their walking papers and one man appointed to see that the proper eliminations were made, as ordered by the National Board, everyone would be treated alike, and considerable expense would be saved the smaller city governments.

Resume of Local Fight.

The Los Angeles situation, at a glance, is this. Some two months ago J. A. Quinn booked "Damaged Goods," was refused permission to run it; asked for a reconsideration, was refused; meantime the president of the local censor board, and his secretary were fired upon, and their resignations requested, the remaining members fleeing as if they had been guilty of doing something that they should not have done. Then, in the absence of the board, Quinn ran the picture. He was backed up by the best people in town, and the film is in its fifth week. Now the agitation against a permanent local board, inaugurated by slow and persistent work on the part of Quinn and his associates, is under way. Many prominent persons signed a petition to the council asking that no board be maintained and that one man be on salary to see that the proper cuts were made as ordered by the National Board. That matter is still hanging fire.

This week, at a luncheon of the Traffic Association, Thomas Dixon, noted author, told in a few pointed remarks, why the city of Los Angeles should be the first to set an example to the country by totally eliminating its board, and substituting one man, as aforesaid. Considerable interest was manifested by moving picture people in the talk and, also in what Cranston Brenton, chairman of the National Board, said.

Mr. Dixon's talk was brimming with true interest, and his argument for free films, which went to the root of the matter, was as follows:

Free Speech?

> The principle is the same as that for which patriots in all ages have been contending. When Gutenberg invented his press and the world was furnished at last with a means of multiplying ideas on pieces of parchment, the tyrants, large and small, of that age cried out, "This shall not be." They saw in it their ruin and they were successful for many years in suppressing it.
>
> For the right of free speech and a free press our forefathers came to America and revolutions disturbed the peace of Europe. But the freedom of expression was won at last in nearly every civilized nation of the world, most notably of all in the United States.

Books Never Censored.

> If I write a book, no censorship board goes to my publisher and asks to see the proofs. If I convert the same ideas into a play and keep within the bounds of decency provided by the common law, no censor can interpose his "I forbid." Book, play or lecture is safe by the inalienable rights of a free people, but just wait until I make these over into a moving picture.

Censors Bugaboo.

> The theory is the same for book or picture. The parchment is exposed to a slightly different process and instead of the written word the living light and the mountains, the sea, the sky and humanity itself are imprinted upon it. Yet a board of seven passes on this and is the last court of appeal.
>
> Get rid of the bugaboo and realize the brilliant future that in all right should lie before you.

Cranston Brenton, chairman of the National Board of Censorship, arrived in Los Angeles this week and immediately got in touch with the World office. He was present at the luncheon, at which Mr. Dixon made this interesting speech. He is here, as has already been announced, to look over the film situation, and also, as he says, "to bring about a closer feeling of co-operation between producer, exhibitor and censors, in an effort to gain for the industry of motion picture projection a recognized position as one of the finest of fine arts—that is the purpose of my visit to this coast."

Dr. Brenton is visting the nearby cities, while making his headquarters in Los Angeles and working along with the local exhibitors and the Freedom League. He made a visit to Pasadena with Dr. W. B. Taylor, chairman of the board of that city. The two heads of the boards were visitors to Manager J. C. Neilson, of Clune's theater in that city, who knows a great deal about the exhibiting end of the industry.

Mr. Brenton said that "the criticism has been made that wherever local city or county boards of censorship have been established, an unhealthy spirit of warfare between the exhibitors and censors has arisen, which resulted in many cases in the expulsion of really valuable films on purely personal and prejudicial grounds. It is to obviate this condition that the large board is constantly working. We believe that type of board to be entirely superfluous."

"Do not misunderstand me," he continues, "I am not for the total abolishment of local boards. My idea of a local board is one which will work in co-operation with the national board in seeing that all ordered eliminations of objectionable films are made. In the other types of board, which will not accept criticism or suggestions, I have absolutely no faith and will be glad to see them legislated out of existence."

"There is being carried to a successful culmination in Los Angeles a new fight of the people," says the Out West Magazine, and continues: "It is a parallel of the centuries-old contention for freedom of speech and freedom of the press and will go on and on until the quack who instinctively fears that which he cannot understand, and therefore considers the films an insidious evil, has been drowned in a deluge of popular opinion. This is but the beginning of the fight for free films and elimination of local censorship everywhere. The film manufacturers, because it is to their financial advantage, have been fighting censorship in the courts; but now the American people are beginning to realize that censorship of the screen is an infringement upon their rights as individuals. And when enough of our people realize this truth there will be an end to censorship," which is very well spoken and the truth.

The censor situation is culled down to the one thought, "What will Los Angeles do?" True most of the big things come West, but it looks as if the censor situation would start something here and work East, and if the fight is maintained as strongly and as persistently as it has been waged here for the past two months, the near future should bring forth something very material in the way of total abolition of the unnecessary local board and bring about the ultimate freedom of the films.

MAKES LONG TOUR UP COAST.

Guy Price, whose name is well known to every film man up and down the Pacific coast, has just returned from a two thousand mile automobile hike to San Francisco in his big car. Mr. Price writes a moving picture page in the Evening Herald, and his sayings are known to the actor, producer and exhibitor.

The trip was for business and pleasure. He reports the showing end of the film industry along the coast towns as being very good, with features predominating most everywhere. In Santa Barbara, he says, the American company is very busy, and in Palo Alto the film men were turning out much work. San Francisco itself was a busy place and the showmen are doing wonderfully well.

The machine covered exactly 2,050 miles and not a puncture or mishap marred the journey which was made in fairly good time, considering that all the mountains and resorts and side and by ways were gone over. Two rivers were forded at night.

LOS ANGELES LABOR ORGANIZATION TO PROTEST.

The Los Angeles Labor Council will be asked to protest against motion pictures which show laboring men as drunkards.

It has been noted that many moving pictures depicting scenes of drunkenness and excesses, show their principal characters in such scenes as workingmen and toilers.

The labor council will be asked to consider the following resolutions:

> Whereas, it is a familiar practice in moving pictures to exhibit scenes of drunkenness, in which the principal actors are represented as workingmen; and,
>
> Whereas, the place of such revelry and excess, in many instances, is shown as a saloon or cafe of the type generally patronized by workingmen; and,
>
> Whereas, the constant parading before the minds of the people of the United States the untruthful scenes that drunkenness and debauchery are common among the toilers and the poor, is a stigma upon the entire laboring element of the United States; therefore, be it
>
> Resolved, That we, the Central Labor Council of Los Angeles, in regular meeting assembled, disapprove and condemn such pictures as described above and protest against them as being unfair to that vast army of sober and industrious men who form the ranks of the labor unions of the United States.

Los Angeles Film Brevities.

From Albuquerque, N. M., we are informed that Rollin D. Dixon, a representative of the Rodman Wanamaker expedition, is in the city filming scenes for an Indian picture. This film is intended to show the Indian as he was and as he is at present, in contrast, and to be used as part of a propaganda for full citizenship for the Redman. Mr. Dixon is traveling over the country in a wagon and photographs scenes wherever there is any Indian activity worthy of being recorded.

The expedition had carried on educational work at the Panama-Pacific exposition for some months, and received awards for its efforts in behalf of the Indian.

* * *

The Uplifters of the Los Angeles Athletic Club will give a great benefit show at Morosco's theater, Saturday this week, and donate the gross receipts to the Los Angeles Federation of Parent-Teachers' Association, a charitable organization for the benefit of needy school children.

One of the features of the evening will be Dr. Leonard S. Sugden's Alaska motion pictures in eight reels, with Dr. Sudgen himself before the curtain in a complete lecture descriptive of the scenes. In volunteering this presentation of his pictures, Dr. Sugden makes his last appearance in this city before going to Washington, where he will show his films by request to President Wilson and the National Geographical Society.

DeWolf Hopper and Willie Collier, now members of our photoplay colony, will also contribute to Saturday night's entertainment.

* * *

Fred W. Blanchard, a prominent business light and clubman of Los Angeles, has purchased controlling interest in the Kellum talking picture machine, and, it is stated, in association with several prominent capitalists of this city, will form a company to manufacture this device on a large scale and build a big plant in Edendale. The Kellum talking picture machine is something entirely new and built, we are informed, on different principles from the old time talking picture machines. The synchronization is said to be perfect and the tone of superior quality. Entire plays and operas will be produced. The productions are to be trademarked "Phono Films." E. O. Kellum, the inventor, is a Los Angeles man.

* * *

George Broadhurst, the noted playwright, the author of "The Dollar Mark," "The Man of the Hour," "Bought and Paid For," and other big stage successes, arrived in the city this week. Mr. Broadhurst asserts that he is only making a visit to the Coast to see the exposition. He may, however, it is reported, do some scenario writing for the Morosco Photoplay Company. To a representative of the Moving Picture World Mr. Broadhurst voiced his opinion with regard to moving picture plays. He expressed the belief that too much money is being spent in the production of motion pictures. "The Clansman" was the most wonderful production ever filmed, he said, but as time goes on the producers of moving pictures will come to realize that so much money cannot be risked in production of film features."

From the standpoint of the playwright and author, Mr. Broadhurst's opinion of moving picture directors is not complimentary. He says that they sacrifice everything for pictorial effect. They cut and butcher plays unmercifully, he complains.

* * *

Attempt by the Cuauhtemoc Film Company to film the Indian snake dances at the annual San Xavier fiesta at Tucson, Ariz., this week, for a picture which they are producing, came to naught. Says a Tucson paper, when the Indians who performed the dance, fled upon sighting the camera. The camera man tried in vain to induce them to perform, but it was no use, and the film company officials departed, leaving the red men to perform their ceremonies in the red men's way without regard for the other "Red Men's Way," which is the name of the feature the Cuauhtemoc Film company is producing.

After the picture men had departed the feast continued as usual, and the Indians who were selected to do the fancy dancing came forth from their shelter and performed before a large crowd.

As far as can be learned only one picture of the fiesta has ever been taken. It is now on exhibition at the Chamber of Commerce. It is said that the picture was made by a local man who went to the feast with a pocket camera, with four companions who surrounded him. The photograph was taken with the four men acting as shield.

When the Eclair company was in Tucson they endeavored to get a picture of the fiesta, and offered every inducement to the Indians, but it was in vain. In explaining to the Cuauhtemoc film officials yesterday, just why his people would not allow a picture to be taken, one of the chiefs said that if the camera eye caught them they could never die. If that is true, how many women would gaze into the camera's eye?

* * *

The new board of censors has lifted the ban on "The Nigger," the Fox feature which was condemned in its entirety by the former board and confiscated by the police about three months ago at a local theater when run without a permit. The censor board has decided that the film may be exhibited in the city, providing the title is changed and no reference whatsoever is made to the old name in any advertising. The Fox Film Company has agreed to these stipulations by the board and the picture will be exhibited this week at a Los Angeles theater.

* * *

"Damaged Goods" is now in its fifth big week at Quinn's Superba and the outlook is for several more. With eleven o'clock special milkman's matinees, and all night shows on Saturday, this house is the busiest on Broadway.

* * *

Arthur Shirley, in his costume and make-up of Colonel Vassar, in "The Fall of a Nation" picture, was subpoenaed into court one morning last week as witness in an accident case. Five hundred extra men in soldiers' uniforms were about to be led by Mr. Shirley in an attack on an enemy, when the strong arm of the law, a man with a subpoena, reached out and transplanted Mr. Shirley from the battlefield to the court room. Thomas Dixon, director general of the picture, regretfully recognized the authority of the law, saying there was nothing for him to do but gracefully accede to Mr. Shirley's presentation at court. The ceremony of the latter event consisted of a considerable wait until the accident case was called, and then the judge's dismissing it without a hearing. Meanwhile the five hundred and more soldiers waited for the return of their colonel, and were finally dismissed, credited with no work, but a day's pay.

* * *

The Rolin Film Company announces that they have just added to their forces Lee Lampston, the fattest boy West of the Rocky Mountains. The management state that they should charge transportation against the youthful prodigy, as he takes up space in any fair sized machine equivalent to four passengers. This necessited the adding of another machine to the Rolin Film Company's rolling stock.

* * *

Manager Hicks of the Twin theaters in San Diego was a visitor this week at the World office. He tells of a good business in the exposition city and the Fox Features are packing them into his adjoining houses on the plaza.

* * *

Here is a record for copies of a scenario: When "Wanda of the Red Street," the first five-reel picture made by the Palo Alto Film Corporation was completed, work began on the second Nell Shipman feature script written for that company. Miss Shipman was not satisfied with the title, "The Son," which she had given the scenario and suggested that the choice of a title be left to the students of the Leland Stanford University at Palo Alto. Accordingly, three thousand copies of the synopsis of the script have been printed and distributed among the students, the choice of titles to be submitted not later than January 31st.

* * *

Invitations for the first of a series of monthly dinners were issued yesterday by the directors of the Press Club and the moving picture members will be on hand to enjoy the fun. At the first dinner, Francis J. Henry, the noted graft prosecutor, will be the chief speaker. The subject upon which he will talk has not yet been announced, but it will relate to some issue which is of interest to newspaper men, moving picture producers and professional men.

Other members who appear upon the program are Walter J. Goldsmith, who will tell brand-new stories; Cecile B. de Mille, director general of Lasky's, who will explain how scenarios are written; A. Bismark Cuscaden, who will sing, and Mme. Ellis and Professor Ellis who will demonstrate mental telepathy feats, and Otheman Stevens.

* * *

In an auto wreck the other evening Jack Dean, leading man of Fanny Ward in "Tennessee's Partner," developed into a real, as well as a film hero. While returning from location several nights ago an automobile truck, driving in front of the automobile containing the Lasky party, overturned, pinning the two occupants underneath. Dean crawled under the over-turned car and managed to lift it up enough to drag out the injured driver. Both occupants of the truck were seriously injured, and were rushed to a nearby hospital in the Lasky machine.

* * *

The war in Europe is not the only battle now in progress. Captain Cupid is waging a fierce onslaught on the film people of the West.

This week Crane Wilbur remet a society girl he once knew for a short time in the North, wooed her, and in forty-eight hours Wilbur had cast off his bachelorhood and became a benedict.

The next was Francis J. McDonald of the Fine Arts, who married Miss Mae Busch of the Triangle Keystone studio.

* * *

"Fighting in France," the sure enough real war pictures, are running this week at the Mason with seats going at 25 and 50 cents, and shows timed for 1, 3.30, 7.30 and 9. These which were made under the auspices of the Republic, are really good, if good can be called a sight of slaughter.

* * *

Henry "Pathe" Lehrman, L.K.O. manager and well known director, was almost held up and would have been robbed the other night on the county road, but for the presence of mind of his chauffeur, who speeded up and escaped when a car loaded with men caught up with Lehrman's car while one man on the running board made a move as if to board the film man's car.

* * *

Making fast time to make big time is what Weber & Fields did in order to finish their last picture for the Keystone Film Company.

The famous comedy team worked steadily for eighteen hours without even a halt for meals on the day their contract expired. Cloudy and rainy weather made it almost impossible to photograph but a covered stage was hurriedly set up, several banks of lights arranged, and the work proceeded in spite of the elements. Mack Sennet personally directed the comedians through the long siege, and his tireless efforts resulted in finishing the work long after darkness had fallen. At the last minute the tired pair were hustled into an automobile and rushed to the train with their make-up still on. A crowd of Keystoners, including Mack Sennett, Mabel Normand, Sam Bernard, Roscoe Arbuckle, Joe Jackson and Ford Sterling, followed and bade them a rousing farewell. Their strenuous finish and hurried departure was due to the fact that the Orpheum bill at San Francisco was topped with "Weber & Fields," and opened with a matinee the next day, leaving just fifteen hours to make the trip from Los Angeles and be ready in time for the performance. The members of the Keystone company, and their relatives and friends, reserved almost the entire theater and arranged a unique welcome for Joe and Lew on the first night of their Los Angeles engagement, a week later.

* * *

We had two days of rain this week, which is not bad considering it is only the third siege of the season, and remember what they had in New York last week.

* * *

Herbert Rawlinson, featured with "Big U" productions, made a speech this week to members of the Ad Club at their luncheon. He told all about how films were made and the value of the industry to Los Angeles.

* * *

The Lasky Company is consistent in its development and again the large studio is being improved by the addition of a new stage 300 by 60 feet, which is being erected on the lot immediately back of the dressing rooms. Part of this stage will be glass enclosed, and will be in use in a few weeks. The company has added a portable electric light plant to their equipment and with the aid of a wagon load of Kleigs, are able to take night scenes on any location.

* * *

Another writer has been added to the Balboa scenario staff in the person of Miss Bess Meredith, who is exceptionally well equipped for her work. After years of experience on the stage she went into pictures and relearned the art of acting from the camera's standpoint. Possessed of a lively imagination she was attracted to the authorship end of the game. Hence, she writes from actual studio experience. Balboa's productions of Miss Meredith's stories are taking high rank.

Burton Holmes With Paramount

Lecturer Finds a Way to Be in a Hundred Places at Once—To Give Paramount Benefits of Travels.

HAVING often wished that he were twins in order that he might be here and abroad at the same time, Burton Holmes, the most famous traveler and lecturer on travel in the world today, has found that it is possible for the results of his work to be seen in a hundred photoplay theaters throughout the country at the same time, through the contract he has just signed with the Paramount Pictures Corporation, and it is now announced that in January the Paramount-Burton Holmes Travel-pictures will be released and booked solely through the Paramount Exchanges. Mr Holmes will personally edit, assemble and manufacture these films, which will embody the same kind of interesting and comprehensive views that he has been showing in connection with his "Travelogues."

Burton Holmes.

"It is our aim to make these pictures short, to offer plenty of variety, and to bring out the human interest in the life of the countries to be visited on what we might call 'Our Easy Chair Journeys,'" said W. W. Hodkinson, president of the Paramount Pictures Corporation, after the meeting at which the arrangement with the noted traveler was consummated. "Mr. Holmes fully realizes the high standard of excellence which must be maintained by our pictures and he has declared himself greatly in favor of the system by which our exhibitors are given a voice in shaping the policy of the program. We feel that in capturing Mr. Holmes for Paramount we have won another victory for the photoplay, and we are glad to add his name to those of Roger W. Babson, J. R. Bray, Raymond L. Ditmars and the others already associated with us."

Burton Holmes has always been a pioneer along the lines of artistic progress; love of travel has always been and still is, the motive of his very existence. He comes by the "Wanderlust" naturally, as his ancestors for generations have been great travelers.

He was the first lecturer to introduce an entire program of colored views, and was the first to realize the value of motion pictures in the illustration of travel pictures. Besides this, he was the first of his profession to realize the advantages to be derived by making his own motion picture.

Further details as to the exact nature of his first releases and the dates on which they can be seen will be announced soon.

Donald C. Thompson Home From War

Young Free-Lance Photographer Has Faced Death in Many Countries, but Got His Pictures—Wounded Only Once.

IN THE office of Arthur S. Kane in the Candler Building, a World man met Donald C. Thompson, a slight young Kansan. Mr. Thompson had just returned from Europe, where he has seen war as it falls to few men to observe it. He has passports literally by the dozen, which attest as only official documents can attest that he has been where he modestly says he has been. He also brings with him copies of such great journals as the Illustrated London News and The Sphere, of England, and L'Illustration, of Paris, containing pages upon pages of photographs, many of them of actual battles, under which appears his name. Mr. Thompson also has contributed pictures to the columns of the London Daily Mail, the New York World and Leslie's Weekly.

Mr. Thompson has returned to this country just for a vacation—he expects to go to his home in Topeka, Kan., for a week's visit—and also to arrange for the marketing of motion pictures he secured while away. He has completed negotiations with Arthur S. Kane for the exploitation of five reels, which Mr. Kane plans to distribute through exchanges in the United States. Some of his work will likewise go out to the public through Paramount Newspictures. The first showing of the pictures to be distributed by Mr. Kane will be in Topeka during the coming week.

Donald C. Thompson on Left.

Mr. Thompson has been a globe trotter for a dozen years. He has been a free lance, too, a regular employer being an accessory for which he has nothing but abhorrence. He has taken pictures in all parts of the world. When the war broke he started for England on a tramp steamer. He carried a toothbrush and three cameras. All were large ones, "to prevent the possibility of any one accusing me of being a spy," as he explained. In spite of prohibitions, he pursued his profession in France, Belgium, Germany, Russia, Serbia and Turkey. He "thinks" he was arrested something like three-score times. On eight occasions was he arrested and as many times detained in a guardhouse before he finally got out of Paris. When he finally started toward the front it was under a tarpaulin with a fieldpiece for a bedfellow. He awoke at Mons. With the English soldiers, who had become his abettors on account of the credentials he bore from Sam Hughes, head of the Canadian militia, he marched for two hours and went into the trenches. The battle was on. He took photographs all day. When the British retired he waited only to get a snap of the charging Germans and then ran. How he got his pictures back to England makes a story stranger than fiction. There is not space here in which to tell it in detail, but they were conveyed by a temporarily impoverished Russian countess. In return Mr. Thompson loaned her 250 francs and many United Cigar coupons, the latter of which, by the way, she returned to him with the money borrowed when in England she handed him his film.

Mr. Thompson was in Antwerp during the siege. On the bridge of his nose are powder marks, on his forehead is a scar, and he says on his back there are sundry marks, all made by a shrapnel shell which unkindly exploded in the house where he was living. He said he was all right, however, in three weeks. He has a photograph of what remained of a house across the street after the visit of a messenger from one of the forty-twos. The photographer was the bearer to the outside world of the first authentic news of the bombardment. He still has the safe-conduct of the United States consul in which it was set forth that he was the bearer of official messages to Uncle Sam.

One of the gems Mr. Thompson brought back with him and which is contained in the film to be distributed by Mr. Kane is of an aeroplane battle between British and German machines. The American had ascended as a photographer to do some work for the British. When he and his companion were 12,000 feet up they discovered the battle between the two machines below them. Mr. Thompson "took" the scrap which ended with the German landing on the British side of the lines. Later over Belgrade he was the object of attack in which he estimates 180 shells were fired at the machine in which he was taking pictures. He says when the shells break too close to the machine the suction will cause it to loop the loop.

Mr. Thompson went into Russia and was through the campaign in the Carpathians, and along the Russian front generally. He has photographed some of the crack Bulgarian and Roumanian regiments. This summer he was with the Turkish troops and later photographed battles in Serbia. His many passports, with their seals and stamps and hieroglyphics, tell a story in themselves. He said it was his intention to return to the war zone shortly after the first of the year, and that he thought it likely he would go to the eastern front—in any event, wherever there seemed a likelihood of getting the most action.

It is a pleasure to meet this quiet man, who in his passports is described as twenty-eight years old and 5 feet 4½ inches in height. He is of a kind we sometimes read about but rarely collide with in the flesh. Every cameraman and, for that matter, every one in any way connected with the motion picture industry will be proud to read what was said of Mr. Thompson by E. Alexander Powell in his book "Fighting in Flanders":

"Of all the horde of adventurous characters who were drawn to the Continent on the outbreak of war as iron-filings are attracted by a magnet, I doubt if there was a more picturesque figure than a little photographer from Kansas named Donald Thompson. I met him first while paying a flying visit to Ostend. He blew into the consulate there wearing an American army shirt, a pair of British officer's riding breeches, French puttees and a Highlander's forage-cap, and carrying a camera the size of a parlor phonograph. No one but an American could have accomplished what he had, and no American but one from Kansas. He had not only seen war, all military prohibitions to the contrary, but he had actually photographed it.

"Thompson is a little man, built like Harry Lauder; hard as nails, tough as rawhide, his skin tanned to the color of a well-smoked meerschaum, and his face perpetually wreathed in what he called his 'sunflower smile.' He affects riding breeches and leather leggings and looks, physically as well as sartorially, as though he had been born on horseback. He has more chilled-steel nerve than any man I know, and before he had been in Belgium a month his name had become a synonym throughout the army for coolness and daring."

FIRE IN THE MECCA BUILDING.

Fire broke out in the chemical room of the Atlas Film Trading Corporation on the fourth floor of the Mecca Building, 1600 Broadway, at 11 o'clock on Saturday, December 18. The damage from flame was confined to the vault in which the fire started. From water, however, the offices of the Universal company, on the floor below, suffered much. P. A. Powers was chased out of his office by the rapidly descending flood, and so was Maurice Hoffman out of his. The walls of the Universal's fine projection room were soiled. Many of the carpets on the third floor will have to be renewed. One of the worst phases of the fire was the accompanying gas which penetrated to many parts of the building. Several firemen were overcome and had to be carried out. These were the only casualties, in spite of the near panic which ensued throughout the building. The Universal offices were practically closed for the remainder of the day.

HEARST-VITAGRAPH THROUGH V-L-S-E.

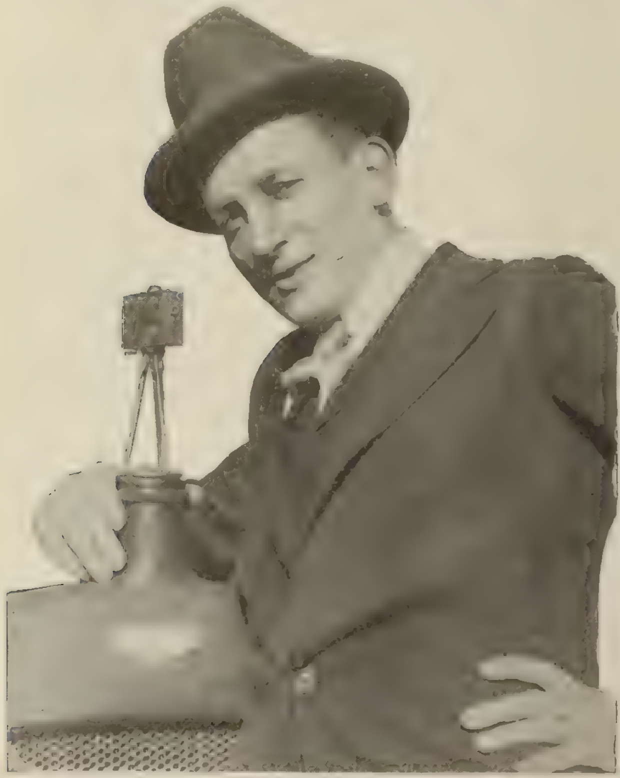
Although it was announced at the beginning that the new Hearst-Vitagraph news service would be distributed by means of an independent line of exchanges, plans have been changed and the reel will be distributed through the V-L-S-E., the first installment going out January 3. Tom Powers, the well known cartoonist, will contribute animated cartoons for the new service.

SMALLEST MOTION PICTURE CAMERA IN THE WORLD.

Clarke Irvine Designs Miniature Moving Picture Machine.

THE latest interesting offer from the west coast producing center is the "Movie Mascot," a small motion picture camera, seven inches high, which the photoplayers and film people are using as the emblem of the industry. The nifty little ornament fits neatly on the top of the radiator crown of an automobile, and already a large number of players, exhibitors and exchangemen are showing them around the country. The tiny ornaments are symbolic of the business, and create interest as well as look good on the automobile.

The tiny camera box is made of highly varnished mahogany, with a lens that a pencil eraser will fit into, and a crank that Tom Thumb only would be able to grasp, while the little film meter with its pointing hand no larger than the sharp end of a pin is but a quarter of an inch in diameter. Only a mouse would be able to squint through the tiny finder, and the little leather handle on top is only an eighth of an inch wide. So you can see how small the mascot really is, and this is why it attracts so much interest and attention.


Clarke Irvine and His Miniature Camera.

Anywhere anyone goes with the film kodak a crowd gathers to inspect and admire it, and also to laugh. They know what it represents, for the camera is the life of the industry. Already exhibitors and exchangemen and others are sending to the World office in Los Angeles for the mascots to use on their cars or to attract attention in their lobbies, in the box office, or just to carry around and have fun with, and they all express their admiration for the neat little emblems of the great industry.

The inventor of the newest craze among the film men is Clarke Irvine, the Moving Picture World correspondent at Los Angeles. At every studio he has visited the film people have been greatly interested. Irvine built the camera originally for his small roadster, but everyone expressed so much delight at seeing it and also a desire to have one too that he was urged to make ten, then more requested them, and a hundred was turned out, and now the film men all over the country will have a chance to enjoy the little funmakers from the big producing center.

The nifty little mascots are very durable, and the tripod is quite strong, being made of brass and steel nickel-plated, and will last as long as any automobile. See advertisement in this issue for further details.

Edward Lyell Fox, M. P. Correspondent.

EDWARD LYELL FOX, the noted war correspondent and author of "Behind the Scenes with Warring Germany," is back from Europe, where he acted as special envoy for the American Correspondent Film Company.

Mr. Fox is the first motion picture correspondent to take pictures depicting the German side of the operations in Serbia. Previous to this he had followed in the wake of the Teutonic drive through Poland and had been present at the fall of Warsaw and Novo Georgiewsk. Early in October he was tipped off that Bulgaria was to enter the war on the 14th of the month. He immediately left for Sofia by way of Roumania. At Bucharest he experienced great trouble with the military authorities and narrowly escaped having his camera outfit confiscated. The Roumanians have not forgotten the meddlesome activities of certain war correspondents during the last Balkan war, and consequently a correspondent there is about as popular as the plague. Fox, however, finally managed to make his way to the Bulgarian capital, where he obtained permission from the foreign office, through the German minister Micheleas, to accompany the Bulgar-Germanic forces in their mighty effort to crush the serbs.

Edward Lyell Fox.

Armed with a military pass and accompanied by Jack Everets, cameraman, and a Bulgarian who was unfit for military service and who acted as combination cook, valet and interpreter, Fox set out for the front, the camera equipment and provisions being carried along on an antiquated ox-cart. Some striking scenes were taken in connection with the fall of Pirot and Nish. Later Fox left Everets to continue the work of taking pictures in Serbia and went to Constantinople. Here he received permission from Enver Bey to picturize the campaign in the vicinity of Galipoli. From there he returned to Sofia and thence to Berlin. After filming a number of interesting scenes depicting prison life in the detention camps near Berlin, Fox proceeded to Vienna, where he made arrangements to get pictures showing the fall of Belgrade and scenes from the Isonzo front and the Tyrol. These pictures he brought back to America with him.

The later Serbian films are expected here within a few weeks, the delay being due to the Bulgarian censorship rule prohibiting the release of war pictures until a sufficient time has elapsed as to render their military value negligible.

CRAFT OPENS "DUPLEX" THEATER IN DETROIT.

On Wednesday, December 15, P. P. Craft, who has gone to Detroit, Mich., to handle the Triangle program in that city, wired the information that on that date the Detroit "Duplex" theater was opened. He says that the idea is a revelation and predicts that every city of importance will soon have its "duplex" theater. He has arranged to show the Triangle program at the Duplex.

MAURICE COSTELLO OUT OF VITAGRAPH.

Maurice Costello, who has been with the Vitagraph Company for many years, and who was until very recently the most popular male player appearing on the screen in this country, is no longer one of the director-players of that company. Mr. Costello has not made known his plans for the future.

GOLD KING SCREEN COMPANY INCREASING SALES AGENCIES.

President S. H. Jones, of Gold King Screen fame, has left Altus for an extended trip through the north and east. While away he will call upon the heads of the leading motion picture theater supply houses with a view of establishing new distributors for the Gold King Screen.

Carroll McComas, Edison Star

EDISON has captured for the star of the Kleine-Edison five-part feature, "At the Rainbow's End," released February 23, Carroll McComas for her first appearance in motion pictures. Miss McComas has long been sought, both by Edison and other leading companies, but her busy life making successes on the stage always prevented.

Her vivacious personality, beautiful brown eyes and a certain captivating manner, make her an ideal subject for the camera, and should the lens catch but one-half of her charming sprightliness, her success will be pronounced.

Beside her natural vivacity, her next most marked characteristic is her remarkable versatility, which has enabled her to succeed equally as well in dramatic roles as she did in musical comedy, and in vaudeville as a whistler and singer.

Carroll McComas.

Four seasons were spent with Frohman and her recent work in the lead in the stage play, "Inside the Lines," was a personal triumph. Critic and public agreed that she shared honors easily with John Drew in "The Single Man," while her delightful work in the musical comedy success, "The Dollar Princess," and "The Marriage Market" made some box office records. Miss McComas also appeared with Billie Burke in "Mind the Paint Girl," with Donald Brian in "The Siren," "Miss Dot," and in "The Salamander."

Charles Frohman thought so much of her unusual ability as a whistler that he had that specialty written into "The Marriage Market." At that specialty, in vaudeville, Miss McComas started on the stage at twelve years of age, and traveled the country over, the capitals of Europe and South Africa, later adding songs, Miss McComas is the type of girl who never grows up and laughingly states that she has done everything from concert work, both ways, with the exception of circus, and lives in hopes of doing that yet. Miss McComas is the daughter of Judge C. C. McComas of Los Angeles, the brilliant prosecutor of the McNamara bomb plotters.

Lubin Making Big Feature

"The Crash," an Epic of Labor by Daniel Carson Goodman, for V-L-S-E Program.

ONE of the greatest multiple-reel subjects yet conceived will shortly be released by the Lubin Manufacturing Company of Philadelphia. It is entitled "The Crash" and is from the pen of Daniel Carson Goodman.

"The Crash" is an epic of labor, and deals with the struggles of a man against seeming overwhelming odds. Richard Buhler and Rosetta Brice, who played the leading parts in "A Man's Making," will be seen in the leading roles. Francis Joyner and a competent cast will add materially to the success of the picture. Director Jack Pratt is producing "The Crash" and is incorporating new and novel effects in this picture that promise to overshadow any of his previous efforts. "The Crash" embodies a powerful love story, together with a series of thrilling incidents that deal with the sterner side of life, the whole making an intensely interesting and appealing subject.

"The Crash" will be released on the V-L-S-E program early in January, and it is the opinion of those concerned in its production that it will exceed in popularity any of the feature pictures thus far released by the Lubin Company.

"The Crash" embraces all the salient features so eagerly sought for by both exhibitor and patrons, and was selected by the Lubin Manufacturing Company from among sixty odd other stories submitted, as being the best type of feature story pursuant with the policy lately adopted by the Lubin Manufacturing Company to release only the biggest and best of the subjects submitted to them.

NEW YORK METRO SERVICE STAFF.

E. M. Saunders, general manager of the New York Metro Film Service, Inc., was the host at a "get together" luncheon at the Hotel Astor, in which members of the executive staff and the "ginger squad" that recently went into the field, participated. There was a lot of the "ginger crew" who reported the result of their efforts in that direction. Through a brief campaign of local advertising in the interest of Metro feature productions, the "ginger squad" said they were able, in many cities throughout New York State, to increase the local exhibitors' business on Metro night, from thirty to fifty per cent. Plans were laid to increase the efficiency of the new squad, and carry on a more extensive campaign. Those present at the luncheon included Chief Saunders, C. W. Glimm, assistant manager, H. W. Kahn, branch manager, Albany, C. A. Taylor, branch manager, Buffalo; Joseph Lynch, New York outside representative; W. J. Neely, traveling publicity representative, A. W. Carrick, traveling publicity representative, and P. H. Smith, New York outside representative.

New York Metro Film Service Staff at the Hotel Astor Luncheon.

Top Row (left to right)—W. J. Neely, Joseph Lynch, C. W. Glimm, P. H. Smith.
Bottom Row (left to right)—A. W. Carrick, E. M. Saunders, H. W. Kahn, C. A. Taylor.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

NEW THEATER, BALTIMORE, MD.

Vaudeville Structure Converted Into First-Class Photoplay House—Has Seating Capacity for 1,700—Managed by Louis A. DeHoff.

AMONG the many attractive motion picture theaters of which the city of Baltimore, Md., well may boast is the New theater, at Park avenue and Lexington street, which was some time ago transformed from a vaudeville house. Many problems confront the architect in seeking to adapt a building already existing to meet the entirely different requirements of the motion picture business. In the case of the New theater it was necessary to rearrange the sight lines and the heating, lighting and ventilating systems. Upon the proper carrying out of these main points is dependent much of the success of a theater.

New Theater, Baltimore, Md.

In this theater the ventilating and heating systems may be said to be a part of each other. After the heat is generated it is blown to the top of the building and there distributed through ventilators and grilles. The foul air is withdrawn from the building through ducts placed at various parts of the house in such manner as to insure an even temperature at all times without overheating. The arrangement of the system gives the opportunity for changing the air in the auditorium every four minutes, without creating draughts of any kind. During the hot weather, this same apparatus is utilized to force cool air through the theater and even on the warmer days of last summer the difference between the outside air and the auditorium was on an average about eighteen degrees. The air is kept fresh at all times and one does not experience the heavy sensation which is so often brought about by improper ventilation.

The lighting system was changed over to a direct-indirect one, and by this means it is quite possible to have the auditorium almost brilliantly lighted without any resultant ill effect upon the showing of the pictures. It has been found that such installation does away entirely with the uncomfortable effect upon the vision while a patron is viewing the pictures. The mechanical features of the installation permit of its complete control.

The rearrangement of the sight lines has added greatly to the comfort of the patrons and a clear and full view of the screen and the stage is possible from every seat in the house. The original stage is now utilized as the station for the orchestra which is in daily attendance. At the edge, near the footlights, a balustrade has been arranged. About twenty-five feet back of this is the Gold Fibre screen. At its right is the organ consol, while in the space between are the musicians. An orchestral organ completes the musical equipment.

The house is equipped with a balcony and a gallery and has a seating capacity of 1,700. The house occupies an area of 75 feet 6 inches in width by 120 feet in length. Concrete has been lavishly employed in its construction, and it is as near fireproof as money and modern ingenuity can make it. The operator's booth is located on the third floor. It occupies a space 10 by 14 feet, with an 8-foot ceiling, and is equipped with a Simplex projection machine, motor driven, using direct current, 50 amperes on arc. The throw is about 100 feet.

Red is the predominant color in the decorative scheme, and the furnishings and fixtures are very attractive. Uniformed girl ushers escort patrons to the seats. Luxurious rest rooms are a feature of the house, while a spacious lobby is strewn with easy chairs which invite the people to come in and rest. The orchestra in this theater is another of its fine features. It is under the direction of E. V. Cupero. In addition there is a magnificent choralleo string instrument.

The New theater is under the management of Louis A. DeHoff, who is well known in the motion picture industry. He is popular with those who patronize the house, and is ever on the lookout for that which will tend to increase the attendance and the box office receipts.

GLADSTONE THEATER, KANSAS CITY, MO.

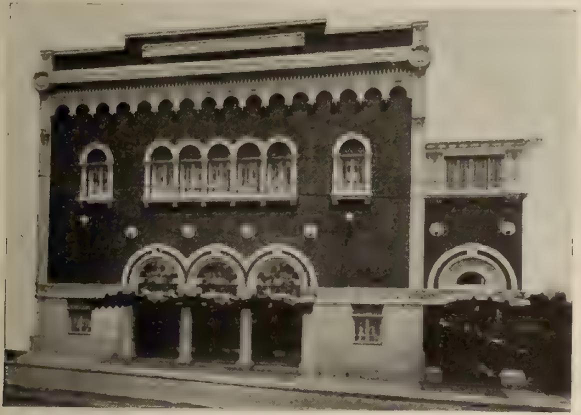
"Picture House, the Nucleus of a Business District," Theory of John G. Hiatt—Mails Weekly Program to Patrons.

"WHERE people go there is certain to be business," is a fact that cannot be disputed, but Kansas City has a man who believes that occasionally this can be reversed to read that where a business is started people will come. Although the Gladstone theater is not at present surrounded by a thickly-settled neighborhood, the theory of John G. Hiatt, owner and manager, is that a moving picture show is the soundest nucleus of a business district, the best means of convincing the people. But Mr. Hiatt has an advantage over the average man, for he is the owner of considerable property near the theater and on this property he is erecting a large number of cottages and houses. To quote Mr. Hiatt, "They said this part of the city would not support a fine moving picture show, because there were not enough people close to it. I said, well, I'll put people close to it, so I am building houses close to my place here, that in three years will increase the population of my territory over three thousand, and I will have the only theater any place near here, and people will come to my show."

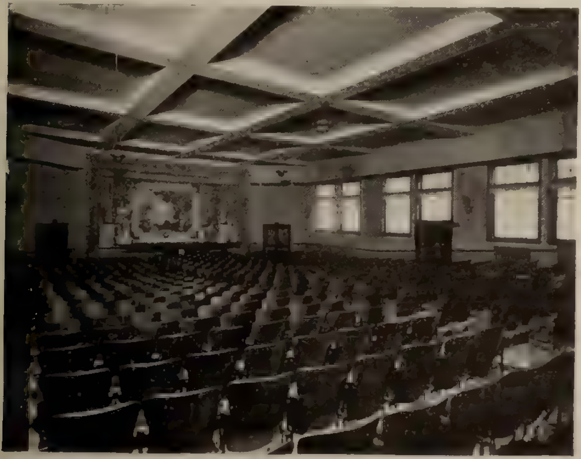
Lobby of the Gladstone Theater Kansas City, Mo.

And Mr. Hiatt, if for no other reason than mere pride in his neighborhood, has certainly erected a classy moving picture theater in Kansas City at the corner of St. John and Elmwood avenues. Mr. Hiatt is the kind of man that can do a thing of this sort and get away with it. It was he who succeeded in getting four new schools in a hitherto neglected part of the city, including a high school that is ranked as a leader among high schools in the west. It was Mr. Hiatt, who, after serving five continuous years on a civic improvement committee, at last managed to get a rerouting of street cars, of which all hope had once been given up, and it is he who is responsible for a great deal of the improvement of the northeast part of Kansas City. This is the kind of man who has erected for the benefit of his renters and all in the immediate neighborhood one of the finest moving picture theaters in Kansas City.

The Gladstone is situated in an artistocratic part of the city, within close proximity of the Independence avenue car line and on the northeast line. The building, 68x127 feet, was completed in February, 1915. It is built of the most modern materials and is absolutely fireproof, the heating plant even being located in the basement of the adjoining building, so as not to interfere with the safety of the theater patrons. The roof is steel trussed, thereby eliminating all posts in construction, and the supporting walls are made of reinforced concrete and steel. The front of the theater is of very pretty red brick with a large glass canopy over the entrance. This canopy is studded with a row of 20 dimmed lights, while above and in the middle of the building are two large arc lights, spreading a powerful light over the entire street front. The lobby is a very spacious one. On the right is the ticket office, while on the other side is Mr. Hiatt's private office. The floor is of mixed tile, while in the center of the lobby is a beautiful granite bowl full of natural flowers on a granite pedestal. From the lobby to the theater are three large double doors, and one entrance to the balcony, which is of concrete.


Gladstone Theater, Kansas City, Mo.

The walls of the interior are furnished in circassian wood, all trimmings being done in a two-tone finish of steel gray and old gold. A stage, with a forum of 30 feet, has an arch of old gold fresco plaster, harmonizing beautifully with the interior decorations. There are four exits, not including the main entrance, while along the side of the theater, instead of the usual dull wall, there is a series of fourteen large sized stained glass windows, producing an effect which has caused much comment and compliments. The floor is a sloping one, concrete, and the wide aisles are covered with carpet. The seats are regular theater seats, 900 being on the first floor and 300 in the balcony. The screen used is one painted on the wall of the stage, the color being a goldish hue, instead of the common white. Five clusters of lights, four 250-watt lights and one 500-watt light, spread a dull glow over the house when lighted. The illumination is augmented by eight 20-watt lights, with green glass bead fringes extending a delightful flood of light over the auditorium. The proscenium arch has fifty 20-watt lights and the balcony arch is light with forty of the same type. The indirect lighting system is used and the resultant effect is one of delightful harmony and pleasing to the eye. The operating room, 7x12 feet, is a metal one, built in the rear of the house. It contains two Power's 6A machines and the throw is 85 feet. A motor generator is also used.


Interior of the Gladstone Theater, Kansas City, Mo.

Until the first of November, Mr. Hiatt has been using only a piano for his music, but he is now installing a Kimball pipe organ. Madam De'Armond, one of Kansas City's piano artists, is the presiding person in charge of music in the Gladstone, and to her will fall the lot of playing the new organ. Mr. Hiatt is so proud of his music and the ability of Madam De'Armond that he has a standing offer of $50 to anyone in the city who can follow the pictures as she does and play them as the various scenes are being enacted. He leaves the judging to the audience. Six employees are kept busy providing for the comfort of the patrons, including a uniformed negro, who maintains watch over the automobiles of the patrons.

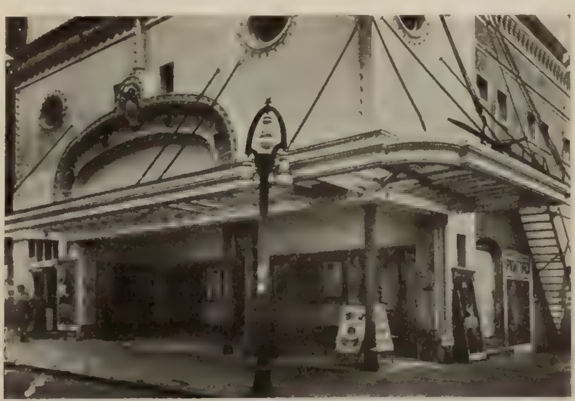
Mr. Hiatt started the middle of October a mailing list of about five hundred people in his section of the city to whom he mails the week's program. He has asked advice on this question and has found that this method of letting his program be known to the public, the best way, although he advertises heavily in the daily papers.

"People receive this house program and keep it in front of them and know just what nights they want to come, and save those nights for those particular shows, whereby, with the program of each evening appearing in that morning's paper, some people might miss shows they desire to see," said Mr. Hiatt.

Mr. Hiatt is the kind of man who would succeed where others might fail. With a genial face and an attractive personality, he is to be seen every night greeting his patrons as they enter the house and bidding them farewell as they leave. A further evidence of Mr. Hiatt's value to the neighborhood is shown by the fact that once every year he gives the theater over to the churches in the neighborhood, donating all the proceeds to the churches, he paying all the expenses. Mrs. Hiatt is a good partner and works as energetically as does her progressive husband. The people of the northeast section of Kansas City are fortunate, indeed, in having such a theater and manager as the beautiful Gladstone house and the genial accommodating Mr. Hiatt.

PICKFORD THEATER, PORTLAND, OREGON.

Honoring the popular screen star, the Peoples' Amusement Company has renamed its house, located at Park and Washington streets, Portland, Ore., the Pickford theater. This house, formerly the Star, has been remodeled and fitted with a marble trimmed lobby, a marquee front and other modern improvements. The seating capacity has been increased to 1,000. L. B. Christ is the manager.


Pickford Theater, Portland, Ore.

CLARA WHIPPLE TO COACH AMATEUR PLAY.

Miss Clara Whipple, the charming leading woman of the Equitable Motion Picture Company's stock organization, has been requested by one of the juvenile dramatic organizations of Flushing, N. Y., to coach a play which is to be given in the near future in connection with a big bazaar held in that city.

Miss Whipple's excellent training in dramatics stands her in good stead, and she is devoting her evenings to the play.

Reviews of Current Productions

Exclusively by Our Own Staff

Biograph Comedy and Drama

"The Skating Rink" and "The Avenging Shot" Are Pictures of Good Quality Soon to Be Released.

Reviewed by Lynde Denig.

IN A THREE-REEL picture called "The Skating Rink" the Biograph company used the roller-skating craze of a few years ago as the foundation of an entertaining rural comedy that is pleasingly out of the ordinary. The story is slight, but in lieu of a complicated plot we find a quantity of cleverely arranged scenes, thoroughly amusing in themselves, as acted by Gertrude Bambrick, Bud Ross, Madge Kirby, Fred Nolan and other members of a large company. Most of the action is centered in a village where roller skates are introduced by an energetic salesman. Before long all the farmers and the farmers' families, irrespective of age or physical proportions, have become devotees of the new sport and a barn is transformed into a rink.

Scene from "The Skating Rink" (Biograph).

Particularly humorous is the playing of Miss Bambrick in the role of a maid-of-all-work, who adopts the new fashion and even performs her household duties on the treacherous skates. Mr. Nolan makes a typical country character of Tubbs, the father of two pretty daughters, who meets the flashy salesman under the most embarrassing circumstances. There is good comedy in the scene showing how the young women are surprised while in swimming, and how the man from the city, in turn, is seriously discomfited by the loss of his check suit left on the bank of the river. Miss Kirby and Louise Owen are an attractive pair in the parts of the farmer's daughters.

Scene from "The Avenging Shot" (Biograph).

The climax of the photoplay is presented in the improvised rink on the night of a masquerade. All of the villagers assemble in ludicrous costumes to see a race which is to decide the fate of a mortgage on the property. Then the barn burns, and at the end of a spectacular fire nothing remains but charred timbers. Altogether "The Skating Rink" is a very acceptable comedy film, especially for small town audiences.

"The Avenging Shot" is a tense two-part drama acted by Charles Mailes, Clara Sisson, Jack Mulhall and Raymond Nye. The development of the first reel is especially effective, all of the action preparing for the scenes in which an elderly dealer in antiques shoots the man who years earlier had stolen his wife. He has been waiting twenty years for an opportunity to avenge the wrong, and finally the chance comes through an unexpected, though logical, sequence of events. His daughter and a young playwright, who has rented a spare room in the house, figure prominently in the action. In the second reel, after "the avenging shot" has been fired, the old man relates the story of love and deception over which he had brooded for years. Mr. Mailes is a sincere and sympathetic actor in a part of this description, and Miss Sisson is appealing, first as the daughter, then as the betrayed wife.

"Forbidden Fruit"

Serious Subject Is Presented in Five-Part Drama Written and Produced by Ivan Abramson.

Reviewed by Lynde Denig.

THE title of this picture, made by the Ivan Film company, will be misleading if an exhibitor interprets it to mean a risque photoplay. "Forbidden Fruit" deals with a variation from the moral code and the possible consequences; but sin is never shown in an alluring guise; there is nothing in the theme, or its treatment to tempt one to break social conventions. On the contray, Ivan Abramson's story dwells almost exclusively on the misery that may result from a misstep, however well intentioned the motive behind it. As a picture devised for the entertainment of a general audience "Forbidden Fruit" is, most of all, open to the charge of being gloomy.

Scene from "Forbidden Fruit" (Ivan).

Whether or not Mr. Abramson was wise in the choice of a subject need not be discussed. At all events he was sincere in his handling of a difficult theme, and succeeded in incorporating in it a picture of no little dramatic force; moreover, he must be given credit for originality in plot development. The husband of a young woman forges the name of the man she once was engaged to marry. She goes to her former fiance, pleading that her husband be spared, and is granted the request on payment of a certain price. The man dies of consumption and in due time the woman's young son shows traces of the same disease, a fact that, combined with others more conclusive, arouses the husband's suspicions. The wife confesses the nature of the price she paid and is driven from home with her son, leaving the husband with their little daughter for a companion. After scenes of quite genuine pathos a reconciliation is effected whereby the home life is resumed on a basis of a mutual forgiveness and understanding.

Sincerity of expression characterizes the performances of Paula Shay and Everett Butterfield, and Kittens Reichert makes a very appealing little girl. The picture was well staged and sharply photographed.

"Iris" and "A Welsh Singer"

Hepworth Shows Two Notable Productions—They Are Adaptations from Pinero Play and Allen Raine Novel.

Reviewed by George Blaisdell.

TWO notable productions from the studio of the Hepworth Manufacturing Company, Ltd., of London, England, were shown to the trade on Wednesday, December 15. The two subjects are the vanguard of many others from the same source slated to follow. If those to come match in all-around quality the subjects shown Wednesday the position of Hepworth pictures in the American market should be secure.

"Iris."

Two characters bulk big in "Iris," yes, three characters. Patrons of American picture theaters will be charmed by the personality of Miss Alma Taylor, who, with high skill and unusual acting intelligence, carries the name role in this adaptation of the play by Sir Arthur Pinero. Henry Ainley is Maldonado, the man of wealth, who devotes his great ingenuity as well as his money to winning Iris, with her affection if possible, but without it if necessary. Stewart Rome is Trenwith, who loves Iris as she loves him, but who lacks means to provide for her in comfort let alone luxury.

Scene from "Iris" (Hepworth).

"Iris" is a tragedy of the soul, of the soul of a woman continually surrounded by circumstances that impel her to violate her keen sense of honor; her love of the material things to which she has been accustomed and her lack of equipment with which penniless to fight the world combine to aid in the compromise of her conscience; to her it is the obvious action to make use of the checkbook Maldonado persistently places within reach; preferable to bear present ills than "fly to others" that must be worse. Women may sympathize with Iris; men will pity her.

Mr. Ainley's characterization of Maldonado has great strength. Singularly enough, censurable as are the tactics of the Portuguese, Maldonado never entirely alienates the sympathy. It is a tribute to Mr. Ainley's naturalness, to his magnetism, and to the red-blooded persistence with which he imbues his interpretation that this is so.

Cecil Hepworth is the producer of "Iris." Mr. Hepworth has made much use of restraint in the 5,300 feet the subject comprises. It may be the elimination of a few hundred feet will sharpen two or three spots with benefit to the action. However, this is a minor matter and likewise debatable. What stands out is the production as a whole. Many of the backgrounds are of the Windermere lakes, in Northern England—a location of rare beauty. The photographer has added to the picturesqueness of his lakes and mountains by the artistry with which he has placed his camera. He brings to us a rare bit of Old England. The laboratory by its judicious tinting has enhanced and supplemented his work.

"Iris" holds the interest even as it divides in turn the sympathies among the three principals. There are times when it moves. For instance, the visit of Trenwith returned from his successful battle with fortune in the wilds of Canada only to find his fiancee in an apartment financed by Maldonado; or the reconciliation of the two lovers on the beach, where Iris had gone on self-destruction bent after Maldonado had thrown her out.

"A Welsh Singer."

In a "Welsh Singer," the five-part subject adapted from the novel by Allen Raine, Florence Turner shines with her old brilliance. And a splendid medium she has, too, through which to shine. The tale is located in the Welsh hills, and it is easy to believe it has been photographed there. It is a story as strong as it is simple, one that stirs much and always interests deeply. Its beginning is among the herders of sheep. Its ending is the reunion of two childhood lovers whose paths cross after long separation, during which time each has succeeded—the man as a sculptor, the woman as a singer. "A Welsh Singer" is wholesome romance with a modicum of villainy.

Miss Turner is Mifanwy, the shepherdess, happy to tend the Squire's flock for a penny a day. Henry Edwards is Ieuan, the lad raised by Mifanwy's parents from the day when, as an infant, he was found in the highway beside the body of a woman. Mifanwy, at the crest of a hill, her figure outlined against the sky, sings Ieuan, with her as a model, works in clay. The statuette is responsible for Ieuan being taken under the protection of a patron. Before he goes to the city he learns his father is the squire.

There is a wealth of incident in the story. While by no means is it gray in color, there are not many lighter touches. It is life, in aspect a bit stern perhaps, but progressing steadily to better days.

Those situations near the denouement where Mifanwy is not recognized by Ieuan may strain the credulity a bit, but the novelist may be forgiven much more than this. It is a hypothesis on which he builds consistently and with dramatic force.

The direction is skillful. It is said Mr. Trimble, who has heretofore directed Miss Turner, gives Mr. Edwards the credit for it. The acting is excellent. Several of the cast stand out. Campbell Gullan portrays the circus man in love with Mifanwy, who later sacrifices his life for her. It is a good interpretation of a most likable character. Then there are Malcolm Cherry, the squire, and the music master. The circus scenes brought hundred of persons into the field of the camera and they were well marshalled. There were thrills in the fire in the theater. These spectacular incidents are always closely allied to the main theme. They are naturally a part of the story, not kicked into it.

To sum up, "A Welsh Singer" is a strong story, and it is well played, well directed, and well photographed.

"Mr. Grex of Monte Carlo"

A Lasky Production Which Features Theodore Roberts and Abounds in Thrills and Atmosphere.

Reviewed by W. Stephen Bush.

THEODORE ROBERTS is a host in himself, and when he is featured in a production its chances with the public are presumed to be good. In this particular feature Roberts is at his best. The plot deals with a timely theme—involving the adventures of the secret service of all the great nations of Europe. To avoid any possible suspicion of partisanship the nations intriguing against each other on the screen are aligned quite different from the present constellations in Europe.

Scene from "Mr. Grex of Monte Carlo" (Lasky).

There is much that is excellent in this play and the general average is high. The types of the various contending nationalities are chosen with great skill—they all look to the manner born. The Englishman is not the least successful type, and he enlists the sympathy of the audience from the start. Theodore Roberts is the Russian, and he has shown what he can do with such a part in his splendid impersonation of the Russian

Grand Duke in "The Man From Home." There are plenty of thrills and many tense situations, and never for an instant does the director depart from the probabilities. The feature is singularly free from padding.

The possibilities of the California landscape again come into play in this production, and it really took an expert to tell that this was not the famous Monte Carlo on the Blue Coast. The background looked exactly like the road from Nice to the famous gambling hell.

Mr. Roberts had excellent support, the cast being well balanced and working together with intelligence and obvious enthusiasm and sincerity.

"Bondwomen"

A Domestic Photoplay of Commanding Interest in Five Parts by George Kleine, with Miss Maude Fealy in a Strong Emotional Role and a Capable Cast.

Reviewed by James S. McQuade.

WITH an appeal as wide as the world in which civilized women live, "Bondwomen," a photodrama of home life, in five parts, by George Kleine, gives fine promise of success and popularity. In addition to the wide appeal of the theme one cannot fail to be impressed that interest is considerably heightened by the art and talent displayed in the production. There is sustained dramatic strength throughout and several stirring climaxes. Moreover, the sidelights on the underworld, in which some of the characters move at times, show us that life in respectable surroundings is only a small fractional part of the sum of human existence and experience; also that life in the slums is hideous and horrible, and that it is seldom, if ever, redeemed except by influences from without.

Scene from "Bondwomen" (Kleine-Edison).

The sceens showing the resorts of the unhappy victims of the cocaine habit and of other drugs are most realistic. The attack on Belle Jordan by Snowdrop, instigated by a drug-poisoned brain and frenzied jealousy, could not be more faithfully depicted in real life. The culmination of the frenzy, which is reached by the blinding of Ned Ellis—the only link in the photoplay that connects the slums with respectability, unless it be good David Powers, who has devoted his life to discover a remedy for the drug habit—is a powerful scene, and, followed by that showing the raiding of the dive by the police, creates a revulsion and a nervous shrinking very closely akin to that which would result from viewing the real.

But it must be remembered that these are only sidelight glimpses along the run of the main story, which has to do with domestic infelicity in a home of refinement, where the master of the house attempts to wear both petticoats and trousers. With this master, Dr. Hugh Ellis, there is no place for the queen of his home. He carries the purse and insists on paying the household bills, and on his good wife asking him for money when she needs it. Needless to say, this practice leads to the humiliation of Norma, his wife, on more than one occasion, and finally to rebellion on her part and to serious unhappiness for both of them.

The part of Norma offers fine opportunity to Miss Maude Fealy, a well known and favorite screen star. Norma, in the early scenes, is shown as a docile, unobtrusive, good-natured young wife, who dotes on her only child, Roy, and who is inclined to look up to her lord and master, Dr. Hugh. But the turning point for the worm comes; still the lord and master, while much perturbed, continues his course—not with great joy, however. When Norma is taxed with being unfaithful to her husband by that worthy himself, through the lying of his drug-addicted brother, Ned, Norma, in the person of Miss Fealy, becomes innocence, strength and defiance personified. It is only when the brutal husband tears at her heartstrings by unmercifully punishing her child, Roy, that the mother confesses to a guilt that is not hers. That scene where Norma begs piteously outside the locked door, through which the screams of her boy wring her heart with anguish, is one of fine emotional strength. Indeed, throughout the impersonation. Miss Fealy never strikes a note in behavior or action that disillusionizes the spectator that she is not Norma herself.

John Sainpolis is a worthy opposite in the part of Dr. Ellis. He is masterful to the point of cruelty, and afterwards contriteness to the depths of humility. David Power, the benefactor of drug fiends and a close friend of the Ellis family, is manfully represented by David Landau. Harry Knowles is happy in the role of Professor Bowe, Norma's father, and Harmon McGregory is so artful in depicting Ned Ellis, the drug victim, that he creates abhorrence in the mind of the spectator. Mr. McGregor has remarkable facial control. His face is a study in the scene where Ned Ellis is confessing his wrongdoing to his brother, the Doctor. Miss Iva Shepard as Belle Jordan, the redeemed drug slave of the underworld, rings true to one's judgment. In strong contrast is the Snowdrop of Miss Mildred Gregory, a characterization that seems the epitome of underworld life that has neither hope nor desire for the good. Little Maurice Stewart is a winsome boy in the part of Roy Ellis, and Miss Shirley De Me as Mary, the Ellis kitchenmaid, furnishes amusement in her spats with the butcher's boy and other boys.

The release date was December 15, through Kleine-Edison service.

"The Senator"

Drama of Washington Life with Charles J. Ross in the Title Role—Released by Equitable.

Reviewed by Lynde Denig.

AUDIENCES that enjoyed "The Gentleman From Missouri" will find "The Senator" equally to their liking. The two pictures are not to be compared in plot substance, rather in their general tone, for the scenes of both are laid in Washington and most of the characters are drawn from governmental circles. Joseph A. Golden, dirctor for the Triumph Film corporation, the concern responsible for the production in question, may be congratulated upon his choice of locations and the correctness of the interiors, all contributing materially to the pleasing impression left by a wholesome, entertaining story.

The romance, conceived by Sydney Rosenfeld, author of the scenario, is engagingly handled by Charles J. Ross, in the character of Senator Rivers, and Constance Molineux, as the daughter of an aged man who for twenty years has tried unsuccessfully to have a claim recognized. Mr. Ross appears much as he does on the stage, giving a performance marked by dignity and poise, whereas Miss Molineux makes a likable partner in the love passages. Ben Graham supplies a natural character sketch as Silas Denman. The foreign count, employed in various villainies, is played by Philip Hahn according to melodramatic conventions, and for the rest, the cast was judiciously selected, with Thomas Tracy in the role of the Secretary of State, Gene Luneska as his foolish wife, and Dixie Compton as a vivacious and resourceful young widow.

Scene from "The Senator" (Triumph).

Much of the opening reel is devoted to the introduction of the characters and a clear presentation of the conditions out of which the story is to be developed. Once in a while the action is interrupted to permit the showing of Washington scenes that will give the picture atmosphere. Nor is there need to find fault on this score, for the views are interesting enough to justify themselves. Presently the story quickens, become more dramatic, and in the last two reels realizes its possibilities. There is plenty of suspense in the situation confronting Senator Rivers in the last hours of the session of the Senate, when so much depends upon the passage of the Denman claim. Among scenes deserving of particular mention are those in the senate chamber and at the embassy ball, where the count plans an elopement with the wife of the Secretary of State.

"Black Fear"

The Drug Evil Is Made the Subject of a Strong Rolfe-Metro Drama Produced by John Noble.

Reviewed by Lynde Denig.

LEST the producers of this five-part drama be considered sensational alarmists, there is a foreword stating that the story was suggested by statistics on the drug evil gathered in a number of American cities. It is fair to assume that "Black Fear" is fiction with a solid background of fact. The tragedy it presents probably is no more dreadful than hundreds which actually occur each year, all attributable to the use of drugs. The Rolfe company selected a live issue and made it the theme of a thoroughly dramatic picture that escapes becoming a preachment because of a skillfully developed and human story acted with a quantity of emotional feeling.

Scene from "Black Fear" (Rolfe).

In the opening scene we have a colorful vision of Hades, where Satan laments the lack of new tools for working evil in the world. Cocaine, impersonated by an attractive young woman, offers to do his bidding. That ends the allegory, for the scene fades into an entirely realistic picture of two messenger boys seated on a park bench, where they have stopped, to stimulate their weary bodies with cocaine. They are arrested and in less than five minutes of screen action we are entering the intricacies of an engrossing drama, in which cocaine is the unseen evil influence, dragging first one character, then another, into a pit from which the only outlet is death.

Young boys in the employ of a messenger service company are presented as the most pitiable of the helpless victims of a nefarious trade; but in their downfall others are concerned—the two sisters of Billy Ellsmere, the judge of the court to which the boys are taken; also the head of the concern that sanctions the distribution of cocaine among its employees, thinking thereby to keep them on edge for long hours of work. Retribution eventually comes to the hypocritical employer, and as the outcome of a dramatic trial scene Lillian Ellsmere is acquitted on the charge of murder. The picture profits by a number of forceful incidents, always occupying a necessary place in the progress of the story, and the acting is of even merit, with Grace Elliston, Grace Valentine, Edward Brennan and Paul Everton in conspicuous roles. "Black Fear" will perform a valuable mission if it warns mothers of their dangers their children must be guarded against in large cities.

"The Girl and the Game"

First Two Chapters in Signal Film Corporation's Helen Holmes Serial Are Thrillers.

Reviewed by Lynde Denig.

THERE is nothing experimental about this serial, to be issued by the Signal Film Corporation in fifteen two-reel chapters. For more than a year the railroad melodramas starring Helen Holmes and produced by J. P. McGowan have been before the public of this country, of Europe and of Australia, and there has been no decline in their popularity. The Signal Corporation was dealing with known quantities when it engaged Miss Holmes and Director McGowan to continue, in slightly different form, the type of photoplay that they know so well how to handle. Judging from the first two chapters, "Helen's Race With Death" and "The Winning Jump," each week will bring its quota of sensations, supplemented by good stories offering opportunities for contrast in characters and environment.

In writing the scenario, Frank Hamilton Spearman did well in making Miss Holmes the daughter of a railroad president, while her sweetheart, a fireman on a locomotive, is at the other end of the social scale. With these two characters as the foundation of the plot, it is possible to develop thrilling railroad stories and at the same time introduce a society element—elaborate residences, well-groomed people, and the like—all of value in producing effective contrasts. If Miss Holmes is pretty when clad in a shirtwaist and skirt, she is doubly so in the chic costumes worn by the daughter of the wealthy General Holmes.

The opening chapter starts at the very beginning of things. It shows how the little daughter of the railroad president is saved by a boy of about her own age from being run over by a miniature train on a fair grounds. And the ambition of this boy is to become a railroad engineer. In later years he is fireman on a runaway freight train that would have collided with the president's special save for the heroic action of Helen. After a wild ride on horseback she jumps the horse off an open drawbridge and swims a river that she may reach a switch in time to change the course of the freight. The leap into the river is the most exciting thrill in this chapter; but throughout the suspense is maintained at a high pitch. The collision of the freight train and cars on a siding is sufficiently startling.

In chapter two the flirtation between Helen and Storm, now an engineer, is deftly handled by Miss Holmes and Leo Maloney in scenes preparatory to a robbery and the thrilling race of two locomotives on parallel tracks. While the engines are moving at high speed, Helen jumps from one to the other and is the means of arresting the thieves. With good photoplay stories as a foundation, and all the attractions of a carefully produced, intelligently acted picture, the first installments of "The Girl and The Game" are eminently satisfactory.

"Beyond All Is Love"

A Three-Reel Photoplay Written by Daniel Carson Goodman and Released on the Lubin Unit Program by the General Film Company.

Reviewed by Edward Weitzel.

THE thesis of Daniel Carson Goodman's three-reel photoplay is the exposure of the drug evil. The protagonist has accomplished his purpose in a thorough manner and, what is more to his credit as a photoplaywright, told an interesting screen story in the proper dramatic form. The picture opens with a prologue. Stuyvesant Hardy, an opium slave, neglects his wife and child until the death of the unhappy woman recalls him to his senses. His son goes through life without any apparent craving for the drug, but when the grandson of Hardy reaches manhood and after an accident is given morphine, the desire for the narcotic is awakened and the young man is nearly ruined by the drug. The devotion of his mother and father and the girl he loves saves him, but only after a long and fiercely fought battle with his grandsire's legacy.

Mr. Goodman has seen fit to employ local politics as one of the motives of the drama. An unscrupulous ward leader tries to force the elder Hardy to do his bidding by pandering to the weakness of the son. In the main the foregoing plot has been built up to conform with the plans made and approved for the guidance of screen dramatists, and Clay M. Greene, the producer, has been mindful of the scenario's requirements, except that the lack of caution displayed by big John Kerry when shadowing young Hardy comes dangerously near weakening several scenes.

Francis Joyner has the most difficult part in the drama. He showed himself equal to the task and succeeded in indicating the terrible effects of the drug upon his mind and body without appearing repulsive or losing the sympathy of his fellow creatures. The gratitude of Mr. Goodman is also due Helen Greene, Carrie Reynolds, Peter Lang, Eleanor Barry and Walter Law, who filled the remaining roles.

Scene from "Beyond All Is Love" (Lubin).

Mary Anderson Finishes "Cal Marvin's Wife."

News comes from the Western Vitagraph Company that Mary Anderson, the young Brooklyn actress, who went West to play leads has finished her first feature picture. It is entitled "Cal Marvin's Wife" and will be released shortly.

Two Lasky Features

"The Cheat," a Production of Extraordinary Merit, Featuring Fannie Ward—"The Unknown," with Lou-Tellegen, Has Spectacular Merit.

Reviewed by W. Stephen Bush.

FEATURES like this one put the whole industry under obligations to the Lasky company. On every conceivable test this picture shows a hundred per cent. Indeed, the feature is of such extraordinary merit as to call for the highest term of praise.

The plot is simple. This always constitutes special merit in a film story. It is worked out rapidly with that rise of interest which is the mark of every successful dramatic composition. The climax is overpowering. As one of the men that sat behind me in the Strand Theater said, "I would like to be in that mob."

Like all really strong stories, that of "The Cheat" can be told in a few words. A young, extravagant wife, a social butterfly, is playing with fire. In her craze for fine clothes she gambles with money entrusted to her by a Red Cross society. She loses the money. Her husband knows nothing of the desperate plight of his wife. Even if he knew, however, he would not have been able to help her. His investments had stripped him of ready cash. With visions of horrible disgrace haunting her mind, she is offered help from a strange and dangerous quarter. A rich Japanese who has found entree into the social set, and who has paid much attention to the young wife in the absence of the busy husband, comes forward and says he will give her the money and ward off the impending exposure "upon conditions." In her despair the young wife gives an almost unconscious and quite mechanical consent, and in the daze that has seized her she takes the check from the Japanese. Here Fate intervenes. The troubled wife learns from her husband that he had been successful in his operations and that he is now rich.

"Does that mean I can have ten thousand dollars right now?' asks the agonized wife in a frenzy of joy mixed with fear. She gets the money and then goes to the Jap's home to return his treacherous gift. And now the beastliness in the Oriental's nature leaps forth. Not only will be not release her from her bargain, but he means to be paid at once. I shall not attempt to describe what follows—words seem altogether too feeble for that. In the struggle the Jap sears the woman's shoulder with a red-hot iron to mark her as his own by right of bargain and purchase. Lying on the floor and steeling herself for the next attack and still writhing under the pain of the burning flesh, the woman seizes a revolver and fires it at her torturer. The bullet hits him and he falls. The woman escapes. A moment later the husband enters and finds the Jap, covered with blood, gripping convulsively a hank of hair. He sees other proof of his wife's visit. The police are alarmed. The Jap is asked who shot him, but before he can open his mouth the husband accuses himself of the crime.

The wife hastens to the cell of her husband and confesses all. He forbids her to speak. Now follows the trial. Never before have I seen a more gripping climax. It is built up with exquisite skill. The accused husband and the guilty wife sit side by side. The court room is crowded with spectators, following with feverish interest every new turn in the trial. We see the jury, thoughtful, tense, nervous. The Jap takes the stand, impassive, mysterious, but convincing. The verdict is guilty. The trembling wife is no longer able to restrain herself. Her passion rising superior to all the form and severity of court procedure, she leaps upon the witness stand, a fearful and unconquerable resolve in her eyes. The next two minutes the audience is as spellbound as the men and women in the court room. She tells far more by her looks and gestures than by words of what has happened between her and the Oriental, and when the audience seems on the verge of hysteria the woman tears the dress from the seared spot on her shoulder. It was like the spark thrown into a keg of powder. The wrath of the audience bursts forth with elemental fury and there ensues a scene that for tenseness and excitement has never been matched on stage or screen.

Space bids me be brief. I cannot, however, omit words of unqualified praise for Fanny Ward, whose impersonation of the social butterfly with the singed wings was a masterly performance. The lighting effects must be mentioned, too. They are beyond all praise in their art, their daring and their originality. There are those deft and subtle touches that we find all the Lasky pictures possess—only here they crowd upon one another. What a delicate but powerful effect was the omission of the bars in the prison scene. The shadow of the bars, the sombre light, the bent head of the prisoner silhouetted against the bare wall—this is but one of the numerous happy touches. "The Cheat" is worth advertising to the limit. It is one feature in a hundred.

"The Unknown."

THE spectacular features in this play and its wonderful atmosphere will go a long ways toward redeeming a thin plot and the somewhat disappointing performance of the star.

The spectacular features consist of the wild-man hunts in the Arabian deserts and in fighting between the men of the Foreign Legion and marauding Bedouins. The Foreign Legion is the background of the story and it is a romantic and unique background. There is, too, the weirdness and the everlasting mystery of Egypt. Lasky art is conspicuous in the settings and in the direction, but the bareness of the plot recurs constantly like an ill-digested morsel of food. An audience not captious enough to look for dramatic values will find unmixed delight in the play. Theodore Roberts, who has a most difficult part, does a good deal with it, but he cannot make it go over with his usual smoothness and sincerity. The star is not very well suited for his part. He seems conscious of it in the many evidences of crudeness in his work.

The suspense was well maintained in the early portions of the play, but when the final denouement comes it leaves a critical audience somewhat disappointed.

All the settings were superb, the light effects were splendid throughout and the general support of the star was good and at times excellent.

"The Boob's Victory"

Robert Leonard Featured in Two-Reel Gold Seal Production, Playing Part in Which He Is at His Best.

Reviewed by Robert C. McElravy.

ROBERT LEONARD in this offering, written and produced by himself, returns to the type of characterization by which he is perhaps best known. He has done numerous other parts with distinction, but he fairly shines as the boob. The humor he infuses into this role will cure almost any grouch.

Scene from "The Boob's Victory" (Pathe).

In this particular offering the boob is passing through the stage of young manhood in which he desires to be a detective. He spends odd moments on the farm, where he is employed, studying a book which tells all about it. He is so absorbed in this that he entirely neglects other business and Farmer Higgins, his employer, becomes so disgusted that he runs him around the place with a pitchfork.

What follows is obvious enough, but fully as laughable as the opening scenes. The boob becomes waiter in a swell summer hotel, where he learns that a number of jewel thefts have occurred. Two professional detectives, a man and a girl, are already on the job.

The crisis comes one evening during a card game, when the lady crook goes upstairs and makes a cleanup. She climbs down a fire escape with the professional detectives vainly endeavoring to locate her. She is joined by her pals and would have escaped but for the boob, who turns up in time to hold up the thieves in a highly theatrical and satisfactory manner.

The cast includes Ella Hall, Kingsley Benedict, Marc Robbins and others.

"The Reform Candidate"

Macklyn Arbuckle Is the Star of a Pallas Picture Photoplay, Released on Paramount Program.

Reviewed by Edward Weitzel.

LOCAL politics occupy a prominent place in the story of "The Reform Candidate" the four-reel photoplay written by Edgar A. Guest and Macklyn Arbuckle, and released on the Paramount program, but it is the heart interest, the sacrifice that Art Hoke is glad to make for the woman he loves, that gives the drama its grip on the emotions of a body of spectators. Dramatically considered, "The Reform Candidate" is simple of plot and reveals no situation of great intensity or power. A stolen baby sounds one of the most appealing notes in the play; and, at the final picture, big-hearted Art Hoke is seen clasping to his breast the dolls of his foster child, now restored to her parents. He has brought happiness to those he loves best, and is content. That portion of the story telling how the political boss opposes the reform candirate for mayor, then saves him from financial ruin because he is the husband of Mary Grandell, his old sweetheart, is not without interest; but the little child, who is stolen by the half-witted "Looney Jim" and left in Hoke's home because the poor simpleton knows that Art is fond of babies, shares the center of the picture with the star himself. The subsequent career of the child, her growth to womanhood and restoration to the arms of her mother, is made the dominant motive of the play. Just why the baby's parents did not succeed in tracing her at once, or why Hoke failed to find her father and mother, is not explained by the authors.

"The Reform Candidate" was written first as a vaudeville sketch, and Macklyn Arbuckle played it over the two-a-day circuit. His performance of Art Hoke was a complete and eminently satisfactory character study at that time. His method of embodying the big-framed, quick-brained, large-hearted politician is perfectly adapted to the screen, and Mr. Arbuckle finds no difficulty in repeating in the silent drama the success achieved in the first form of the play. The picture does not call for any elaborate settings, but good judgment has been used in everything connected with its production. Charles Ruggles and Myrtle Stedman stand out prominently in the star's support, and Mary Ruby, Forrest Stanley, Malcolm Blevins and Howard Davies justify the wisdom of their selection as members of the cast.

"Heartaches"

A Four-Reel Photoplay by Daniel Carson Goodman, Released on the Lubin Unit Program.

Reviewed by Edward Weitzel.

IN VIEW of the fact that the line of demarcation has not, as yet, been drawn arbitrarily between the different grades of photoplays, "Heartaches," the Lubin four-reel Unit Program drama, is not easily classified. In the days when the popular price drama of the spoken stage was in its high renown, the plot, scenes and characters of Mr. Goodman's photoplay would have made choice material for the typewriter of a middle-class dramatist. The "clash," which the highbrow analyst claims is the vital spark of the drama, exists in "Heartaches"—the deeds of the villain makes that an absolute certainty. Class distinction, also, has not been permitted to impede the fancy of the author, and the "long arm of conscience" is encouraged in its endeavor to surround the plot completely. Like the works of the grade of dramatists just mentioned, it merely scratches the surface of things, but furnishes excellent entertainment for that large majority of humans whose emotions are "easier to be played upon than a pipe."

The story follows the career of a young girl of lowly fortune but good breeding, who makes a bad match, leaves her husband, finds employment in a department store, gains the friendship of a daughter of wealth, is sought in marriage by the brother of her new friend, learns later that her husband is the accepted suitor of this same young woman, succeeds in unmaking him, and becomes the wife of the worthier man.

Scene from "Heartaches" (Lubin).

A more consistent blackguard than the villain of "Heartaches" has never been put into a photoplay, and Francis Joyner, who plays Will Cairns, does not attempt to soften the character in the slightest degree, but carries out the intent of the screen dramatist to the very letter. June Dayo displays feeling and histrionic ability as Kate Merry, and Arthur Forbes, Helen Greene, Eleanor Barry and Jessie Terry sustain the remaining parts, to the picture's evident advantage.

Jack Harvey Starts "Superman."

Jack Harvey of the Imp-Universal Coytesville studio has started on the production of a five-reel photoplay of political intrigue, "Superman," written by the Universal scenario editor, William H. Lippert, the theme being an incident based on a recent political scandal which occupied the attention of the New York Legislature some years ago. In this picture Jos. Gerrard plays the role of the Governor of the state of New York.

Two Broadway Star Features

Many Vitagraph Favorites in "Who Killed Joe Merrion"—Genuine Heart Interest and Clever Acting Marks "The Wanderers."

Reviewed by W. Stephen Bush.

"Who Killed Joe Merrion."

THE theme of this production, a Vitagraph Broadway Star Feature entitled "Who Killed Joe Merrion," while not entirely new, was rich with possibilities. A stern judge banishes his dissolute son from the family circle. In his habitual sternness the judge is at times too severe on prisoners arraigned before him. One such prisoner is accused of murder and through the charge of the judge is found guilty by the jury. As a matter of fact the man is innocent. There does not seem to be any one who can reasonably be accused of the killing. Indeed all the indications point to death by heart disease. However, there are suspicious circumstances, and upon investigation these point to the son of the judge as the probable or at least possible criminal. The judge is stern enough to hand his own son over to justice on evidence that really seems woefully defective.

Scene from "Who Killed Joe Merrion" (Vitagraph).

Settings and atmosphere are up to the best Vitagraph standards, the acting leaves little to be desired, but the story is inherently weak and is unskillfully developed. It is likewise depressing.

The splendid detail work and the great Vitagraph facilities help considerably toward making us forget these defects.

"The Wanderers."

HERE is a very pretty story in the best Vitagraph style. The plot is simple and can be followed very easily. This alone is a point of merit in these days when the complicated plot is the rule rather than the exception.

The background of the story is reminiscent of all the sweetness and beauty of the charming village as it is described by the poets. Such attractive environment is something that motion picture audiences always appreciate. The scene shifts from the old village to far off Athabasca Landing. The blacksmith who had been in love with the rustic school teacher has unjustly suspected her and has wandered into distant parts to forget his heart ache. The atmosphere of the camp, the types of men found in such camps are visualized with rare skill. The end is very satisfactory to the audience. Most unexpectedly it develops that the stranger whom the blacksmith had seen in his sweetheart's embrace was her brother. Finding how groundless had been his jealousy the blacksmith is overcome with remorse, but is quickly forgiven by his sweetheart. The thrills

Scene from "The Wanderers" (Vitagraph).

[illegible]

"Triangle Program"

[illegible] Presented at the Knickerbocker Theater This Week

[illegible]

[illegible]

Scene from "The Despoiler" (Kay-Bee).

[illegible]

Scene from "Don Quixote" (Fine Arts).

[illegible]

"Don Quixote"

[illegible]

"The Salamander"

A Filmed Adaptation of Owen Johnson's Novel Made by the B. S. Moss Corporation

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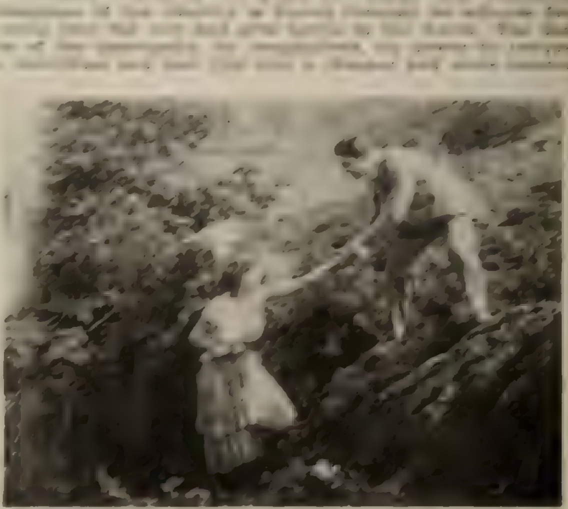

Scene from "The Salamander" (Moss).

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Kerrigan in Another "Terence O'Rourke" Story

[illegible]

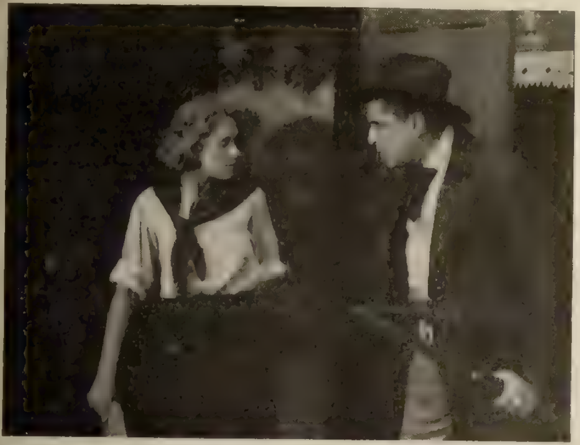
"The Pitch O' Chance"

A Two-Part Mustang Featuring Helen Rosson—A Tale of Pioneer Days in the West.

Reviewed by Margaret I. MacDonald.

IN THIS production, which gives us a glimpse of things as they used to be, and perhaps still are, in some parts of the west, Jack Richardson, as "Kentucky," whose domestic affairs were not such as the church might approve, as usual carries the true western atmosphere with him. Frank Borage, who directs the picture, also plays the role of "Rocky" Scott, whose speculative instinct causes him to gamble on every occasion, even to staking his pile against "that gal o' yourn" with Kentucky.

This incident, which is the main pivot of the story, takes place in a saloon where the faro table is one of the chief attractions. Having won, Rocky takes the girl and the money and makes away with both, holding his would-be assailants off at the point of a gun.



Scene from "The Pitch O' Chance" (Mustang).

The story is a singularly human one, and has been produced in a manner that leaves no room for moral objections, inasmuch as that in the end the better nature of Rocky triumphs. When the two men have met and fought it out and Kentucky loses his life thereby, Rocky offers to marry the girl "proper;" and the girl, relieved of a self-assumed duty toward the man she feared, discovers that she is in love with Rocky.

The dancehall girl who loved rather than feared Kentucky adds a bit of color to the story. This role is played effectively by Lizette Thorne. The production is an especially attractive one, because it reminds us of the tales we've heard told of those pioneer days.

"A Prince of Yesterday"

A Beautiful Hand-Colored Gaumont Company—The Story of a Young Prince's Romance.

Reviewed by Margaret I. MacDonald.

IT IS NOT a common occurrence for a moving picture subject, as beautiful in conception, color and photography to appear on the market. "A Prince of Yesterday" is all of this and a good deal more. It is a romance of the old days, back possibly in the fifteenth century or thereabout; is purely fictional in theme, and has been staged against the most beautiful settings that one could well imagine. The charm of ancient castles, magnificent parks, and much of the beauty of nature has been given to this three-reel production.

The characters of the play have been well cast, and the story, although a romance, has a delicate vein of comedy running through it. This has to do, by the way, merely with the situation, and not with the business of the play.

The story tells of the ruse of two noble houses to bring about a marriage of love between the princess of one and the prince of another, both heirs to the respective dynasties from which they hail. The princess, young and exceedingly beautiful, has been placed within the walls of a convent. The prince, tired of the conventionalities of the court, is prevailed upon by a friend and agent of the royal household to go out into the world and seek his fortune, and incidentally his affinity. The friend offers to act as his guide, and arranges matters so that the prince, apparently by accident, comes upon the maid chosen for him, his first glimpse of her being over the wall of the convent.

The royal pair meet and fall in love, and eventually elope. This is, of course, quite in line with the desires of the family. The incidents of the play have been nicely arranged, and really constitute a comedy-drama.

The production is an unusually fine one, and appears on the program of the Mutual Film corporation.

"Her Mother's Secret"

A Fox Melodrama That Follows Familiar Lines—Ralph Kellard and Dorothy Green Featured.

Reviewed by Lynde Denig.

BEFORE this five-part melodrama has ever approached a conclusion it is easy to guess pretty accurately the nature of the mother's secret. "Coming events cast their shadow before" a little too plainly for an audience to experience surprise on learning that the romance between a fisher maiden and a society youth, who goes to the seashore for his health, is destined to end in tragedy. It could not be otherwise, and the only uncertainty concerns the manner in which the inevitable parting will be introduced. The audience knows that the lovers are half brother and sister and that sooner or later they will be advised of the impossibility of their union. This having been accomplished, it remains for the girl to show how much she takes the affair to heart by wandering off a rock into the sea and drowning herself. Presumably the young man returns home and lives to love again.

Although the last two reels are somwhat lacking in suspense, for the reasons noted, they are easily the best in the picture, partially because of the beautifully picturesque seaside locations and partially because the two central characters are made interesting by Ralph Kellard and Dorothy Green. This part of the production is altogether more artistic than the cheap melodrama that one finds in the earlier passages of a typical Fox story. As usual, the emphasis is placed upon illegitimate sex relationships, this time the man being the chief offender. He divides his attentions between his wife and his mistress, one the mother of a little girl, the other of a boy—the children, who, when they have reached maturity, meet and fall in love.

From a technical standpoint the production was well handled by Director Frederick Thompson, and the cameraman deserves credit for the attractive scenic effects in the last two reels.

"Blade O' Grass"

The Woods of Maine and Scenes of City Life Furnish Backgrounds for Three-Reel Edison Photodrama.

Reviewed by Edward Weitzel.

THERE have been numerous examples of the possibilities of plot and of extreme cleverness in acting when the "double" is employed. One of these days a photoplaywright will hit upon the scheme of adapting the "Two Dromios" motive to the screen, by using two actors who are the exact counterpart of each other. In this way the "double" can be doubled and new and intricate bewilderments added to the situations. Should the scenario call for the services of actors of the female sex, Viola Dana and Leonie Flugrath should be sent for without delay. These two sisters bear a remarkable resemblence to each other in feature, method and skill in acting. Following in the footsteps of her more famous sister, little Miss Flugrath has won her way to the front ranks by virtue of her own merits, her work in "Blade o' Grass" having the same charm and sincerity as that exhibited in the screen creations of the star in "The Stoning."

The photoplay now under discussion is a comedy-drama of considerable worth. Its aim is to tell a pleasing story in an entertaining manner, introduce a number of easily recognized types and send those in search of mental stimulus to another shop.

After being deserted by his wife, the father of the heroine leaves his fine home in the city and hides himself and his little daughter in the Maine woods. Here, the girl grows up to be a child of Nature, is discovered by a handsome stranger, goes to the city to live with her wealthy aunt and shocks that good lady by her unconventionality. She returns to the woods, is saved from a terrible danger by the handsome stranger and, as the erudite Edison publicity promoter gracefully puts it, her rescuer is compelled to bow before the mandates of love. The forest scenes and the glimpses of life in a fashionable domicile are reproduced with commendable fidelity, and (to indulge in a metaphoric flight of our own) little Miss Flugrath flits through the picture with the airy grace and innocent fascination of a feathered denizen of her woodland home. Pat O'Malley, Charles Sutton, Mabel Dwight, Mrs. Wallace Erskine, Grace Morrison, Guido Colucci and T. Tamamoto bring the average of the acting up to a high level of excellence.

The Life of Our Saviour

Reissue of Former Pathe Production Is Especially Acceptable at Christmas Season—Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

IT IS especially appropriate that this film of seven parts should be brought again to the notice of the public at this season, when theaters and institutions all over the country are more or less at a loss to know just what to present their audiences that will harmonize with the festive occasion of the anniversary of the birth of Christ. "The Life of Our Saviour," appearing on the program of the Pathe Exchange, Inc., now as a Gold Rooster play, is a beautifully presented collection of the chief incidents of the Bible story. Many of the scenes of this production are particularly appealing in their beauty of composition.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE MOMENT BEFORE DEATH (Lubin), Dec. 13.—The grewsome strength of an Edgar Allen Poe tale is found in the plot of this one-reel drama, written by Julian Lamothe. The construction of the play is novel, the scenes showing the consequences of a man's insane and unjustified jealousy. Melvin Mayo, Adda Gleason and L. C. Shumway are forceful members of the old triangle.

HEARST-SELIG NEWS PICTORIAL, NO. 99, 1915 (Selig), Dec. 13.—Views of the British submarines interned in this country until the war ends; fire ruins summer resort at Catalina Islands, Cal.; closing scenes at the Panama-Pacific Exposition; floral tributes paid to Italy's dead heroes, Rome; steeple jacks paint highest smokestack, Washington; valuable dogs ride in private cars across continent; periscope hat, Chicago; No-license parade, Lowell, Mass.; Bench Show, San Francisco; new device makes street cleaning easier, New York, are the items in this number.

BENJAMIN BUNTER, BOOK-AGENT (Vitagraph), Dec. 13.—This one-reel comedy-drama is an unpretentious but agreeable little photoplay, with an interesting plot and a number of cleverly drawn characters. W. A. Tremayne, the author, has cause to be grateful to Courtlandt Van Deusen, the director, and to Ethel Corcoran, William Dangman, Templer Saxe and William Shea, the members of the cast.

ALMOST A KING (Kalem), Dec. 14.—"The Hoboes' Dream" would be another fitting title for this one-reel burlesque comedy. William Beaudine, who wrote and produced the picture, has let his imagination run riot and the result is a string of farcial situations and absurd incidents whose only mission is to arouse easily provoked laughter. Bud Duncan and Charles Inslee are the leading comics, and Ethel Teare's bright smile and wholesome personality is a pleasant feature of the reel.

THE GREAT DETECEIVE (Lubin), Dec. 14.—The character of the amateur detective in this one-reel farce affords D. L. Don an excellent medium for the introduction of his comedy methods, and George Egan, Florence Williams, Patsey De Forest and James Cassady form a worthy supporting cast. The fun is broad but inoffensive—except for a piece of business connected with one person's pedal extremities and another person's sense of smell.

ON THE EAGLE TRAIL (Selig), Dec. 14.—The next best thing that Tom Mix does to riding a horse is driving a stage coach; next to that is his playing of a real love scene with humorous possibilities. The last two accomplishments are utilized in "On the Eagle Trail," a one-reel western drama, written by Cornelius Shea, and a work of merit. Victoria Forde, Joe Simkins and Sid Jordan fit snugly into the picture.

ANIMATED GROUCH CHASER (Edison), Dec. 15.—Raoul Barre has contributed two cartoons to this number of the "Animated Grouch Chaser," "The Black's Mysterious Box" and "Hicks in Nightmareland." Both are cleverly drawn and highly amusing. "The History of a Big Tree" is on the same reel. Its four hundred feet are all interesting and of educational value.

THE FABLE OF "SISTER MAE, WHO DID AS WELL AS COULD BE EXPECTED" (Essanay), Dec. 15.—"Be good and you'll be very unhappy" might properly be used as a subtitle to this George Ade fable. The reel is a good natured satire upon the value of worldly wisdom, plentifully sprinkled with sagely humorous reflections from the Ade typewriter. Betty Scott, June Keith, Charles Stine and Sydney Ainsworth are happily cast.

THE FAITH OF SONNY JIM (Vitagraph), Dec. 15.—You've guessed it! Santa Claus is the important person to whom Sonny Jim is disloyal—but only for a very short time. His faith is restored by a dream and the sight of a well stocked Christmas tree. This timely one-reel comedy was written by Frank Dazey, and Bobby Connelly doesn't miss a single point. Tefft Johnson, Mabel Kelly and other Vitagraph players are members of the cast.

CUPID ENTANGLED (Biograph), Dec. 16.—The unexpected ending of this one-reel comedy-drama assists the picture materially. An actress sets her young man to making love to another woman in order to arouse the jealousy of the other woman's former lover—and the game of make-believe goes from jest to earnest. The story is neatly put together, and well played by Claire McDowell, Alan Hale, Vola Smith and Victor Rottman. Directed by Walter Coyle.

SNAKEVILLE'S CHAMPION (Essanay), Dec. 16.—Ben Turpin is the loud noise in this one-reel comedy and the winner of a wrestling match that is largely a matter of funny falls. Ben's burlesque comedy is immense and he is ably seconded by Lloyd Bacon and Margaret Joslin.

WHEN THE SHOW HIT WATERTOWN (MinA), Dec. 16.—The mishaps of a fly-by-night theatrical troupe are amusingly burlesqued in this one-reel farce. The arrival in town in a boxcar, the parade to the hotel and scenes during a performance at the "Opery House" are depicted with the necessary exaggeration to insure the laugh. The acting of the cast contributes largely to the photoplay's success.

HEARST-SELIG NEWS PICTORIAL, NO. 100, 1915 (Selig), Dec. 16.—Suffrage plea carried to the steps of the Capitol; Hawiian Singers; more Peace folk sail for Europe; youngsters playing with pet animals at the Fair, San Francisco; International Trade Conference, New York; Los Angeles tuna fish industry; Democratic National Committee at Washington; ice crushing steamer Nevada, Chicago; Philippine Islanders, Venice, Cal.; winter bathing pool, Brighton Beach, N. Y.; periscope hats, Chicago; No-license parade, Lowell, Mass.; bench show, San Francisco; new device for street cleaning, New York.

THE FLOWER OF THE HILLS (Vitagraph), Dec. 16.—The history of the simple village maiden who is loved by the city chap and is tortured by the fear that her lover is ashamed of her, will always be of interest in the theater. The Frank Dazey and Edward Montague one-reel version of the story is expertly handled, and adequately acted by Carolyn Birch, Leo Delaney, Denton Vane, Louise Beaudet and Rose Tapley.

FATE (Biograph), Dec. 17.—Although this D. W. Griffith reissue is a spirited one-reel picture it has been surpassed by many of the famous director's efforts. The blowing up of the cabin is realistic to a degree, and the acting of Mae Marsh, Lionel Barrymore, Charles H. Mailes and Robert Harron does the subject justice.

BRONCHO BILLY'S MARRIAGE (Essanay), Dec. 17.—The opening scenes of this one-reel drama are laid in a dance hall out West. Broncho Billy defends an unfortunate girl; later, he marries her. As a picture of rough and ready western chivalry it fills the bill. G. M. Anderson and Marguerite Clayton are excellent as the hero and heroine.

THE SECRET MESSAGE (No. 8 of the "Ventures of Marguerite") (Kalem), Dec. 17.—A fountain pen, filled with invisible ink, is the novel means by which Marguerite emerges triumphantly from this venture. A. Van Buren Powell wrote the story. The heroine is again made the victim of a gang of kidnappers, but proves too clever for them. Miss Courtot, Bradley Barker, Richard Prudon, H. E. Barrows, Stella Jenno and Freeman Barnes handle the material cleverly.

SWEETER THAN REVENGE (Lubin), Dec. 17.—To paraphrase the motto of the Wolverine state: If you want a reel full of pep, book this drama! The heroine is a female "Monte Cristo," who checks off the deaths of her enemies in the proper James O'Neil manner; she also has a tussle with her rival that is equal to anything attained by Farrar or Bara in "Carmen." Decidedly, a spirited picture, vigorously played by Octavia Handworth, Rosetta Brice and other accomplished Lubinites. Clay M. Greene wrote the scenario and Percy Winter made the production.

THE DECEIVERS (Vitagraph), Dec. 17.—While the humor of this one-reel comedy is undeniable, it seems rather injudicious to show other married men and their wives how to "hold out" on each other. Mr. and Mrs. Sidney Drew do it most amusingly in this photoplay and both are forced to acknowledge the truth at the finish, but Paul West, who wrote the scenario, undoubtedly got his inspiration from real life.

SANTA CLAUS VERSUS CUPID (Edison), Dec. 18.—The Christmas spirit is cleverly itnerwoven through the plot of this one-reel comedy. Alan Crosland, the author, has made rivals for the hand of the heroine disguise themselves as Santa Claus in order to gain favor with the young lady. The reel makes a pleasant little photoplay. Grace Morrissey, Raymond McKee, William Casey, Mrs. Wallace Erskine and Mabel Dwight carry the burden of the acting.

THE WRONG TRAIN ORDER (Episode No. 58 of the "Hazards of Helen" Railroad Series) (Kalem), Dec. 18.—A runaway train with Helen the sure-footed racing along on top of the cars to reach the emergency air brake is a situation in this one-reel drama. E. W. Matlack, the author, and James Davis, the producer, have seen to it that the action runs on a fast schedule. Robyn Adair, Clarence Burton, Franklin Hall and Billie Roy are members of Miss Gibson's crew during the run of the reel.

AN UNWILLING BURGLAR (Lubin), Dec. 18.—The gentleman who is compelled to assist a burglar rob his own home, bobs up again in this one-reel farce. Mark Swan has put new life into an old theme by force of the adroit construction of his material, and Billie Reeves's comedy methods are suited to the leading part. Carrie Reynolds, Ferdinand O'Beck, Frank Smiley, Jessie Terry and Adelaide Hayes complete the cast.

General Film Company Specials.

THE COQUETTE'S AWAKENING (Selig), Dec. 15.—The greater portion of the action in this two-reel drama, written by Will M. Hough, is occupied by allegorical illustrations of the history of true love—an experience granted to a coquettish young woman, during a dream. The different incidents are very well worked out by the director, Frank Beal, but rather more celerity of movement would improve the picture.

Kathlyn Williams, Harry De Vere, Guy Oliver and Charles Le Moyne carry the burden of the acting with ease and skill.

THE GLORY OF YOUTH (Kalem), Dec. 13.—The moral of this four-reel drama is a visualization of the world old truth: Youth should wed with Youth. The spectacle of an aged invalid married to a young and beautiful woman is not a pleasant sight. Louis B. Gardner has carried his story along with fair success for the first three reels, but the big situation in the last reel fails to convince. The hero accepts defeat with scarcely a struggle against it. Inez Bauer as Gay Raydon, the dancer, is good to look upon and acts with considerable show of ability. Robert Ellis, Walter McEwen, Nat Sack and Agnes Mapes have been properly cast.

A QUESTION OF RIGHT OR WRONG (Vitagraph), Dec. 14.—The honors that Van Dyke Brooke reaps from this three-reel drama are three-fold—as author, actor and producer. Mr. Brooke's scenario is firm and logical in plot, he plays the character of Jason Caldner with authority and fine technical dexterity, and has superintended the transferring of his photoplay to the screen with admirable skill. Maurice Costello, Leah Baird, Daniel Leighton and Edward Elkas lend material aid to the success of the picture.

DIVORCONS (Biograph), Dec. 15.—The meaning and the spirit of Victorien Sardou's famous play are preserved in this four-part adaptation, in which the chief characters are played by Gertrude Bambrick, Dell Henderson and Dave Morris. The picture is very well acted and a number of the scenes in the concluding reel are elaborately staged. Altogether this is a satisfactory adaptation of an interesting subject.

THE INNER CHAMBER (Lubin), Dec. 15.—A well produced melodrama, with a startling effect at the finish. The plot is vigorous and skilfully constructed, in the main. Melvin Mayo heads a competent cast which includes L. C. Shumway, Helen Eddy and Adda Gleason. A review of this three-reel picture appeared in the issues of Dec. 18, page 2199.

A THIEF IN THE NIGHT (Lubin), Dec. 16.—This two-reel drama, adapted and produced by George W. Terwilliger from the Red Book story of Albert Payson Terhune, has a long line of illustrious ancestry, the "Romance of a Poor Young Man'" being the most noted. The hero, it will be recalled, tries to be taken for a thief when discovered in a compromising position with a lady. The Terhune varient of the theme is skilfully devised, and admirably played by Herbert Fortier, Wm. H. Turner, Earl Metcalfe and Ormi Hawley.

THE GOLDEN SPURS (Selig), Dec. 16.—The dramatic quality of this two-reel drama has much to commend it, and has been ably directed by Lloyd B. Carleton. But, the author, Jos. F. Poland, has made a slight mistake when he gravely informs us that the son of an English Colonel is serving as a private in his father's regiment and is received on terms of equality in the Colonel's house. It wouldn't be allowed, old chap! quite against the Military Code, my Boy! Bessie Eyton, Wheeler Oakman, Edward J. Piel, Richard Morris and Edwin Wallock are all entitled to honorable mention for their acting.

THE HAND OF THE LAW (Edison), Dec. 17.—Bessie Learn and Edward Earle have the leading roles in this three-reel drama. The story is melodramatic, holds the interest firmly, and contains a number of well drawn New England characters. A review of this photoplay appeared in the issue of Dec. 18, page 2197.

A MAN'S SACRIFICE (Broadway Star Feature—Vitagraph), Dec. 18.—A three-reel blue ribbon picture telling a red-blood story with a climax coming in a miner's cabin. The heroine, Edith Story, is passing the night there alone and the villain, Ned Finley, a rough mining town character, breaks in. There is a terrible fight in which the cabin is pretty well racked. The hero who has remained near to guard her is sleeping not far away. At the last moment he hears the fight and comes in time. The intense excitement is skilfully carried further; but the happy ending is sure.

HER STEPCHILDREN (Biograph), Dec. 14.—A strong heart interest runs all through this two-reel drama, the situation at the finish being a fine example of unforced pathos. The sacrifices made by a second wife for the sake of her stepchildren, furnishes the motive of the drama. The story moves rapidly and has the benefit of a good cast, which includes Charles Perley, Jack Mulhall, G. Raymond Nye, Vera Sisson and Gretchen Hartman.

A CHRISTMAS REVENGE (Essanay), Dec. 18.—G. M. Anderson plays Santa Claus in this two-reel photoplay, and, after threatening to kill his rival, changes his mind and gives the young lady to the other fellow as a Christmas present. The picture is a skilful handling of a timely subject. Mr. Anderson repeats his familiar impersonation of Broncho Billy, and Ben Turpin and Harry Todd introduce several minutes of their always welcome comedy. Marguerite Clayton is the heroine.

Fox Film Corporation.

HER MOTHER'S SECRET (Dec. 13).—There is little novelty in this five-part melodrama dealing with illegitimate sex relationships and their results. Not realizing that they are children of the same father, a young man and a young woman fall in love with each other and are on the verge of marrying when warned of the impossibility of their union. Ralph Kellard and Dorothy Green played the leading roles in a picture that was carefully produced by Director Frederick Thompson.

Metro Pictures Corporation.

BLACK FEAR (Rolfe), Dec. 27.—The drug evil, especially as it menaces the boys in large cities, is the theme behind the story in this very effective five-part drama, directed by John W. Noble for Rolfe Photoplays, Inc. The picture reveals originality in construction and it makes engrossing drama, as acted by Grace Elliston, Grace Valentine, Edward Brennan, Paul Everton and others.

Mutual Film Corporation.

THE FIDDLERS (Novelty), Dec. 20.—Rather a slapstick sort of an offering in which much sausage eating and other eccentric happenings occur. Some audiences might find the comedy amusing, but it lacks refinement.

MAKING A MAN OF JOHNNIE (Beauty), Dec. 21.—An amusing comedy in which Johnnie cruelly deceives his uncle to whom he is sent by an overtrusting mother who believes that Johnnie is too good a boy and desires that his uncle make a man of him. He ends in marrying the girl that the uncle has set his heart on. This comedy will be found moderately entertaining.

SEE AMERICA FIRST, NO. 15, "LEXINGTON, KY." (Gaumont), Dec. 21.—The Mutual Traveler visits Lexington, Ky., and the blue grass country. Fine city views and pleasing glimpses of famous racing men and their thoroughbreds make this a good number.

KEEPING UP WITH THE JONESES (Gaumont), Dec. 21.—On same reel with above, Palmer's animated drawings, picturing the efforts of Ma McGinnis to reduce. Very funny.

THE INNOCENT SANDWICH MAN (Novelty), Dec. 22.—This only fairly entertaining. The Innocent Sandwich Man is the object of a joke in which his sandwich sign is changed to read " 25 cts. with every 5ct. cigar." The result is that next day the restaurant is overrun with men expecting the premium. On the same reel with a scenic entitled "Between Lakes and Mountains."

BETWEEN LAKES AND MOUNTAINS (Novelty), Dec. 22.—A beautiful scenic showing a series of views through the Swiss Mountains and about the shores of some of its lakes. On the same reel with the above.

TOODLES, TOM AND TROUBLE (Falstaff), Dec. 23.—This is an amusing comedy in which a dog steals a big rag doll that is left by a child in a corner of a park. A baby has been left there previously by a father that has been entrusted with the child's care for the afternoon. During a short absence the child supposed to be deserted is taken charge of by another man. Hence the chase after the dog and the wax doll who is really a fine actor. This picture will be found very amusing.

YES OR NO? (American), Dec. 24.—This picture is only ordinarily interesting. It describes the thoughts of a young woman on the subject of her answer to her lover when he writes for an early reply to his proposal. She has an ambition to be a great singer, and is undecided what she should do.

HEARTS AND CLUBS (Cub), Dec. 24.—A George Ovey comedy of ordinary merits. As the story runs Jerry hires to help a pair of lovers against an irate parent and an unwelcome suitor. Some rather amusing situations occur in the picture.

THAT COUNTRY GIRL (Beauty), Dec. 25.—An excellent little comedy number in which a country girl is snubbed by her city relatives. Later she learns some things about them which leads to different treatment. Neva Gerber, Lucille Ward, Nan Christy and King Clark appear.

UNA'S USEFUL UNCLE (Falstaff), Dec. 27.—Riley Chamberlain plays the role of "Uncle" in this amusing comedy. Uncle proves useful in spite of his addiction to the bottle, for when the mortgage on the farm comes due and the hart-hearted mortgagee tries to play a mean trick on the young couple, Uncle gets even by doctoring some apples with whisky. The result is that the villain of the play discounts the mortgage, and pays uncle $5,000 for the formula for the growing of such apples. Something after the order of "The New Adventures of J. Rufus Wallingford."

KIDDUS, KIDS AND KIDO (Beauty), Dec. 28.—An interesting child plays the role of Kido in this production, which will be found amusing to the general audience. Whether the example set by the child who runs away for a lark and hides in the automobile belonging to Kiddus is a good one for children to see or not is a problem to be decided by the exhibitor. Kiddus in an attempt to aid the parents in finding the child gathers up all the children he sees and is pursued to his home by police and parents, where the missing child is found amusing himself breaking up the bric-a-brac.

FOOLISH, FAT FLORA (Falstaff), Dec. 30.—This is a take off on the fat woman who tries to grow thin. The comedy is an amusing one, and free from vulgarity. Flora, much distressed because of her rapid increase in weight takes to following advice which she finds in a newspaper, and which suggests the use of the floor for eating, sleeping, and the performance of all the daily domestic duties.

Mutual Film Corporation Specials.

THE BANKHURST MYSTERY (Reliance), Dec. 19.—In this two-reel production Irene Hunt plays the role of an adventuress. Others in the cast are Jack Brammall, Alfred Paget, A. D. Sears and Margie Wilson. The production is an excellent melodrama and detective story, and will be enjoyed by any audience, inasmuch as that it has been well produced. The theme is not new. It is the story of the robbery of a diamond from a jewelry store, and a murder in consequence.

THE CLEAN UP (American), Dec. 20.—A two-part production with Winnifred Greenwood in the feminine lead. Others in the cast are George Field and Frank Borzage. The picture is built around an old theme, which has, however, been treated with some originality. The daughter of the mayor of the town becomes a victim of a certain swell gambling house, partially through the course taken by her father who is upholding the gamblers against an onslaught by a certain newspaper. The mayor finding his daughter there when he goes to prevent the raid and changes his mind on the matter.

AMBITION (Thanhouser), Dec. 21.—A strong three-reel offering, written by Philip Lonergan, featuring Morgan Jones, Gladys Hulette and Morris Foster. This has a flavor of the recent morality plays, the characters being designated as Ambition, Youth, Friendship, etc. The opening Western scenes are vivid and full of interest. The ambitious one then goes East, where his desire to excel leads him to forget love and happiness. The story has a good message and contains much that is true to life. It makes a good offering.

THE MYSTERY OF CARTER BREEN (Centaur), Dec. 22.—A three-reel mystery story, featuring Crane Wilbur, Celia Stanton, Gordon Mullen and Carl von Schiller. This is a detective tale, constructed by Mr. Wilbur for his own use. It holds the attention closely and contains many pleasing thrills, in spite of the somewhat obvious character of the solution. The scenes leading up to the murder are usually good. Some of the later incidents have a strong sensational tendency, particularly in the one where the girl is about to be hung. The settings and photography are splendid.

THE WINNING OF JESS (Centaur), Dec. 23.—A two-reel number, featuring Capt. Jack Bonavita, Margaret Gibson, Roy Watson and John Oaker. This is the story of a girl left at a ranch by her father, after the wife's desertion. He becomes a hermit and watches over her. Later two lovers appear and many stirring incidents occur. The Bostock animals appear in various parts of the film. This is a good outdoor number of entertaining qualities.

THE PITCH O' CHANCE (Mustang), Dec. 24.—An unusually attractive western subject in two parts. The story deals with the early pioneer days in the west when morals mattered little. The moral side of the story is well balanced, however, and there could be no objection to a picture that deals so truthfully with things as they were. A full review of the production will be found on another page of this issue.

AUTHOR! AUTHOR! (Mustang), Dec. 25.—A three-part "Buck Parvin" picture in which the author of a story that is being produced at the studio of the Titian Moving Picture Company appears on the scene. The charatcer of the author is, of course, burlesqued to quite a large extent. An exhibition of horseback riding, broncho busting, etc., is given in the course of the picture by Art Acord. This is intensely interesting. The production is a good one and should be appreciated by the majority of audiences.

THEIR LAST PERFORMANCE (Thanhouser), Dec. 28.—A three-reel story of stage life, by Philip Lonergan, featuring Ethel Cooke, Grace de Carlton and others. This pictures the temptations to which a chorus girl is subjected with great frankness, in fact one or two of the subtitles could be softened to advantage. It tells of one girl's downfall and the heroic way in which she works to save another from the same fate. In the end she intercepts the bullet intended for the younger girl, fired by her jealous lover, giving a tragic and pathetic close to the story. This is sincerely presented and makes a good offering of the type.

A PRINCE OF YESTERDAY (Rialto) Dec. 29).—A very beautiful three-reel feature which has been submitted to the hand color method. The story is of how a prince was lured into the presence of the maid chosen for him by his counsellers, while he himself believed that he was enjoying freedom of selection. The princess proves to be so beautiful and winning that he is unable to resist her charms. The production is more fully reviewed elsewhere.

THE DEATHLOCK (Mutual Masterpicture, No. 53), Dec. 30.—A five-reel Blazon production which features Wilma Wilie and David. W. Butler and contains some excellent snow scenes purported to be from Alaska, in the Klondyke region. The story is rather long drawn out, and follows the trail of a villain and his victims across snow-covered hills to the location of a mining claim of which he tries to obtain possession. The dog teams in the picture trailing the sleds over far-away perspectives are an attraction. There is a good deal of realism in the production as regards the atmosphere of a portion of Alaska. The "death lock" has reference to a cruel manner in which the Apache Indians put men to death by locking their knees around a tree in a way that prevents their helping themselves. This method the villain takes advantage of.

Pathe Exchange, Inc.

PATHE NEWS NO. 98, 1915 (Pathe), Dec. 8.—Interesting items of this issue are the bifurcated costumes of Fannie Harley, demonstration of the efficacy of a new fountain pen device for recording wireless messages, rearing of silver foxes on a farm at Northport, L. I., and illustrations of fashions for the coming season.

PATHE NEWS 99, 1915 (Pathe), Dec. 11.—One of the interesting things to be seen in this issue of the Pathe News is the 16-inch gun for the Panama defense, with fourteen men standing on its barrel each an arm's length apart or more. Other interesting items are an attempt on the coast of Oregon to divert the sea current, and porpoise fishing at Cape Hatteras, N. C.

Pathe Exchange, Inc., Specials.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, NO. 12 ("Buying a Bank with Bunk") (Pathe), Dec. 20.—"Buying a Bank with Bunk" is not quite as interesting as some of the previous numbers of the Wallingford adventures, although it is at the same time good for a number of laughs. Mr. Benjamin F. Quirker, President of the Jinkinsville bank, happens to be the next member of the clique that ruined the father of the Warden girls to be victimized. A little domestic tangle is arranged in order to bring Quirker into the grip of the confidence men who succeed in beating him out of $51,000.

THE RED CIRCLE, CHAPTER 2 ("Pity the Poor") (Balboa), Dec. 22.—"Pity the Poor" is the title of this chapter of the new Balboa serial. This serial, as stated in the comment on the first chapter, has promise of being exceptionally interesting. In this number we discover that the young girl, June Travis, also displays the red circle on the back of her hand, and that she steals without apparently realizing what it means. The difference between her theft and other thefts is that she has in this instance stolen papers belonging to a loan shark to save a poor man from paying exorbitant interest on a loan. Ruth Roland as June Travis continues to charm.

THE LIFE OF OUR SAVIOUR (Gold Rooster Play), Dec. 24.—This is a reissue of a former Pathe production, that was made in the Holy Land and in France a couple of years ago. The production is in seven parts and is beautifully colored. It embraces the principal incidents in the life of Christ. A review of the picture will be found on another page of this issue.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 1 ("Helen's Race with Death"), Dec. 27.—"Helen's Race with Death" is the significance of Chapter I of this series featuring Helen Holmes, who starred in "The Hazards of Helen," another of this year's serial productions produced by J. P. McGowan from the story of Frank H. Spearman. The series promises to be a good one. This first of the fifteen two-reel chapters of which the serial consists contains a real thrill where the horse on which Miss Holmes is riding jumps from the base of an open drawbridge into the river, with her on its back. The feat is a daring one. The starting point of the story shows the hero and heroine of the serial as children meeting accidentally, and declaring that if they ever meet again that they will know each other.

Triangle Film Corporation.

THE BECKONING FLAME (Kay-Bee).—A story of East India, beautifully arranged and pictured, telling of the short and tragic love of a little Princess rescued by an English officer from death on a funeral pyre. Generally good and made exceptionally so by fine taste in treatment.

THE MISSING LINKS (Fine Arts).—Not a comedy, as the title indicates, but a wandering domestic drama that slowly develops into a murder mystery easily solved by one of those convenient clues authors place at the side of the murderer's victim, in this case one of a peculiar pair of sleeve links.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 197 (Universal), Dec. 15.—The suffragette demonstrations in Washington, close views of congressmen, burning of the resort at Catalina, Samuel Gompers at Universal City, and scenes along the Mexican frontier are among the leading features of this number.

THE WATER CLUE (Laemmle), Dec. 18.—A splendid murder mystery, with a detective feature and an ingenious solution at the close, by Anthony Coldeway and Rupert Julian. The cast is good and the story an unusually interesting example of the mystery type.

GREED AND GASOLINE (L-KO), Dec. 26.—Gertrude Selby and Reggie Morris are featured as a young married couple who are victimized by two tramps. The opening scenes are quite amusing. The offering as a whole is farily strong.

SOME CHAPERONE (Nestor), Dec. 27.—An Al E. Christie number, featuring Eddie Lyons, Lee Moran, Betty Compson and Harry Rattenberry. Lee makes up as a chaperone; the chief action is on shipboard. This is an amusing comedy, well presented.

A SCANDAL AT SEA (L-KO). Dec. 29.—A flirtatious admirer follows the wife of a sea captain aboard his passenger ship. The male flirt has many troubles of a quite amusing sort and saves himself at the end by stopping a leak in the vessel. This is acceptable throughout and contains a fair amount of humor.

LEMONADE AIDS CUPID (Joker), Jan.—A "rube" comedy number, featuring Gale Henry, the author, Max Asher, Wm. Franey, Milburne Morantis and Lillian Peacock. The action centers about a social function in a small town, where the lemonade is "doctored." Not very new but has amusing moments.

UNCLE SAM AT WORK, NO. 2 ("How Uncle Sam Gets His Coin") (Power's), Jan. 1.—An excellent descriptive number, giving a splendid insight into the way money and stamps are made. The scenes are taken at the Washington bureau of engraving and printing, the Philadelphia mint and the U. S. Treasury building. Entertaining and instructive.

Universal Film Mfg. Company Specials.

STRONGER THAN DEATH (Rex), Dec. 26.—A two-reel number introducing Louise Garbasse in the leading feminine role, which she fills very acceptably. Arthur Shirley plays the lover and Millard Wilson appears as the guardian. The girl marries her guardian and when the latter is ill promises not to marry again after his death. There is a touch of the supernatural in what follows, the girl, while undergoing an operation visiting the vault with her dead husband and seeing him burn up her written promise. On her recovery the paper is found burned in the vault. For this sort of a story, which is not without a grewsome touch for certain observers, this is very well done.

THE NATURE MAN (Broadway Universal Feature), Dec. 27.—A five-part picture showing the experiences of Joseph Knowles when he penetrated the Maine woods, unarmed and without food. The proluction has a genuine educational value and is thrilling in the bargain. t should be a popular attraction at first class theaters.

THE TRACTION GRAB (Universal Special), Dec. 27.—No. 3 of the "Graft" series. In this number the young district attorney has a clash with the traction trust. He takes a job in the New York subway to get evidence against the contractors alleged to be using cheap materials. These subway scenes give the picture its chief interest. Some close views are shown of one of the disastrous cave-ins. The villain of this episode is killed in a fall into the excavation in an automobile. The number follows the trend of the others in this series and is entertaining throughout.

FATHER'S CHILD (Victor), Dec. 29.—Rosemary Theby and Harry C. Myers appear in this three-reel comedy. The story itself would be more amusing if greatly shortened. It is a domestic narrative, picturing the troubles of two newlyweds with their crying baby on a hot day. The settings and subtitles, devised by Mr. Myers, are attractive and pleasing. This is too shy in incidents to justify three reels; except for its length it is light comedy of a good type.

A TRIBUTE TO MOTHER (Imp), Dec. 31.—A two-reel number, adapted by by R. L. Schrock from a story by James E. Elliott. There is a good idea in this, but the allegorical style of the opening scenes does not give the observer sufficient clue to the meaning. Later a quite pleasing sentiment develops. The events beginning with the lad's school days and leading up to his marriage are clear and pleasing. A number of fair strength.

V-L-S-E, Inc.

THE GREAT DIVIDE (Lubin), Dec. 20).—This is one of the very best features ever put out by Lubin through the V-L-S-E, Inc. It is a film version of the well known play "The Great Divide." The direction by Edgar Lewis is of the highest standard throughout. The background is natural Arizona scenery. Ethel Clayton and House Peters play the leading parts and are ably supported. For an extended review of this subject see page 2199 of the issue dated December 18.

World Film Corporation.

OVER NIGHT (Brady), Dec. 20.—A bright and altogether satisfactory adaptation of a stage farce by Philip Bartholomae, with Vivian Martin in the leading role, ably supported by Sam B. Hardy, Herbert Yost and Florence Morrison. Director James Young made much of an odd happening that causes two married couples to change partners temporarily. Many of the most amusing scenes are staged on board the Albany boat.

Miscellaneous Specials.

FORBIDDEN FRUIT (Ivan).—A sincere and generally dramatic treatment of an unpleasant story in which a wife sells herself to another man to save her husband from the penalty of a crime. Ivan Abramson showed the possible consequences of such an act by making it the basis of a domestic tragedy, acted with feeling and carefully staged.

V-L-S-E Opens 1916

Announcement for the First Quarter of the New Year Includes Many Interesting Subjects.

FROM the announcement just made of the new releases of the V-L-S-E for the next three months, it is apparent that this organization is by no means content to rest upon its laurels, but has set for itself for the first part of the new year, an even stiffer pace than the high standard which has prevailed ever since the combination of the four companies.

Henry B. Walthall and dainty Edna Mayo will lead the new year's releases with a six-part film version by Essanay of the widely known stage production, "The Misleading Lady," scheduled for release January 3rd.

On the same date, there will be released, the last of the film plays written by George Cameron, the late Mrs. Sydney Drew, called "Thou Art the Man," a Vitagraph subject. The production features Virginia Pearson and Joseph Kilgour, and is directed by S. Rankin Drew, Mrs. Drew's son.

Solig's next release, "No Greater Love," features the "dance of the veils," presented by Miss Regina Badet, who, as the star of this production, in the role of "Sadunah the Dancer." Another thrill of this feature, which will be released on January 10th, is the plunge of a man and woman over a precipice into a lake. The scenic effects of the production are among the most beautiful and elaborate of any released during the past year.

Anita Stewart and Earle Williams will return to the Blue Ribbon Features released through the V-L-S-E in the picturization of Dr. Cyrus Townsend Brady's story, "My Lady's Slipper," which is also scheduled for released on January 10th, and is produced under the direction of Ralph W. Ince. It will have a strong supporting cast in Joseph Kilgour, Julia Swayne Gordon, Harry Northrup, William Shea, George O'Donnell, George Stevens and Charles Chapman. The scenes of this play are laid during the time of Louis XVI. The action tells the story of an American naval lieutenant who rescues a beautiful girl from highwaymen.

Essanay, on the 17th of January, will release a picturization of Clyde Fitch's widely known play, "Captain Jinks." It will feature Ann Murdock.

Vitagraph returns on January 17th with A. E. W. Mason's comedy, "Green Stockings," in which Margaret Anglin starred for three seasons. Dainty Lillian Walker heads a long cast of notable players, which includes Louise Beaudet, Arline Pretty, and Stanley Dark. Wilfred North has directed the production and is said to have staged a battle scene between one hundred and fifty negroes and two hundred and seventy-five extras, made up as English soldiers which is unusually gripping.

In "The Island of Surprise," another of Dr. Cyrus Townsend Brady's stories. which is released by the same company on the 24th of January, one of the big scenes also calls for a fight; this time between a band of castaways on a desert island and a horde of bloodthirsty savages. The castaways, who include two beautiful girls and a man secretly married to one of them, are rescued by a warship. Eleanor Woodruff, Zena Keefe, Anders Randolf and William Courtenay are the principals of this production. It was staged under the direction of Paul Scardon.

"Submarines of Society" is the interesting title of Essanay's contribution of the V-L-S-E progrom on January 31st. It features such well-known favorites as Marguerite Clayton, Lillian Drew, E. H. Calvert and Ernest Maupain.

The rest of the releases of Essanay during February and March as well as those of Selig, have not been definitely fixed.

Lubin will contribute during this time several productions which give promise of being unsually noteworthy. These will include "Dollars and Cents," in which Tom Moore will make his inital appearance under the Lubin V-L-S-E banner. This story was written by the well-known writer, Albert Payson Terhune. Joseph Kaufman directed it. Ethel Clayton will play opposite Mr. Moore.

Raymond Hitchcock will be seen prior to this presentation—probably in January—in "The Wonderful Wager," a Lubin five-reel feature which has been termed a "Ford Flivver" comedy.

Nance O'Neil will follow these two Lubin releases early in the year, with a strong emotional play, "Souls in Bondage," which is being directed by Edgar Lewis.

"Kennedy Square," which Vitagraph presents on January 31st, is an echo of the days when Baltimore was the social centre of the South, is one of the late F. Hopkinson Smith stories. A feature of this production was the taking of most of the scenes at night, by aid of a torch system which gives it a realism unable to be obtained by tinting. S. Rankin Drew produced the picture, which is in five parts. The principals include Charles Kent, Antonio Moreno and Muriel Ostriche.

Gordon MacLaren, a popular magazine writer, wrote "The Crown Prince's Double," which Vitagraph releases February 7th, in which Maurice Costello is seen in the dual role of Barry Lawrence, an impetuous American, and Prince Oscar, the son of the king of a mythical principality, in the shadow of the Pyrenees. Norma Talmadge is his foil. One of the big scenes in "The Crown Prince's Double" will be the visualization of an uprising in which over seven hundred people will be used in a thrilling attempt to dethrone the king.

Olga Nethersole's starring vehicle, William J. Hurlburt's psychological drama of greed, "The Writing on the Wall," will be the following big picture to be shown by the Vitagraph Company, to be released on February 14th. Joseph Kilgour and Virginia Pearson will again be seen in this production as well as Naomi Childers, Bobby Connelly and other well-known Vitagraph players.

"The Light of a New Day," which is scheduled for February 21st, is another Vitagraph Blue Ribbon Feature, and will be followed by the much heralded play, "Colton, U. S. N.," on February 28th. Dr. Cyrus Townsend Brady is the author. Charles Richman and Eleanor Woodruff are the principals.

"The Hunted Woman," by the Vitagraph Company, is the next of the contributions on March 6th. Then comes "The Patriot," a dramatic satire by William Hurlburt, having Charles Richmand, Joseph Kilgour, Arline Pretty, Bobby Connelly and other of like popularity as its principals. It is in six parts, and directed by Theodore Marston. Its release date is March 13th. One week later "The Two Edged Sword" will be shown, and following that, Robert Edeson on March 27th will be seen in the five part melodrama of deep heart interest, "One Night." The picture is being produced under the direction of Mr. Harry Davenport, in Huntington, L. I.

NANCE O'NEIL IN "SOULS IN BONDAGE."

Nance O'Neil, the celebrated international star, is hard at work on the multiple-reel feature, "Souls in Bondage," and is enthusiastic in her praise of the same. "Souls in Bondage" is an original story written for the screen by Daniel Carson Goodman, author of "The Crash," and is being produced by Edgar Lewis, whose masterful work on "The Great Divide" stamps him as one of the best directors in the country.

"Souls in Bondage" was chosen by Miss O'Neil as the story best suited to exploit the talents for which she is known the world over. It is a "sex drama" in five acts, and runs the gamut of emotion. Much could be said on this wonderful subject, but Miss O'Neil and Mr. Goodman prefer it to be a surprise for the patrons of the motion picture theaters, sufficient to say that, upon its release early in January, Nance O'Neil will add fresh laurels to those already won.

Manufacturers' Advance Notes

"THE MAKING OF CROOKS" (Selig).

"The Making of Crooks," a Selig multiple reel drama, introduces the famous Jack Pickford as a Selig star. Release Monday, December 27, in the General Film service, "The Making of Crooks" contains an impressive lesson to neglectful parents. It is urged that the parents of lads see this pictureplay, and insist upon the boys accompanying them.

Walton, an unscrupulous druggist, is released from prison through the intercession of Lee O'Neil, a political "boss," and, with O'Neil's protection, opens a shady pool room. Tony, a young Italian, who has met Walton in prison, is engaged by Walton as a pool sharp. The pool room becomes a rendezvous for crooks and boys. Elmer, a bank messenger, and Bingham, the neglected son of wealthy parents, frequent the place. Bingham and Tony at a cabaret meet Hazel O'Neil, the daughter of the "boss." Tony fascinates the girl and they steal Bingham's automobile and leave for a joy ride. As the car crosses a railroad track an approaching locomotive shatters the car and in the terrible accident Hazel O'Neil loses her life.

Scene from "The Making of Crooks" (Selig).

Bingham reports the theft of his car to detective headquarters and back of the pool room the detectives, waiting for Tony, recognize two well-known crooks and thwart them as they are about to hold up Elmer, the bank messenger. Elmer confesses to the authorities that he had learned to gamble at Walton's pool room. The place is raided. In the meantime Tony, who was only stunned in the accident, together with Walton, is taken into custody.

This brief plot only inadequately describes the power of this picture play. There is climax after climax and a succession of exciting situations. Dozens of real policemen in a large city participate in a raid which is most realistic. Jack Pickford, of the versatile Pickford family, has many opportunities for some powerful delineation in his initial bow to the photoplay public under the Diamond S trade mark.

"A PRINCE OF YESTERDAY" IS COLORED FILM.

Wishing to make the holiday season memorable, the Gaumont Company is releasing a film artistically tinted in nature's own colors. This will be given December 29 as a Rialto Star Feature on the Mutual Program. It is called "A Prince of Yesterday." The leading roles are taken by Alexander MacMonnies and Margaret Gould. Although this multiple-reel feature is beautifully hand colored, it is released as a regular production without extra cost.

VITAGRAPH FILMS "GREEN STOCKINGS."

The Vitagraph Company has just completed its filming of "Green Stockings," a splendid comedy of English life, whose plot is based on a superstition that the unmarriageable daughter shall wear stockings of that color at her sister's wedding. Inasmuch as the stigma of being an "old maid" is not desirable in most cases, girls in English families have no intense craving to wear the emerald hosiery.

Lillian Walker, the Vitagraph "Dimples," heads the cast as the apparently unmarriageable daughter. With her are Louise Beaudet, Frank Currier, Adele De Garde, John T. Kelly, Charles Wellesley, Charles Brown, Lillian Burns and Stanley Dark, who played in the original stage version of "Green Stockings." Wilfred North directed the film. The comedy shows the endeavors of a girl to avoid the dreadful "green stockings." The film is released as a six-part Blue Ribbon Feature.

"BUDD" ROSS A STAR IN "HUNTING."

The Gaumont release for Christmas day on the Mutual Program is "Hunting," a Casino Star comedy, written by Rennold Wolf, author of such stage successes as the celebrated Ziegfeld "Follies" productions, made annually at the Amsterdam theater, New York. The spirit of fun which Mr. Wolf puts into every minute of the stage entertainment he has successfully translated to the screen in "Hunting."

Director Edwin Middleton takes "Budd" Ross through the laughable complications with his well-known skill for developing farcical situations. So laughable did the director find the scenario that he picked it as the vehicle for Mr. Ross's elevation to stardom.

LESSER SECURES WAR NEGATIVE.

One of the first negatives of the Allies' Side of the War to be brought into this country was received by Sol L. Lesser at San Francisco last week.

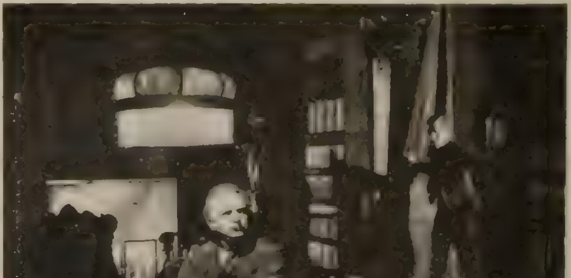
The picture shows with all the realism of war, the Russian frontier and the fighting in France. Especially interesting are the naval scenes.

The production is in eight thousand feet, and several of the largest houses in San Francisco are eager to present this picture. It has not yet been decided who will be given the first run.

STRONG CAST FOR "CURLY."

An interesting group of stars, the majority of whom have won a permanent place in the affections of photoplay lovers during the last few months by their exceptional work in the great picturized novel, "The Diamond from the Sky," has been selected to present "Curly," a Clipper feature in three parts, which will be offered on the regular Mutual program, December 11. Lottie Pickford, famous as "Esther," plays the title role, in which she is more charming, if possible, than in other recent triumphs. Miss Pickford, who is the younger sister of "Little Mary," has the winsome quality which, combined with youth and attractive appearance, has made her one of the best loved actresses on the screen.

William Russell, his many admirers will be glad to know, has been promoted from "heavy" to leading man. In "Curly" he plays opposite Miss Pickford, in the character of Arthur Brewster. Charlotte Burton is in her element as Isabel Morriss, a girl of "Vivian Marston" propensities. Roland Morrissey shows George Periolat, late impersonator of "Luke Lovell," in a society pirate role, and Eugenie Ford proves her versatility by casting off "Queen Hagar" for the sordid Mrs. McCarthy. George Clancy, Lizette Thorne and Marie Van Tassal complete the support.


Scene from "Curly" (Clipper).

KNICKERBOCKER STAR FEATURES.

Knickerbocker Star Features will again be released on the General Film program. This action is the result of numberless requests for this brand of three-heelers from exhibitors and patrons of the screen.

The policy of Knickerbocker Star Features has been to give first-class feature productions in every respect in regular service. This policy will be continued now that the brand has been revived.

Instead of releasing every other week as neretofore, the new schedule of Knickerbocker will be one a week, commencing December 24th with Vinnie Burns in "Every Girl." This release is not as allegorical as its title would imply, but is featured by its gigantic settings and hazardous acting. These tense moments of the film are caused by a realistic dance hall fight, a big sewer breakage and a factory fire scene.

Following this release on December 31st will be "The Mysterious Bride," a story which claims interest through the clever mystery of its plot.

EDGAR JONES COMPLETES "THE TURMOIL."

Edgar Jones has just completed the final scenes in "The Turmoil," a five-part Metro wonderplay, produced by the Columbia Pictures Corporation, which will be released on the Metro program January 10th. Valli Valli is starred in the production and George Le Guere is featured. "The Turmoil" is a pictureization of the novel of the same name by Booth Tarkington, which was one of the biggest selling novels ever published. The story is an intensely interesting one, in which a man's greed for wealth and fame is so great that he becomes inhuman in the treatment of one of his sons, who longs to write instead of adopting a business career. The love theme in the picture is novel, as well as beautiful. It is through the subtle influence of the girl in the story that the father's character is entirely changed, and the father in turn arranges the marriage of his son to the girl when circumstances have caused a misunderstanding. In the role of "Mary Vertrees," Miss Valli has the best part of her career, either on the stage or screen. Mr. Le Guere is admirably suited in the role of "Bibbs Sheridan," the son, while Charles Prince gives a convincing delineation of the father. An unusually strong supporting cast is seen in this feature, and there are many big scenes staged on an elaborate scale.

Scene from "The Turmoil" (Metro).

A BEAT FOR ANIMATED.

The Universal Animated Weekly scored a beat in connection with the fire which destroyed most of the town of Avalon, Catalina Island, on November 29. A telephonic message was received at the office of the Weekly at Universal City early on the morning of the fire, and Beverly Griffith, location manager of the company, who was about to start out on another mission for San Pedro, accompanied a Weekly camera reoresentative to the Los Angeles port. There it was found that the Banning company, which owns Catalina Island, had sent over all its available boats to fight the flames from the water.

Griffith chartered a tug, and the distance between San Pedro and Avalon was made in record time. Three hundred feet of film picturing the destruction was secured.

"SAMMY'S SCANDALOUS SCHEME" (Vogue).

Sammy Burns, an inimitable English comedian, makes his debut as a screen laughmaker in the first Vogue comedy release December 27. The title of the picture is "Sammy's Scandalous Scheme," and it has been received enthusiastically by exhibitors in preview.

Sammy—he scorns the conventional "Mr."—offers in his comedy work some eccentric novelties new to the screen. His long experience on the English stage has gained to him a broad knoweldge of mystifying and mirth-provoking tactics.

In the accompanying picture Sammy is shown in an especially funny scene in "Sammy's Scandalous Scheme," in which he is most ably supported by a cast of trained humorous eccentrics, new in name and style to the screen. Vogue comedies are to be of the slapstick kind, with a reason for the slapstick giving to Mutual program on which they will be released the exact sort of fun-filled pictures so long desired. Sammy is an acrobatic comedian of a type compellingly funny and surprisingly original.

Producers, in order to meet the demands of exhibitors, are constantly on the search for something new in the comedy line, but only a few of them have been rewarded. One so rewarded is Samuel S. Hutchinson, and his reward is Sammy Burns, who not only acts out the principal comedy role, but evolves, from his store of tricks and comedy knowledge, the laugh-creating plots.

Scene from "Sammy's Scandalous Scheme" (Vogue).

"JERRY'S REVENGE" (Cub).

What promises to be one of the funniest one-reel comedies so far released under the Cub brand name is "Jerry's Revenge," which is to be released on the Mutual Program December 31. This statement, in the face of past performances, means that a picture of rare comedy bearing may be expected.

As in all previous Cub releases George Ovey is featured in "Jerry's Revenge," playing his original character of Jerry. Jerry has many peculiar characteristics, and one of them is a strong sense of justice that brooks no interference of others with what he deems his possessions, prospective or otherwise. Upon this theme "Jerry's Revenge" is laid and it furnishes a series of comedy situations and surprises that in the picturization are bound to arouse more than the usual quota of laughs derived from a one-reel comedy.

In the story Jerry is discarded by his sweetheart in favor of a handsome military officer. Cut to the quick by this action he seeks a means of revenge. By chance he obtains possession of a magic ring, by the use of which any animate object can be made to obey the bidding of the holder, no matter how ridiculous such orders may be. Jerry is overjoyed at his acquisition and uses it with such telling effect that he eventually lands in jail along with the principal object of his torments.

It may be seen from this that plenty of opportunity for good, clean comedy existed and of the possibilities Director Milton Fahrney has taken full cognizance. The entire Cub stock company takes pare in the picture.

Scene from "Jerry's Revenge" (Cub).

MORE VIM COMEDIES.

The Vim Comedy Players have been the busy bees at Jacksonville, with the result that they are way ahead of schedule and have the following releases ready: December 31st, "Ups and Downs"; January 7th, "This Way Out"; January 14th, "Chickens"; January 21st, "Frenzied Finance"; January 28th, "Busted Hearts."

In all these releases Bobbie Burns and Walt Stull appear in their original roles of Pokes and Jabbs, supported by Babe Hardy as Fatty, Spook Hanson as Runt and pretty Ethel Burton.

Scene from "Ups and Downs" (Vim).

The taking of "Chickens" created quite a stir at Jacksonville among the 400. One of the scenes taking place in a seminary, necessitated a bevy of young, pretty girls. Some of Jacksonville's society damsels were asked if they would like to spend a day posing before the camera, with the result that the front of the Lubin studio was lined with swell limousines and touring cars waiting for the would-be actresses to complete their day with the "movies."

JANE BERNOUDY AT HOME IN THE SADDLE.

Nothing pleases Jane Bernoudy more than a trip among the hills surrounding Universal City on her favorite horse Betsy.

Miss Bernoudy, who has done such excellent work as a comedienne with Allen Curtis' Joker comedy company at the Pacific Coast studios of the Universal company, is one of the champion women riders in the United States, winning her laurels with feats of horsemanship at various points in Oregon and California. She has been riding ever since she was a little girl and she finds more joy in than out of the saddle.

Jane Bernoudy.

"THE PURIFICATION OF MULFERA" (Kalem).

From printer's type case to screen is the big jump made by Paul C. Hurst, who is scoring so strongly in the character role of Howie in Kalem's "Stingaree" series by E. W. Hornung. Hurst was a journeyman printer before taking up screen work and still avers "that he could find the 'e' box." The jump is more remarkable in view of the fact that Hurst never played on the stage. His parents had originally educated him for a profession and he became a licensed civil engineer before taking to the fascinating printer's case.

In "The Purification of Mulfera," a forthcoming two-reel release in the series scheduled for January 12, the ability of the Kalem player as a character actor, is seen at its best. The story by E. W. Hornung, author of "Raffles," tells of the attempt of Bishop Methuen and his chaplain to evangelize Mulfera, "the toughest station in Australia." On their way to the task they are waylaid by Stingaree and his partner, Howie, who change clothes with them and then set out to reform the bad men of Mulfera. Howie, because of his beard, is chosen to impersonate the Bishop, while Stingaree becomes his chaplain. There is real human comedy in the scenes showing the tobacco-chewing Bishop warning the hardened residents of Mulfera of the fate that lies at the end of the transgressor's road. The "evangelists" are just beginningto make an impression when they decide that it is time to leave, and Stingaree interrupts the "Bishop" with the command, "Throw up your hands, we want all the money in Mulfera."

A goodly haul is made, but while they are saying good-by from the platform, the real Bishop, who has staggered many miles through the desert to Mulfera, arrives on the scene. He enters from the rear, behind the speaker's platform, and before the bushrangers are aware of his presence pounces on them. A scuffle follows in which the men of Mulfera show their prowess at rough and tumble fighting with the result that Stingaree and Howie are made prisoners. How they later, through Stingaree's ingenuity, make their escape is told in thrilling scenes that are strongly contrasted to the comedy touch of the earlier scenes.

Scene from "The Purification of Mulfera" (Kalem).

"MADGE" (American).

"In the Sunset Country" presents Nell Franzen in a striking character study which cannot fail to make a deep impression on all audiences. Miss Franzen, in this intensely dramatic production of the American Company, scheduled for release on the regular Mutual Program, December 17th, plays "Madge," a dance-hall girl of frontier days. The young actress portrays with remarkable power the struggle of "Boss Henley's girl" to escape from a career of degradation and moral death, into the new life which she has glimpsed through the eyes of Hellen Hollis, a young teacher from the East. E. Forrest Taylor plays Helen's lover, Hal. Newcomb, who estranges his sweetheart by his protection of Madge. Later, Helen begs his forgiveness. The little dance-hall girl sacrifices herself for the woman she believes infinitely worthier than she.

"THE ARAB'S VENGEANCE" (Centaur).

Ulysses Davis, the director signed last week by David Horsley, has started staging his first picture for the Mutual Program. It is called "The Arab's Vengeance" and is scheduled for release December 16. The story, written by Miss Theodosia Harris, on Mr. Horsley's scenario staff, is laid in Arabia and has to do with an Arabic thirst for revenge of a fancied wrong. It is said to be an absorbing drama with the added effect of some vivid scenes of the desert country. Margaret Gibson heads the cast of players, assisted by Roy Watson, John Oaker, Thomas Morrissey, David Allen, B. Singh and others, also the Bostock animals.

"UNDINE" (Broadway Universal Feature).

"Undine,"taken from the well-known book of the same name, vritten by De La Motte Foquest, has been made into motion ictures from the scenario of Walter Woods, under the direcion of Henry Otto. The leading role is enacted by Miss Ida chnall. The past summer, while she was appearing at Pacific oast resorts, Miss Schnall was brought to the attention of irector Henry Otto, and he decided she would be just the

Scene from "Undine" (Universal).

erson accurately to portray the character of Undine, so he engaged her for the part. Edna Maison and Douglas Girard have the leading roles with Miss Schnall in this picture, which will be released in the near future as a Broadway Universal feature.

"THE HOMESTEADERS" (Centaur).

A story of fine sentiment, which resolves into a thrilling and stirring climax, is presented in "The Homesteaders," a two-reel Centaur Feature animal picture scheduled for release on the Mutual program January 6.

Three characters are concerned principally in its enactment. Carey Graves, a school teacher, leaves her friends and position to take her semi-invalid mother out West in the hope of benefiting her health. She "homesteads" a government claim, builds a shack upon it and starts out to develop a ranch of her own while she gives her mother the benefit of the climate and a chance for health.

The particular region in which she settles is presided over by Hamilton Osborne, a pugnacious, domineering, arrogant type of man. He considers women only as playthings and attempts to force himself upon Carey. A young Boston clubman, Shirley Wells, tired of the artificiality of conventional life, and living incognito in the section, steps forward and protects the girl. Bitter feeling is engendered between the two men as a result.

Angered at the interference Osborne conceives a scheme to

Scene from "The Homesteaders" (Centaur).

win over Carey. He traps her at a puma lair and forcibly seizes her. The absent mother puma, chased by Wells, and returning to its lair, springs upon Osborne, seriously injuring him. Wells and Carey carry him back to safety and gradually nurse him back to health. How Osborne overcomes his natural jealousy, how Wells' identity becomes known, and how all wrinkles are smoothed adds a touching finale to a thoroughly interesting story.

"THE ACE OF DEATH" (Rialto).

Brilliancy of plot of action makes "The Ace of Death" one of the most attractive of the new plays presenting Broadway favorites. This Rialto Star Feature in three parts will be released on the regular Mutual Program, December 15. A notable cast, with Miss Stella Hammerstein in the lead, has succeeded admirably in working up a series of intense situations. The story centers about the tragic life of Paula Castel-

Scene from "The Ace of Death" (Rialto).

lar, a Spanish beauty from Central America, impersonated by Miss Hammerstein. Flavia Arcaro plays Theresa, the jealous rival of Paula. Kathleen Butler is Doris. Henry W. Pemberton does strong work as Ricardo, the victim of the fateful ace. And Belton, tool and accomplice of Theresa, is an excellent piece of character art, in the hands of John Reinhard.

"THE PRISONER AT THE BAR" (Essanay).

This is a strong emotional drama, in which the passions of love, hatred and revenge come to play. The plot is intense, depicting a man's happiness over winning the woman of his choice, his horror at being dragged from her side and sent to prison for a crime of which he was not guilty, his despair at his utter helplessness when he learns that the man who caused his downfall has stolen the woman he loves. Follows the accumulated anger of months, then the dulling of the senses into a sullen, smoldering hatred with years of inability to relieve the situation. Freed, the man, more animal than human, shuns the world, seeking forgetfulness in the occupation of a lone fisherman. Then there comes the awakening when he rescues a woman from an attempt to drown herself and finds it is his wife, abused and forsaken by the man who had wronged them. The pent-up hatred of years flames into monomaniacal proportions and the man seeks his quarry to kill. The purpose accomplished, he is the broken man again. He confesses. A lawyer is appointed to defend him. The jury hears his story

Scene from "The Prisoner at the Bar" (Essanay).

and liberates the old man. And the story has proved to his attorney that it is his own father. A happiness, tempered by sorrow over the past, comes at last. Darwin Karr, as the leading character, brings out the deep emotions with force and strength, while Warda Howard, as the wife, depicts all the sadness and horror of her life with a fine shade of interpretation.

"HIS LORDSHIP," (Lubin).

Daniel Ellis, scenario editor of the Lubin Mfg. Co., has just turned out another corking comedy entitled "His Lordship," in which Dave Don, the Lubin comedy star, is featured. "His Lordship" was produced by Director Edwin McKim, whose efficient direction and rare sense of humor, together with Daniel Ellis's delightful story, have resulted in one of the biggest laugh getters ever released on a Lubin program. "His Lordship" must be seen to be fully appreciated, for Mr. Ellis, who is a master in writing screen action, has evolved a comedy that for speed and laughs is to the average one-reel comedy exactly as the Empire State express is to an Erie canal boat.

Scene from "His Lordship" (Lubin).

"His Lordship" deals with the adventures of a bibulous man who neglects his family for "John Barleycorn" and through too great an intimacy with the aforesaid gentleman gets into numerous difficulties, all of which serve as a great moral lesson and finally in the reuniting of a once happy family.

Dave Don is seen at his best in this sparkling comedy and Daniel Ellis is at work on a series of comedies suited to the peculiar talents of this comedian.

Those who remember Mr. Ellis's one-act screen, "Half a Million," will doubly enjoy "His Lordship," for as a gloom chaser it is a world beater.

GUNBY BROS. HAVE NOT SOLD STUDIO.

Gunby Brothers, Inc., wish to correct an impression circulated throughout the trade papers that they have sold their studio and laboratories at Ridgefield Park, N. J. This property is not for sale, but the Gunby Features Corporation has leased the Gunby studio for a term of years, in which they will continue making pictures of Abraham Lincoln, portrayed by Benjamin Chapin, and which they have been working on for quite some time, but this company has no connection with the Gunby Laboratories situated in the same building, and any other concern who claims to have rented, leased or bought this studio, or laboratories, is handling the truth in a very careless manner.

"THE HUNT."

"The Hunt," two-reel Keystone, gives Ford Sterling some unusual opportunity as the colored groom of a gentleman about to follow the hounds in a grand fox hunt. A colored rival puts a piece of mackerel in the groom's shoe and starts him running to escape a fusillade. The hounds follow the stronger scent, the hunting party as well, and the frightened negro leads an exciting chase. The story is original, amusing and well handled.

"THE WAIFS" BY STATE RIGHTS.

Believing that the system of selling state rights franchises affords better opportunities for profit to manufacturer, exchange man and exhibitor, William L. Roubert, vice-president and general manager of the Aurora Film Plays Corporation, has decided to release "The Waif," the first feature produced by his company, on that basis. This decision follows three separate offers from as many large distributing corporations for the exclusive rights to Aurora's new five-reeler.

LEE MORAN'S MANY ROLES.

Lee Moran, popular Universal comedian of the Nestor comedy company, is making a record in connection with the various and diversified roles he is enacting. During the past five weeks he has played a Scotchman in "Where the Heather Blooms," a savage in "Love and a Savage," a crook in "Jed's Trip to the Fair," a female impersonator in "Some Chaperone," and a devil in "Eddie's Devilish Deed."

"The Iron Claw," New Pathe Serial

Pearl White, Creighton Hale and Sheldon Lewis in Cast —Arthur Stringer the Author.

Pathe has become known as "the house of serials." Certainly that enterprising organization has more successful serials to its credit than any other in the motion picture business, and it was one of the very first to make one, "The Perils of Pauline," having been begun about two years ago. The first episode of "The Red Circle" was released on Dec. 18. Now comes announcement from Mr. Ramirez-Torres, assistant managing director of Pathe, to the effect that shortly after New Year's will be released another serial, "The Iron Claw," by Arthur Stringer, the well known novelist, and Geo. B. Seitz.

"The Iron Claw" will be in twelve episodes of two parts each. It will be produced by the Feature Film Corporation and directed by Carroll Fleming, formerly stage director of the Hippodrome, under the personal direction of the master director, Edward Jose. The principals of the cast have been determined by the numerous letters which have been received by Pathe from exhibitors and picture fans all over the country, requesting that Pearl White, Sheldon Lewis and Creighton Hale of "The Exploits of Elaine" fame be featured in another serial.

Over six hundred newspapers all over the country have already been lined up on this serial, among them the New York World, the Philadelphia North American and the Chicago Record-Herald.

NEW RELEASES BY MOSS.

Moss Motion Picture Corporation has decided to make one release a month and has outlined the releases as follows: For December "The Salamander," picturized from Owen Johnson's greatest novel, and interpreted by an all-star cast headed by Ruth Findlay. For the month of January the release will be "One Day," the sequel of Elinor Glyn's "Three Weeks." The February release is "The Undertow," a picturization of Eugene Walters' drama. Another of Mr. Walters' plays will be released in March. It is called "Boots and Saddles," and was produced on the legitimate stage by the Shuberts with marked success. "Rosedale," the charming play which brought both fame and fortune to the late Lester Wallack a decade ago, has been selected as the April release. In May a piece entitled "The Call of the Cricket," the efforts of Edward Peple, will be brought out. The releases for June, July, August, September, October, November and December will be announced shortly.

"THE AMBITION OF MARK TRUITT" (World).

Robert Warwick and a carefully selected cast will soon be seen in a new five-part feature, picturized from the novel, "The Ambition of Mark Truitt." The story deals with a man who relentlessly trods under foot all who stand in the path of his ambitions.

From a humble beginning as a farm boy, Truitt hacks his way mercilessly through all opposition and obstacles to a position at the head of a great steel industry. On his way upward, he wins the love of two women. He casts off the worthy for the unworthy, only to be cast off in turn; and to return to the girl who remained faithful to him through all her sorrows.

There are scenes in the picture taken in the heart of the great steel mills near Pittsburgh, showing Warwick engaged in the hazardous occupation of handling great bars of white hot metal, and victorious in a terrific hand to hand battle with a shop foreman, during which the hero is nearly thrown into a raging hot furnace.

Scene from "The Ambition of Mark Truitt" (World Film).

Warwick is said to have the strongest part of his film career and to make the most of his opportunities. The picture is under the direction of Oscar Eagle; which is enough to guarantee the excellence of its arrangement and perfection of its detail.

MOTION PICTURES AND THEIR VALUE.

Motion pictures have been in more or less extensive public use since 1895, but until 1905 their use was comparatively limited. They were for many years part of the equipment of practically all vaudeville theaters, but were not featured as special attractions in the programs of these theaters, being used principally to dismiss the audience. For this reason they were presented with little care and with less effort to supply scenes of great interest.

In addition to the use of machines in theaters of this character, their only use up to 1905 was to add attractiveness and vitality to travel lectures or as adjuncts to the shows of itinerant showmen. Between 1905 and 1908, however, the motion picture machine had developed into an instrument adapted not only for entertainment purposes, but also for educational uses, the latter being one which has steadily grown and is still growing.

Perfect projection is the foundation upon which the development of the motion picture has been based. The effect on the human eye of a flickering picture has been found in some cases to be such as to cause illness, and this has been made a life study by Nicholas Power, president of the Nicholas Power Company, with the result that the right to adopt the slogan," Power's Perfect Projection" has been conceded.

Because of this, the Cameragraph manufactured by the Nicholas Power Company of New York has attained a degree of popularity so great that the best source of information indicate that this company is now selling a large part of all the projection machines used on the western hemisphere. This popularity has resulted almost wholly from its superiority in workmanship, design, material and projecting qualities.

PATHE PUTS OUT BEAUTIFUL POSTERS.

Over a year ago Pathe recognized the necessity for creating a special department with duties pertaining to posters, and nothing else. Previously the "paper" had been left to a hard-worked publicity department, which lacked the time to devote the attention necessary for the best results. The result of the change was immediately apparent. Posters came out on time and there was a marked advance in their attractiveness. Naturally the best man to judge poster values was an artist, and an artist has always been in charge of the department. Today E. O'Connor, who can paint a good poster sketch himself, is in charge of that end of the Pathe activities.

Exhibitors everywhere have been loud in their praise of the one-sheets advertising Pathe Gold Rooster plays. These are portraits of the leading women players in the various productions, and are all painted by Alonzo Kimball, whose fame as a painter of women's heads extends beyond the boundaries of the United States. For years he has been in demand by those magazines whose beautiful covers light up the newsstands and which covers undeniably help sales. The Pathe posters made from his sketches are beautiful enough to be framed, and their advertising value to the theater that shows them is unquestioned.

"EXCUSE ME" FIRST PATHE-SAVAGE RELEASE.

"Excuse Me," the film adaptation of Rupert Hughe's farce which ran for two Broadway seasons, is the Pathe Gold Rooster release for Dec. 31. This is the first of a series of Broadway successes which are being produced by Henry W. Savage for the Pathe Gold Rooster program. The news that this well known manager is producing for Pathe is especially interesting, following the recent announcement of the alliance with A. H. Woods.

The majority of the merriment in "Excuse Me" is furnished by that often abused but highly respected ornament of travel—the Pullman porter, played by George F. Marion, who is supported bf a capable cast, including Robert Fischer, J. B. Hollis, Vivian Blackburn and many other fun makers. George F. Marion is equally well known both as a stage director and actor. Vivian Blackburn will be remembered for her excellent work in "Everywoman" and with John Drew in "Jack Straw." She was the original Fencing Girl.

PAVLOWA SAYS "POR-TEE'-CHEE."

Since the announcement of the Universal Film Manufacturing company that it would produce "The Dumb Girl of Portici," with Anna Pavlowa in the leading role, the proper pronunciation of the word "Portici" has been the cause of considerable tongue-twisting by those who have had to use the word frequently. Mlle. Pavlowa pronounces it "Por-tee'-chee," with the accent on the second syllable, soft.

"The Heart of a Mermaid" is the title of the latest Imp-Universal Mary Fuller picture. This picture was taken off the rocky coasts of Cape Cod, and while playing one of the scenes, Miss Fuller fell off the yacht, her head striking an oar, rendering her unconscious for the time being. The other members of the company little realized her predicament as they saw her bob up and down. Paul Panzer, however, thought it was not acting on Miss Fuller's part, and made a dive for her, just barely saving her from a watery grave.

Betty Scott appears in Essanay's five-act feature, "A Daughter of the City," as Muriel, the unsuccessful vampire whose clutch on Henry L. Bancroft, millionaire owner of a department store, is loosened by the sight of a new prize.

NOTES OF THE TRADE

JACK BARRYMORE is about twice as busy as he has ever been before. The occasion of this great activity on the part of the Famous Players star is due to the fact that he is playing a dual role in his next production. He will appear both as a Yankee adventurer and the prince of one of the Balkan kingdoms, and what the prince escapes in the way of murder and sudden death the Yankee more than makes up for in his unprecedented ability to get into trouble.

* * *

Jacques Jaccard is still away from the Universal City studios making exterior scenes in the production of a three reel Mexican melodrama entitled, "Across the Rio Grande." Olive Fuller Golden is being starred in the production and William Gettinger is playing opposite her. Practically the entire cast of "A Knight of the Range" are cast for roles in this production.

* * *

"Camille," Dumas' immortal love story, upon which almost every emotion actress in two generations has based her greatest bid for popular favor, will be seen on the films December 27. Clara Kimball Young, the World Film star, plays the role of the "Lady of the Camelias," with Paul Capellani as "Armand," the lover, the part he played with Mme. Bernhardt in Paris. Albert Capellani directed the picturized version, copying the enactment of the main scenes closely from the original Bernhardt production.

* * *

Joseph De Grasse and his company of Rex players recently left the Universal City studios for a trip to San Francisco, where they are to stage a number of exterior scenes in the production of a five reel feature entitled, "Love Thine Enemy." After a few days' stay in the northern part, the company is to return to the studios where they will complete the film.

* * *

To Colin Campbell, dean of Selig directors, has been assigned the duty of closing the famous Edendale studio. Campbell moved his company to the Selig Jungle-Zoo recently. His is the oldest Pacific Coast Selig company and it was agreed that this company should be the last to bid farewell to the first permanent studio on the Pacific Coast.

* * *

Margaret Greene, who has had some leading parts in Pathe Gold Rooster plays, has been signed for "Come-On Charlie," John Cort's new play. Miss Greene last appeared in "Nedra," a Gold Rootser play produced by Edward Jose, which is making a hit everywhere.

* * *

Al E. Christie and his company of Nestor comedians has now left the Universal City studios for a trip by water to San Francisco to secure a number of boat scenes in the production of a one-reel comedy entitled, "Some Chaperone." This is the production in which the new Nestor lead, Ethel Lynn, appears. Lee Moran plays opposite her with Betty Compson and Eddie Lyons making up the other couple.

* * *

"A Daughter of the City," the new five-act Essanay production of H. S. Sheldon's drama of the same title, called in the services of sixteen carpenters, four policemen, two property men and two customers. It is a magnificent sample of attention to detail.

* * *

Miss Clara Whipple, the charming leading lady of the Equitable Motion Picture corporation's stock organization, has just returned to the studio at Flushing after a short visit to her home in Pittsburgh. "The Fourth Estate," the picture in which Miss Whipple was to have appeared with Frank Sheridan, has been postponed until spring.

* * *

Arrangements have been consummated by the officials of the Universal's Pacific Coast studios for the exclusive right to make motion pictures of the annual Rose Tournament which is to be held in Pasadena on New Year's day. To one of the producing companies has been granted the privilege and by a drawing of lots, the company of Joseph De Grasse has been chosen for the honor. Ida May Park is at present working upon the construction of a scenario in which can be used the unusual pictures which will be made at the big flower festival.

* * *

Kitty Gordon, the statuesque British beauty of the light opera world, is the latest theatrical star to succumb to the lure of the films. She will soon appear in a lensed version of "As in a Looking Glass," the novel by F. C. Phillips. Frank Crane, of the World Film forces, has begun the production in the Fort Lee, N. J., studios.

* * *

In A. C. Lichty's dramatic story, "A Man's Sacrifice," produced by George D. Baker as a Vitagraph Broadway Star Feature in three parts, Edith Storey, Ned Finley, Evart Overton, Thomas R. Mills and George Stevens will be seen in pleasing roles.

M. G. Jonas, head of the Universal's Pacific Coast publicity department, is this week under physician's care. Jonas had been suffering from a severe attack of bronchitis for two weeks but refused to give up. At last he was pronounced on the verge of pneumonia and advised that an attempt to continue his work at the studio would perhaps result in serious consequences. Not until then did he consent to remain away from the studios. However, from his bedside, by means of a convenient phone, he has been able to direct the operations of his department.

* * *

Vitagraph Director C. Jay Williams has started work on the production of a one-part comedy by Fred H. James. Mr. Williams has selected Jewell Hunt, the "Dance Girl of the Movies,' Garry McGarry, Charles Wellesley and Harry Fisher to portray the principal characters.

* * *

In the film version of "Over Night," to be released by the World Film corporation, December 20, there is a great suffrage parade. The directors obtained permission to film sections of the real parade up Fifth avenue this autumn. Included therefore in the cast of "Over Night" will appear such noted leaders of the militant suffrage movement as Mrs. O. H. P. Belmont, Carrie Chapman Catt, Inez Milholland Boissevain (now on Henry Fords' Peace Ark) and Harriet Stanton Blatch.

* * *

Frank Currier, well-known for his work in Vitagraph productions, has been promoted to the position of director. His first picture will be a one-part comedy written by Agnes C. Johnston, with William Bangman, Helen Guerney and Robert Turner portraying the important parts, and will be produced at the Vitagraph studio at Bay Shore, Long Island.

PICTURE THEATERS PROJECTED

LOS ANGELES, CAL.—The Creation theater, at 2139 Sunset boulevard, has been purchased by C. E. McKee. The house has a seating capacity for 600 persons.

Los Angeles, Cal.—J. O. Kaiser has leased the Wonderland theater at 315 South Main street.

San Francisco, Cal.—F. Kuitzig has purchased the Ocean View theater from V. Preston. The new owner is planning a number of improvements.

San Francisco, Cal.—Extensive alterations have been made to the Poppy theater on Sixteenth near Valencia street.

Vallejo, Cal.—A new moving picture theater has been opened here by the Bell Amusement company.

Windsor, Canada.—Paul Gilbert is having plans prepared for a one-story moving picture theater, 33 by 120 feet, to cost $8,000.

Middletown, Del.—About $3,000 will be expended for alterations and additions to the Opera house.

Washington, D. C.—Marcus Loew, of New York, is planning to erect a two-story fireproof moving picture theater on the site of the present Loew's Columbia theater.

Washington, D. C.—Crandall Theater company, Ninth and E streets, N. W., plan to erect a one-story moving picture theater, to cost $50,000.

Poritello, Idaho.—A site opposite the Crow Hotel on South Main street has been purchased by Alexander Murray, upon which he plans to erect a fireprof moving picture theater.

Champaign, Ill.—Influential business men who own property on Neil street are considering plans for the erection of a $50,000 moving picture theater at the corner of Logan and Neil streets.

Chicago, Ill.—The Central theater, at 5611 Southern boulevard, recently leased by B. Mowzakiotis, has been opened to the public.

Rock Island, Ill.—A commodious moving picture house, the Spencer Square theater, owned and operated by the Spencer Square Amusement company, has been opened to the public.

Cannellton, Ind.—William Zerr has opened a moving picture theater here.

Evansville, Ind.—A stock company has been organized here to erect a fireproof moving picture theater, to cost $100,000.

Lawrenceburg, Ind.—Lawrenceburg Amusement company, J. H. Ashbury, manager, plans to erect a two-story moving picture theater, store and office building, 32 by 156 feet.

Michigan City, Ind.—The Lyric theater has been remodeled and renamed the Franklin.

Boone, Iowa.—The Princess theater, conducted by Brown & Anderson, has been remodeled and the seating capacity increased.

Clear Lake, Iowa.—C. E. Carragher, of Rudd, Iowa, who recently took over the Palm theater, is planning to make a number of improvements.

Crittenden, Ky.—A new moving picture theater has been opened here by Roy D. Stamler.

Louisville, Ky.—Second Avenue Amusement company, Aaron Kohn, manager, Commercial building, plans to erect a two-story moving picture theater and store building, to cost $25,000.

Louisville, Ky.—F. C. Maurer, 506 West Jefferson street, and others have organized a company for the purpose of erecting a one-story fireproof moving picture theater and store building.

New Orleans, La.—A modern heating apparatus has been installed in the Isis theater at 1516 Dryades street. Other improvements have also been made to the house.

New Orleans, La.—The management of the Pastime theater announce that they have recently installed opera chairs and made other improvements.

Baltimore, Md.—Gordon Realty company has plans by H. C. Aiken, 2418 Harlem avenue, for a moving picture theater at the corner of Baltimore and Catherine streets; one story, brick; 88.7 by 117.7 feet; slag roof; steam heat; cost, $12,000.

Baltimore, Md.—John H. Kelly, 1208 East Biddle street, has been awarded the contract to erect a one-story moving picture theater, 45 by 70, to cost $10,000, for the Linwood Amusement company, 902-4 South Luzerne street.

Brockton, Mass.—Crescent Amusement company plans to erect a two-story moving picture theater, with six-story tower, 171 by 155 feet, to cost $500,000.

Marquette, Mich.—The new Butler theater has been opened to the public.

Sturgis, Mich.—The interior of the Crystal theater has been redecorated.

Kansas City, Mo.—C. H. Lewis, 3002 East 32d street, has obtained the contract to erect a three-story moving picture theater, store and office building, 52 by 128 feet, to cost $25,000, for A. H. Neves, 3635 Paseo street.

St. Louis, Mo.—The management of the Metropolitan Opera houes plans to expend about $350,000 for alterations and a third-story addition.

Missoula, Mont.—The Empress theater has been enlarged and many added improvements made to the house.

Lexington, Neb.—The new Majestic theater has been completed and opened to the public.

Pierce, Neb.—The Opera house has been taken over by Joseph Braun, who is remodeling the premises suitable for the exhibit of moving pictures.

Ely, Nev.—The Liberty theater is now being operated by P. W. Hull and C. O. Fleming, of the Consolidated Amusement company.

Trenton, N. J.—The new Bijou theater, located at the corner of South Clinton street and Chestnut avenue, is progressing near completion.

Albany, N. Y.—William F. Reilly, 52 South Hawk street, will erect a one-story moving picture theater, 64 by 136 feet, to cost $15,000.

Bronxville, N. Y.—Residence company, of Laurence Park, plans to erect a three-story moving picture theater, store and apartment building, 30 by 131 feet, to cost $50,000.

Oneonta, N. Y.—George N. Martin has purchased a site at the southeast corner of Wall and Dietz streets, upon which he will erect a fireproof moving picture theater, with seating capacity for 500 persons.

Cleveland, O.—The Atlas theater, located at the corner of Hayden and St. Clair avenues, has been leased by Emil Myers.

Tulsa, Okla.—William Smith, owner of Empress theater, will erect a new theater, seating capacity 1,400; lower floor, balcony and loge boxes; stage, 35 by 70 feet; foyer, 25 by 75 feet; cost about $100,000.

Easton, Pa.—P. O. S. of A. plans to erect a four-story moving picture theater, 48 by 130 feet, to cost $25,000.

Erie, Pa.—The new Strand theater is the latest addition to the string of photoplay houses in this city. The structure is of steel and concrete construction and has accommodations for 1,500 persons.

Monongahela City, Pa.—The Anton theater, which has been remodeled and redecorated, has been taken over by C. F. Ferguson.

Denison, Tex.—Jesse Cook has leased the Little Magnet theater and will conduct it as a first-class moving picture and vaudeville theater.

Hopewell, Va.—C. Cohan & Company have purchased a site for $10,000, and have let the contract for the erection of a brick moving picture theater, with seating capacity for 800 persons.

Charleston, W. Va.—F. L. Whitney and W. S. Mason plan to erect a moving picture theater and concert hall.

Madison, Wis.—J. N. Bidwell, assistant engineer, Wisconsin Railroad Commission, is interested in a project to erect a $100,000 moving picture and vaudeville theater.

Milwaukee, Wis.—L. C. Rosenkranz will erect a one-story moving picture theater, 50 by 155 feet. Will start work on the building in the early spring.

St. Cloud, Wis.—The contract has been let for the erection of a two-story opera house and dancehall for A. Schrage, to cost $10,000.

Trade News of the Week

Gathered by Our Own Correspondents

New Film Carrying Rule

Boston Fire Prevention Commission Wants to Prohibit Carrying Films on Street Cars, Passenger Trains and Ferryboats—Operators' Union Heard—Reasons for the Rule—Exchange Men Who Oppose It—Set February 1.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—A proposition was made during the past week before Fire Prevention Commissioner O'Keefe of Metropolitan Boston to prohibit the transportation of moving picture films on street cars, passenger trains and ferryboats. It was vigorously opposed by the New England representatives of the various film manufacturers, but met with considerable favor from District Chief Walsh of the Boston fire department who commended it.

Wanted Eight-Story Film Building.

The subject came up as an aftermath to a scheduled hearing in which John B. Graham and Clarence Blackall, Boston architects, sought to have waived the regulation regarding the height of buildings in which films may be stored. They appeared for capitalists who desire to erect an eight-story structure for the purpose of locating all film companies in one building, but who are prevented from going on with the enterprise because, under the fire prevention regulations, buildings used for the storage of films are limited to two stories in height.

Attorney Herbert Parker, representing the General Film, opposed the waivure plan submitted. He believed that the regulation was in the nature of a safeguard, and while he had no objection to the utmost use of discretion on the part of the fire commissioner in individual cases, he believed the principle itself should stand as it is now listed in the regulations of the Fire Hazard Commission.

Sets February 1st as Date.

That closed the hearing on that subject, whereupon Commissioner O'Keefe announced that the new regulation regarding cases in which films might be transported would become effective on Feb. 1 instead of Jan. 1, as it was originally intended. The change was decided upon, he stated, because it had been brought to his attention that galvanized cans were not the only safety appliances that might be used for the transportation of inflammable moving picture films. One which has been treated with lead and another which has been treated with nickle, both of which have favorably responded to tests, had been shown to him since the promulgation of the order, and he had decided that it was unfair to stipulate one form of can when others were on the market that would accomplish the same thing.

Operators Union Heard.

That presented William Frank of the Moving Picture Operators' Union, with the opportunity to bring up the entire subject of film transportation. He asked the commissioner if it were possible to regulate transportation.

He contended that at the present time the films were transported by messenger and that the operators are often pressed into service for this work. These men, he said, are often refused passage on street cars, and he instanced a recent case where a messenger was turned away from a subway car. He also stated that complaints have been registered from operators in Haverhill and Lawrence, where they have been refused passage on trains of the Boston and Maine railroad because they were carrying the films.

He told of seeing boys swapping films in the street, opening the cans and looking at the pictures. Ushers in the theaters, he declared, are sometimes used as messengers, and he believed that the fire prevention commissioner, if he had the power, should provide some safer means of transporting the inflammable films.

Commissioner O'Keefe asked whether the Moving Picture Operators' Union had taken any action on this question. Frank replied that it had and that it would like to see the whole matter of transportation regulated.

The Fire Chief's Reasons.

District Chief Walsh followed Mr. Frank on the stand and declared himself in favor of the regulation. He contended that it was a very dangerous practice to entrust the films to messengers in street cars or other vehicles used by the public. He stated that a boy with a cigarette or even a man might cause an accident that would result in an inquest. A collision of street cars or railroad trains in which these films were so carelessly transported might become a holocaust. He favored regulation to the extent of prohibiting the carriage of film on passenger vehicles. Commissioner O'Keefe related a recent case in the subway where a container was dropped and the film rolled to the bottom of the stairs. The condition was present, he said, for a frightful accident.

Exchange Men Oppose It.

The plan was opposed by Manager J. A. Eslaw of the New England Universal exchange; Manager George Balsdon of the New England office of the V-L-S-E, and manager J. C. Butman of the New England Mutual exchange. Balsdon said that the cases in which films were transported were the style compelled by the Interstate Commerce Commission.

BUYS ASSOCIATED SERVICE.

Fred B. Murphy, proprietor of the United Film Service of New England, has purchased the New England and New York State rights to the output of the Associated Film service. He will receive fifteen single and double reels each week.

Mr. Murphy is the only independent service man in this section of the country, and when making his purchases he always endeavors to get the best in the market.

Manager S. Moscow, of Mr. Murphy's Boston office, will have a weekly run-off each Wednesday afternoon in his hippodrome at 1 o'clock. Every exhibitor is invited to attend these runoffs and see the quality of the goods listed in the United program.

Starting a year ago with one office, Mr. Murphy has opened five branch offices. In talking with the WORLD correspondent, Mr. Murphy stated that his success is due to the harmony that has always existed between his employees and that each and every one of them has worked untiringly in his interests.

His branch offices are located in Bangor, Me.; Springfield, Mass.; Buffalo, N. Y.; Syracuse, N. Y., and Albany, N. Y.

In addition to the regular service program Mr. Murphy has a special feature department, having recently purchased the picturizations of several of Dickens' works and a number of features made by independent manufacturers.

"Peace" Feature's Office.

The Battle Cry of Peace Company has opened its New England office at No. 174 Pleasant street, Boston. The office is under the management of Samuel Grant, who in addition to booking the famous Vitagraph peace spectacle will also handle "Les Miserables."

NEWARK POLICE NOT CENSORS.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

NEWARK, N. J.—Vice Chancellor Howell, of Essex County, in a memorandum submitted last week declared that the police have absolutely no power to act as censors of moving pictures. Nevertheless Chief of Police Long, of Newark, declared: "If there is anything objectionable to a picture we will stop it."

The opinion of the vice-chancellor referred only to the "Birth of a Nation," in the opinion of the chief. The vice-chancellor's order makes permanent the injunction recently obtained restraining the police from interfering with the "Nation" film. The vice-chancellor further says in his memorandum, "I cannot see where the police authorities get their right to meddle in such matters. I know of no power in our police department to censor plays or theatrical exhibitions."

Lieutenants Harris and Quinn of the chief's staff, have acted as censors of other pictures. At a special exhibition of "Carmen" held at the Paramount, the censors passed favorably upon that production.

OPERATORS ELECT OFFICERS.

The Operators' Union, through John C. Tasto, a member of the executive board, has complained to the correspondent of the MOVING PICTURE WORLD that not enough space is devoted to their doings. So we are publishing in this issue the names of the newly-elected officers of Newark Local 244, M. P. M. O., chosen at the December meeting of the union.

The officers are: President, J. Higginson; vice-president, E. Burns; secretary, M. A. Carney; treasurer, Wm. Uessler; business representative, R. Cooper; sergeant-at-arms, J. Valentine; executive board, J. Higginson, E. Burns, W. Uessler, M. A. Carney, R. Cooper, J. C. Tasto, G. G. Gilligan. The operators all read the WORLD thoroughly, according to Mr. Tasto.

OLYMPIA CHANGES HANDS.

The Olympia theater, Norfolk street, at South Orange avenue, Newark, is now under the control of the Grossman-Illman Co., with offices at 31 Clinton street. The place has been thoroughly renovated and the name has been changed to the Regent theater. Henry Grossman will manage the new playhouse.

GENERAL OPENS NEW OFFICES.

The General Film company, which opened Newark offices at 230 Market street in October has found it necessary to move to larger quarters, and accordingly new offices at 16-8 Beaver street have been opened. Edward Bizar is the enterprising manager of the Newark branch. Edwin H. Wells and William Osborne have been added to the staff as roadmen covering the northeastern part of the state. Mr. Bizar reports very brisk business.

CITY THEATER'S NEW MANAGER.

I. Boyland, who with Edward W. McDonough leased the new City theater, at Seventh and Orange streets, from the E. & M. Amusement company, will assume the active management of Roseville's newest picture house.

TO BUILD $100,000 THEATER.

The M. & S. Amusement company, Martin Singer, president, and Walter Meier, secretary, are contemplating the erection of a new theater in the Roseville section of Newark to cost approximately $100,000. The house will be built at Sixth and Orange streets, Newark, the present site of the Roseville theater. Herman Jannes, who now manages the Roseville theater, will act in the same capacity for the new play house. According to Mr. Singer, the house will also have a roof garden, and all modern conveniences usually found in the up-to-date theaters. The new showhouse will probably be named the New Unique theater.

PROPOSES NEW ASSOCIATION.

The Walnut theater, 214-216 Walnut street, Newark, observed its second anniversary last week. Max L. LeBow, the manager, stated to the WORLD correspondent that he desired to have an organization of motion picture exhibitors in Newark. Mr. LeBow is working actively toward that end, and it is probable that a Newark Moving Picture Exhibitors' League will be formed in the near future. At a meeting to be called soon it is expected that W. Stephen Bush, of the MOVING PICTURE WORLD, will address the gathering on the benefits of organization and co-operation. Mr. LeBow declared that he would extend the invitation to Mr. Bush if the new exhibitors were willing to join such an organization.

IRVINGTON THEATER RESOLD.

The City theater, 765 Springfield avenue, Irvington, N. J., which the M. & S. Amusement company, of 306 Market street, Newark, recently sold to Walter Williams, has been repurchased by the former owners. The house seats 700 and is adjoined by a large open air theater.

LYCEUM THEATER IMPROVEMENTS.

The Lyceum theater, Broadway and 38th street, Bayonne, N. J., has installed a new modern current converter at a cost of $2,000. The house has been also improved in other particulars, especially the lobby. The Lyceum shows Paramount pictures exclusively in Bayonne, and at present booming the Travelogue series.

BLUM SAVES HIS WORLDS.

John Blum, manager of the Newark branch of the Greater New York Film Rental company, makes practical use of his MOVING PICTURE WORLDS. Every week he clips the sheets showing the dates of the film releases. In this way he knows the exact date of release of each picture. Mr. Blum said to the Newark correspondent of the MOVING PICTURE WORLD: "THE MOVING PICTURE WORLD is the authentic organ of the moving picture industry. It is to the trade what the text-book is to the scholar. I would not think of being without it for an instant.

Too Many Nearby Houses

Philadelphia Theater Men in Congested District Trying to Formulate Plan to Relieve Situation—May Combine to Close One House—How It May Be Done and What Will Happen to Unlucky Manager.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—The approach of the Christmas holiday season witnesses a most peculiar situation in local moving picture circles. For many years the number of moving picture theaters in Philadelphia has steadily increased until at the present time there are many hundred such places of amusement to be found in this city and its suburbs. The natural result has been that competition has become so keen and the recent depression in business has grown to such proportions that the trade in general has been not benefited, but encumbered by this state of conditions. In order to combat this destructive tendency local exhibitors propose to form a combination for the purpose of pooling the theatrical interests.

Want Local Theater Combination.

A remarkable illustration of the idea involved can be given by taking Woodland avenue as an example. On this business thoroughfare, between the small space of 49th and 63d streets, there are to be found six moving picture theaters, three of which are gathered between 58th and 63d streets. As a consequence of this crowding the exhibitors find profits to be very small and it may be added that one establishment has been losing a small sum weekly for the past four or five months. In order to successfully solve this perplexing situation the following plan has been originated:

Pool on Rent of Closed House.

At special meetings, dates to be selected in the near future, the most important question as to which theater shall close its doors will be settled. Take for instance a theater operating in the neighborhood of several other establishments, and one which is barely meeting running expenses. Would it not be better for the neighboring exhibitors to close the doors of this theater and bear the rental expense among themselves? In this manner the expenses of light, help and other additional burdens would be saved and the patrons of the theater would naturally visit those in the immediate vicinity. Now the question arises as to what is going to happen to the exhibitor thus affected. This will be answered in the following manner: If the exhibitor in question is small and has never made a success of his establishment, nothing further will be heard from him. If he is an experienced exhibitor and one who, with a little help thrown in his direction would more than likely prove successful, he will be well taken care of, perhaps appointed as a manager in some other theater.

Will Discuss Admission.

The majority of Philadelphia exhibitors are heartily in favor of the new system and have announced that they will lend every possible assistance in order to make the plan a success. The price of admission is a question to be discussed at a later date, it being understood that the exhibitors do not wish to form the impression that this is to be a monopoly in restraint of trade or an organization working along those lines, but merely a mutual protective agency. A meeting has been called for the 26th of December, and according to reports received it will be attended by practicaly every exhibitor in town.

PROMISE XMAS PROGRAMS.

Many preparations are being made by local exhibitors to give their patrons a treat de luxe on Christmas Day. The best programs possible to be obtained will be offered and in many cases extra attractions will be in vogue. The month of December is generally a poor month for the moving picture trade, and this year has not proven to be an exception. However, from Christmas until the Lenten season begins, business is at its height and it is then that the exhibitor looks for crowded houses and large receipts.

FRANKLIN FILM CASE AGAIN IN COURT.

Legal Point in Right of Appeal from Censor Decisions.

PHILADELPHIA, PA.—Contrary to the general belief, the case of the Franklin Film company versus the State Board of Censors has not been definitely settled. The case was once more hailed into court on the purely legal point of the right to appeal. Judge Barrett requested that briefs be filed in the case, as the question involved rests upon his final decision. It is understood that the film interests will carry the case into the Supreme Court if an unfavorable decision is handed down. Meantime the film entitled "Virtue" is tabooed in the State of Pennsylvania.

A copy of a New York newspaper referring to the case and headed "Court Overrules Pennsylvania Censors," was handed up to the judge as being in contempt of court. He denounced it as being absolutely untrue, and requested Attorney Krauss to communicate with his clients on its publication. The court having handed down no decision, had not overruled the censors. It will be remembered that in the article in last week's MOVING PICTURE WORLD no mention was made of the court having handed down a decision, it being remarked that an agreement had been reached without the aid of the court.

MANUFACTURERS' AMALGAMATED LOOKS AT READING.

Representatives May Buy Site for Studio —Will Help City.

Representatives of the Manufacturers' Amalgamated Motion Picture company of New York recently paid a visit to Reading, Pa., for the purpose of acquiring a suitable location for a studio and laboratory. It is thought more than likely that the Casino at Carsonia Park will be selected as the most desirable spot, as it affords an ideal location for a studio. In addition the scenery of both mountains and lowlands in that vicinity is an added attraction. Robert J. Bentley, president of the company, in an interview declared that if Reading were selected as a location for their establishments a number of Reading people would be given employment. It will be remembered that Carsonia Park formerly was inhabited by a picture village which, after taking several five-reel pictures, disbanded.

A charter was recently granted to the Penn Counties Amusement company of Allentown. The incorporators and directors are John J. Meyl, 228 N. Fourth street; Edward H. Buss and Leon Buss, both of Emaus, and Margaret Meyl, Allentown. The character and object of the new concern is to acquire, lease, own, maintain and conduct theaters, playhouses, motion picture theaters and other places of amusement, and to acquire, sell, manage and dispose of all property and accessories of every kind pertaining to such business.

Anent Shipping Values

Amendment of Cummins Law Before Congress—Will Relieve Shipper from the Necessity of Declaring Full Values of Goods Shipped—Carrier to Be Liable Only for Value Declared.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—Senator John W. Weeks of Massachusetts has introduced into Congress an amendment to the so-called Cummins law, approved March 4 last, which proposes to relieve shippers of the necessity of declaring the true value of express shipments and to relieve travelers of the necessity of declaring the true value of their baggage.

Since the passage of the Cummins law the Interstate Commerce Commission has held that express shipments and baggage came within the provisions of that act, which, according to representatives of the New York Merchants' Association and other organizations, worked a decided hardship upon manufacturers' film exchanges and travelers by compelling them to pay higher transportation charges than was the case when they were permitted to value their shipments at lower figures.

The Weeks amendment makes no change in freight shipments, but adds to the Cummins law a proviso that statements of value will not be necessary when goods are offered for transportation as baggage or express unless the person specifically states that he desires the carrier to assume a risk greater than the normal risk provided for, and is therefore willing to pay a higher transportation charge.

The proposed amendment follows: The shipper shall not be required to declare in writing the value of such property unless a greater proportion to the owner than the said maximum liability is demanded by the shipper; and where the value of the property so tendered for transportation is so declared in writing by the shipper the carrier shall not be liable beyond the amount so declared; and as to such property so tendered for transportation as express or as baggage it shall not be unlawful for the shipper to declare less than the actual value."

H. CRANDALL IN NEW DEAL?

WASHINGTON, D. C.—There was a well defined rumor afloat here last week to the effect that Harry M. Crandall and Joseph P. Morgan had put through a deal whereby they became the owners of the Avenue Grand theater, on Pennsylvania avenue, near Eighth street, Southeast. It is understood that $55,000 was involved in the purchase of the land and the theater. It is known that Mr. Crandall has been looking over the section with a view to establishing or taking over a theater there, and the rumor seems to bear out the fact that he is endeavoring to get a string of houses, probably one in each neighborhood. His name has been continually connected with a big Mount Pleasant deal and it was only recently that he secured control of the Apollo theater, on H street, Northeast. This latter is proving a very profitable venture. Mr. Morgan is at present operating the Princess theater, on H street, near Twelfth street, Northeast. The Avenue Grand is at present controlled by a Mr. Harris, of Pittsburgh, Pa., and is managed for him by Mr. Keenan. It is said that his lease to the property expires in March or April.

ENLARGING THE SAVOY.

WASHINGTON, D. C.—Plans have been prepared for the Savoy Theater Company for the enlargement of their house on Fourteenth street, Northwest. The company contemplates tearing out the side walls and extending the width of the theater by thirty feet. The house is 110 feet deep and this will give an additional six hundred seats, bringing the total seating capacity to 1,400. The new seats are to be built up above the floor, giving a mezzanine effect from within the auditorium. The Savoy theater is equipped with a park having a seating capacity of fourteen hundred. The addition of the six hundred seats in the house will mean that should the park be filled to capacity in the summer time and a sudden storm comes up, all of the patrons will be able to obtain seating accommodations within the theater. This in itself is a distinct advantage and the need for the enlargement was felt during the past summer when the park was filled nightly.

Despite the fact that the Savoy theater is at present one of the handsomest in this city, a considerable sum is to be expended in making the interior even more elaborate. The lobby will be enlarged to the extent of thirty feet and will be redecorated to conform to the auditorium. When the work is completed, the company expects to raise its prices to fifteen cents for general admission nightly. The builders are expected to begin tearing out the side walls immediately following the close of the winter season.

THE NEW PARAMOUNT OFFICES.

Washington, D. C.—The new Paramount offices at 525 Thirteen street, Northwest, will be very attractive when the work of getting the place into shape is completed. The exchange is located on the second floor of the building and at the head of the stairs will be the reception room for visiting exhibitors. Beyond this will be the bookkeeping, cashier's and booking departments, while at the front, separated from the rest of the exchange by partitions of oak and glass, are the offices, at the left, that of George Mann, the manager, and at the right, that of J. H. Walraven, the publicity man of the exchange. These offices are very well lighted for practically the whole of the front is of glass. Over the center of the space is a skylight, while at the rear there are very large windows.

The half of the floor space at the rear is devoted to the storage of paper and films, the film inspection and shipping departments, and to the room occupied as a darkroom by James Goebel, the Paramount cameraman.

Mr. Mann states that the business of the exchange is very good; that he headed the list of exchanges of his company last month. This is indeed very gratifying to him in view of the fact that this territory is one of the smallest in the country.

WILL DISTRIBUTE PEACE FILM.

Arthur S. Hyman, who for several months has been the manager of the local branch of the General Film, has severed his connections with that company and is reported to have secured the state rights to the feature "The Battle Cry of Peace" for the District of Columbia, Virginia, West Virginia and North and South Carolina. John Payette, his assistant, will assist his successor in becoming acquainted with the territory.

Nat Glazier in Philadelphia.

Nat Glaser, who recently severed his connections with Miller Bros., for whom he has been acting as manager of the Leader theater, on Ninth street, Northwest, for a number of years, has gone to Philadelphia, where he has secured employment with the Stanley company. Mr. Glaser is to act in a managerial position for that firm. He is well known in Washington and has a host of friends, all of whom regret that he is leaving the city.

MARYLAND NOTES.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

Lexington Theater Sold.

BALTIMORE, MD.—It is reported that William Fait, Sr., who controls several theaters in Baltimore, has disposed of his interests in the Lexington theater, at 314 West Lexington street. The names of the new owners have been withheld, but it is said that the house will hereafter be managed by two women. It is also stated that a number of improvements are to be made to the theater.

Five New Baltimore Permits.

Five permits have been granted by the building inspector's office for the construction of that many new motion picture houses in Baltimore.

The Gordon Realty company will erect a theater at Baltimore and Catherine streets which will be 117 feet long and 87 feet wide, which will cost, it is estimated, about $12,000.

The Consolidated Engineering company has been awarded a contract for the erection of a two-story theater building at North avenue and Ninth street by the Walbrook Amusement company and will begin work shortly.

J. H. Kelly has been awarded a contract by the Linwood Amusement company for the erection of a one-story theater building.

Work has already been begun on the proposed new theater for the Howard Amusement company to be built at 404-406 North Howard street after plans produced by Architects Spranklin & Childs. It is to be 37½ feet wide and 121 feet deep and will cost approximately $10,000. J. J. Moylan will be the builder.

The fifth of the new houses is that proposed by S. Rath to be erected at 2804 Pennsylvania avenue. The location of the theater for the Howard Amusement company is in the downtown section, while that of the Linwood Amusement company is in a well populated district.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

Censoring by Advance Notices.

WINCHESTER, VA., according to Alan J. Bachrach, who is traveling through this state for the V-L-S-E, has a very peculiar law which is strangely applicable to motion picture theaters. It seems that if the manager of a theater raises the price of admission to above 10 cents for a motion picture exhibition he is immediately called upon to pay a special tax fee of $7.50 per day for that privilege. This tax is not assessed if the increased price is caused by the running of a road or vaudeville show, but only applies to motion pictures.

Winchester has now an official censorship board, the working of which, if not quite so serious, would be decidedly laughable. The board is made up of two officials appointed by the council, and they pass upon every picture that is to be run in the town. Their usual procedure is to carefully go over the advance notices of films and if the description does not appear to come within their views as to morality, it would be useless for the exhibitor to contract for its exhibition. These censors have been known to sit tight in their refusal to pass a film because the title gave the impression that there might be something out of the ordinary in the pictures.

It is said they recently blacklisted "Tess of the Storm Country" because of the fact that there is in the film a baby whose parentage is doubtful. They condemned "The Man Who Could Not Beat God" because of their disapproval of the title, but Mr. Henry, who operates the Empire theater, finally convinced them that their views were slightly far-fetched.

Star at Waynesboro Enlarged.

A. E. Jordan has just completed the work of enlarging his Star theater, in Waynesboro, Va., and he now has a very attractive theater. This was formerly utilized as a church and has a seating capacity of about four hundred. A pianist and drummer play through each performance.

Ned Burke Managing Staunton Theater.

Ned Burke, who recently succeeded Monte Craig as manager of the New theater, at Staunton, Va., has just made an announcement to the effect that in future this will be operated exclusively as a motion picture house. This is a very modern theater and is attractively decorated throughout. It is equipped with two balconies and all told seats slightly over eleven hundred people. This theater is operated by the owners of the Savoy theater, in Staunton. Fulton Witz is the general manager and he takes considerable interest in the selection of films for both houses. Mr. Burke is young and decidedly aggressive. He was formerly engaged in the newspaper business, has many friends and some very good ideas with respect to publicity. While this is his first experience in the motion picture business, he has already grasped many of the details incident to the management of so large a house. He is quick to learn and his advertising and other newspaper experience is standing him in good stead in his new undertaking.

Harry Church to Manage Norfolk Theater.

E. H. Markinson has resigned his position as manager of the Strand theater, in Norfolk, Va., operated by J. D. Hofheimer, and has been succeeded by Harry Church. Mr. Church has for several years been the manager of the Bonita theater in that city, operated by S. L. Harris.

PITTSBURGH NEWS LETTER.

Special to Moving Picture World from Pittsburgh News Service.

G. R. Ainsworth Goes to General Film.

PITTSBURGH, PA.—G. R. Ainsworth, one of the best-known film men in the Pittsburgh territory, who has been handling "The Diamond From the Sky" for the Mutual Film Corporation, severed his connections with that conecrn Saturday and on Monday he transferred his office to the General Film Company, where he will have charge of the bookings on "The Strange Case of Mary Page," a serial to be produced by the Essanay Company, featuring Henry B. Walthall and Edna Mayo.

Mr. Ainsworth came to Pittsburgh as road man for George Kleine's Attractions, under Manager Harvey B. Day. When Mr. Day took charge of the Pittsburgh office of the Fox Film Corporation Mr. Ainsworth accompanied him, where he remained until last April when he joined the Mutual. He has many friends among the exhibitors and he is expected to make a big success of the coming Essanay serial.

Managers Invited to Dinner.

Mrs. J. P. Donovan, wife of the general manager of the Rowland & Clark theaters of Pittsburgh, arranged a delightful surprise for her husband Sunday, November 28, by inviting the various managers of the Rowland & Clark theaters for the afternoon and evening at her home. An elaborate dinner was served and together with music and addresses the guests agreed that the gathering was one of the best arranged and most enjoyable affairs of the kind they ever attended.

James B. Clark was present, as was also Publicity Manager M. J. C. Kornblum and the following house managers: Jerome Casper, Regent; W. F. Kirsch, Bellevue; A. J. Simon, Oakland and Strand; W. J. Bernardi, Arsenal, and George Vogenberger, Belmar.

Leo Levinson Managing New Exchange.

Abe Warner, one of the best known film men in the country, is establishing a chain of exchanges in various cities for the purpose of leasing feature productions. The Pittsburgh office has been opened at 127 Fourth avenue, and Leo F. Levison is manager. Mr. Levison is well known in the Pittsburgh territory as manager of the World Film Corporation, which position he resigned six months ago to go with the Fox Film Corporation.

Mr. Warner leaves the latter part of the week for Cleveland, where he will open a branch and will then visit other cities with the same object in view.

Buys Noted Plays Exchange.

An important business transaction was closed last Monday, when Matthew Teplitz, of the Specialty Film Company, purchased the entire stock of films and business of the Noted Plays Feature Company, conducted by Adolph Klein, at 101 Fourth avenue, Pittsburgh. Mr. Teplitz and Morris Berger, as a partner, will conduct the business in the future at Mr. Klein's location, the transferring of the lease being part of the transaction.

By this consolidation the Specialty Film Company now has an exceptionally fine list of pictures, including a number of Life Photo productions, as well as other feature subjects, covering every variety of styles and titles.

J. S. Fitzgerald Becomes a Manager.

J. S. Fitzgerald, formerly manager of the Exhibitors' Publishing Company of Pittsburgh, resigned that position last week and has assumed the management of the Stuben theater at Steubenville, Ohio.

The Steuben is an up-to-date house with a seating capacity of 1,000 and it is expected by Mr. Fitzgerald's friends that he will make it a money-maker.

Remodeling Luna at Monessen, Pa.

Messrs. Paradis & Hanakis, who recently purchased the Luna theater in Monessen, Pa., announces that the work on remodeling is progressing rapidly and they expect to have the house ready for reopening about the 20th of December. The building is being rewired and a new screen and new machines are being installed. This house was purchased about four weeks ago at a constable's sale. Tom Raiden, well known among the Pittsburgh exhibitors, will be the manager of the house.

BUFFALO NEWS LETTER.

By Billy Bison, Buffalo Correspondent (229 Oxford Avenue) of Moving Picture World.

Triangle Films at Palace Theater.

BUFFALO, N. Y.—A notable event was the recent first presentation of the famous Triangle films at the Palace theater, Buffalo. The opening bill was Douglas Fairbanks in "The Lamb," Mack Sennett's new comedy, "Saved by Wireless," and on the last half of the week, "The Coward," and Weber and Fields in "The Best of Enemies." The special music for each picture, written by William Furst, was interpreted by an orchestra of 10 pieces.

Despite the high prices of Triangle films in other cities, the Palace theater is presenting the plays at the following schedule of prices: Afternoon, 10 and 15 cents; evening, 10, 15 and 25 cents. Crowds in the theater and overflowing the lobby were handled advantageously by Manager Mosher of the Palace and his staff.

Mutual Staff Celebrates.

The members of the staff of the Buffalo branch of the Mutual recently celebrated the entrance of the new quarters at 106 Pearl street with a get-together dinner. The esteem in which G. H. Christoffer, the manager, is held, was shown. After the dinner G. H. Penn of the road staff presented an enameled brass desk set to Mr. Christoffer, the gift being presented with a short speech.

Big "Peace" Film Stirs Buffalo.

"The Battle Cry of Peace," recently featured by Manager Shea, of Shea's Hippodrome, Buffalo, was a success from every viewpoint. When the doors opened at noon of the first performance there was a constantly changing crowd in line from the entrance to the theater far down the lobby out into Main street and for a half block down Main street until after 9 o'clock at night. No moving picture show has ever been seen in a single day by so many thousands of Buffalo people.

New Clinton Mortimer Offices.

ROCHESTER.—The Clinton Mortimer Corporation, which will build the Piccadilly theater in Rochester, N. Y., has elected these officers: William Deininger, president; James G. Comerford and A. B. Headley, vice-presidents; William S. Riley, treasurer, and W. H. Seeley, secretary. The plans for the new Piccadilly were approved and the architects instructed to complete the remaining details. It is expected that the theater will be open to the public by June 1, 1916.

Open Theater in Lyons.

In Lyons, N. Y., the new Ohmann moving picture theater was opened recently. This building was built for Ohmann Brothers, of Lyons, at a cost of $20,000. The new house is on the ground floor, located in the rear of the Wayne Press building in William street. The building is 80 by 60 and 35 feet high, and is reached from the street by a corridor 75 feet in depth with a canopy over the walk. The construction is of steel framework, covered with concrete and hollow tile. The floors are concrete and set with opera chairs. The main floor has a seating capacity of 800, and the balcony seats 175 more. The interior finish is of buff and oak.

Harry Somerville's Mother Dies.

Harry Somerville, former manager of the Family and Airovict theaters, Buffalo, recently attended the funeral of his mother in Chicago.

Harold Edell Entertains Newsies.

Manager Harold Edell of the Strand theater, Buffalo, recently had as his guests a thousand newsboys, employed by the Buffalo News. Among the popular films was one showing the boys at their Thanksgiving dinner. The management of the Strand co-operated to make the entertainment a success, and its success was shown by the cheers which the newsboys gave repeatedly for Manager Edell, for Lyndsey Spence, who played the big pipe organ, and for the ushers and the house staff, all of whom did the extra duty gladly that the newsies might enjoy the show.

Walter C. Moon Resigns.

Walter C. Moon has resigned his position as manager of the Happy Hour theater, Buffalo. Mr. Moon has had a wide experience as a press representative, and will in the future devote his energies to publicity, which will include special advertising.

C. H. Bowe Takes New Position.

Charles H. Bowe, formerly connected with the staff of the Academy, and more recently manager of the Frontier theater, Buffalo, has assumed his duties as manager of the Allendale theater, taking the place of Lewis Isenberg, who is to manage the Columbia theater, that city.

Both the Allendale and Columbia theaters are in the system of houses operated by the United Theatrical Attractions company.

Cleveland License Fees

ocal Picture Men to Make Vigorous Fight Against the Proposed New Method of Licensing Picture Theaters—Minimum Fee of $25 May Be Asked and Upward Scale from That, According to Seating Capacity.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

LEVELAND motion picture men are preparing a vigorous fight on the oposed ordinance being drafted by Edard A. Meyers, Twenty-second ward uncilman, to place a minimum license e of $25 a year on picture theaters. Acrding to Meyers' proposal, the license arge would range upward from $25, acrding to the seating capacity.

Meyers says that picture theaters get speal service from the city and should be rced to pay for it. He points out that e city conducts examinations to deterine the qualifications of film operators, d has fire wardens and sanitary policeen making regular inspections. He excts to introduce the measure at a meetg in the near future.

Picture Men Will Combat It.

The picture men in Cleveland do not ree with Meyers in any particular. "We ill fight Meyers' ordinance with every eans at our command," B. J. Sawyer, airman of the Northeastern Ohio Moon Picture Exhibitors' League commite on law, said.

"The state of Ohio and the city of Clevend have put such overpowering restricons on the building and operation of cture theaters that the motion picture en are now taxed way beyond any other usiness.

"Picture theaters are now deemed the gitimate prey of politicians, who have eams of the enormous profits being made om the business."

Sawyer predicts that because of these estrictions the admission price of picture eaters will have to be increased. "In the d these added burdens will have to be orne by the people," Sawyer said, "or the icture men will have to go out of business."

To Arrange Public Hearings.

LeMott Smith, of Alliance, Ohio, and William Slimm, of Cleveland, are other embers of the committee on law. They xpect to arrange for public hearings on he Meyers ordinance.

Sawyer has accepted an invitation to address the West Side Community Council n the motion picture question in the near uture. The council, composed of social workers, is preparing a report on motion pictures, with particular relation to their ffect on the youth of Cleveland.

Allen T. Burns, director of the Cleveland Foundation, spoke before this body a few ights ago, deploring the failure of Ohio ensorship.

"I think we will have to come back to ocal regulation of moving picture theaers," Burns said. "Censorship is not the proper way to control them. I would avor an arrangement whereby municipaliies should issue motion picture licenses to e revoked on the failure of the proprieors operating their theaters so as to ofend public decency or menace the morals of our children in any way. This is done with other classes of amusements, and why not with motion picture theaters.

"I think if people have any objection to he way their children are spending their leisure time, whether it be in picture shows or elsewhere, it is up to them to offer a substitute."

As such a substitute Burns suggests special films censored by social workers and exhibited free at school house social centers.

HOLDS ANOTHER SESSION.

A second housewarming in the new headquarters of the Northeastern Ohio Motion Picture Exhibitors' league, Republic building, Cleveland, was held Tuesday with national and state officers of the Motion Picture Exhibitors' League of America as guests of honor.

The speakers at a business session were Fred J. Herrington, of Pittsburg, national president; LeMott Smith, of Alliance, state president; Frank Beverstock, of Mansfield, state vice-president, and Frank Kenney, of Cleveland, representing Ohio as a national vice-president.

More than 100 motion picture men from other cities attended the meeting. A social session in the evening concluded the affair. The state and local executive boards met during the day.

Free Sunday Show.

The people of East Cleveland were the guests of the management of Wind-a-Meer theater Sunday. Pending a test of the ordinance forbidding motion picture exhibition on Sunday if an admission fee is charged, the management decided to operate the house, but to charge no admission on Sundays. Petitions are being circulated to secure the repeal of the ordinance.

Against Suggestive Films.

The Cleveland Plain Dealer is conducting a crusade against suggestive films. As a part of the campaign it is publishing a column of opinions from readers who have witnessed photoplays in the various local theaters.

The Reel theater, East Ninth street, repeated "Bella Donna," with Pauline Frederick in the stellar role on Monday at the request of patrons who failed to see it before.

The Superior Slide company, which manufactures slides and films for advertising purposes, has just enlarged its quarters, to occupy half of the second floor of the Columbia building. The concern was organized five years ago by B. W. Reuben. It has branches in Detroit and Toronto.

BIG HALL FOR "PEACE" FEATURE

By Kenneth C. Crain, Jr., Cincinnati Correspondent of Moving Picture World.

CINCINNATI, O.—It is understood that Manager R. L. Shrader of the V-L-S-E office is contemplating securing Music Hall for an extended run of "The Battle Cry of Peace," the Vitagraph dramatization of Hudson Maxim's plea for the defense of America, which has done so well elsewhere. Two reasons are advanced for this move, one being the difficulty of securing a satisfactory downtown house for a long run for the picture, and the other the large seating capacity of Music Hall, which Manager Shrader believes would be regularly taxed for this production. No arrangements have yet been announced in this connection, but the circumstances indicated make it probable that the Cincinnati public will have its first opportunity to see the big picture at Music Hall, where numerous limited engagements of pictures have done well, although the recent attempt to run pictures there regularly was a failure.

ON ITS FEET AGAIN.

The prosperity of the Park Hall theater, in Oakley, O., was convincingly shown last week by an event which was the occasion of much rejoicing by Manager William John, who has an interest in the theater as one of the firm which built it as well as in its operation. Moorman & John, as contractors and builders, constructed the house, one of the largest suburban theaters in the city, about two years ago, at a cost of about $50,000, and financial difficulties resulting caused a receivership. Mr. John was left in general charge of the building and the theater itself, however, and last week the attorneys handling the case moved the lifting of the receivership, as all of the debts of the firm have been paid in full and the venture has proved a financial success. The Park Hall has established itself firmly in the affections of the residents of the East Hyde Park and Oakley districts, and has a large and profitable clientele.

TRIANGLE BOOKINGS.

Manager C. C. Hite of the Cincinnati Triangle offices announces the closing of a number of good contracts for the use of Triangle features. Some of the big fellows who have signed up with the Triangle recently include Banks & Brown, owners of the Hippodrome, the leading house at Williamson, W. Va.; the opera house, Gallipolis, O.; the Wonderland, Point Pleasant, W. Va.; the Camden, Parkersburg, W. Va.; the Hippodrome, of Marietta, O., and the Majestic, Athens, O. Harry Kress, manager of May's Opera house, the biggest theater in Piqua, O., was so pleased with his first week's run of Triangle pictures that he wired Manager Hite his congratulations. Mr. Hite journeyed up to Indianapolis last Saturday in order to be present at the opening display of Triangle features at the Keystone theater, one of the leading houses of the Hoosier capital.

BIG FEATURES ONLY.

Schwalm & Broomhall, proprietors of the Jefferson and Jewel theaters, of Hamilton, O., are going after big business in a big way. They are planning, and have, in fact, already started, an ambitious advertising campaign on behalf of the houses, which have adopted a policy under which only leading features will be shown. In this connection Messr. Broomhall and Schwalm were in Cincinnati last week, and made arrangements with Manager C. E. Holah of the Pathe exchange for 52 weeks' service at the Jewel, two days a week, of Pathe Gold Rooster features, and for the exhibition of Triangle films at the Jeffeson, beginning on January 1.

A VALUABLE CONTRIBUTION.

Manager Kessler of the Star theater, Sandusky, O., showed a fine spirit recently, when he furnished free of charge for an entertainment for a local charity four reels of moving pictures, two comedies and a two-reel drama. The affair was highly successful, and Manager Kessler received the hearty thanks of its promoters, as the moving pictures were credited with drawing much of the crowd.

J. F. Potts Sells Lyric.

J. F. Potts, owner of the Arcana theater, of Portsmouth, O., intends to devote his attention exclusively to the Arcana in the future, as he has disposed of the Lyric theater, in Ashland, Ky., to Messrs. Carey & Hicks. Mr. Potts acquired the Lyric only three months ago, and it is understood that he made a neat profit on the deal. The house has seating capacity of 325.

New Show in Springfield, O.

Philip Chakeres, owner of the Majestic theater, Springfield, O., has made arrangements with the city authorities of Mechanicsburg, O., controlling the opera house there, for the use of the building for the exhibition of moving pictures, and has already started work on the complete renovation of the structure for that purpose.

New Company in Youngstown.

Hugh E. Gilkesan, James D. and George H. Kenney and W. E. Crider, of Youngstown, O., have organized a company for the purpose of constructing and operating several moving picture houses, incorporating recently under the name of the Gil-Ken Amusement Co., with a capital stock of $10,000.

OWENSBORO, KY., SEES "NATION" FILM.

The Grand theater at Owensboro, Ky., recently completed a three-day run of the Griffith production, "The Birth of a Nation." The film was shown at five performances and, in spite of the fact that it was shown almost on the eve of Christmas, it is estimated that thirty-five hundred people saw the play and that about $3,000 was paid for admission tickets. It was estimated that 1,000 persons saw the film on the last day of the run.

Fox Films at the Cherokee.

The Cherokee theater at Louisville, under a special arrangement entered into by the Keith interests, which are also interested in the theater, are now showing Fox productions on Sundays and Mondays as second run pictures, the original showings having been made at the Mary Anderson theater. These two houses are the only ones in the Fox cities showing Fox pictures under the Keith contract.

J. I. Schnitzer, manager of the Indianapolis office of the Central Film Service company, was in Louisville last week calling on A. C. Farrel, manager of the local office.

Buys Chattanooga Houses

The Theato and Alhambra Taken Over by John C. Twinam, of the Bijou—Will Split Triangle Service Between the Houses—Comedies at the Theato for Five Cents—Dramas at the Alhambra for Ten.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

CHATTANOOGA, TENN.—A deal has been closed at Chattanooga, Tenn., whereby the Theato and Alhambra moving picture houses have been taken over by John C. Twinam, manager of the Bijou theater. The deal was closed with Howell Graham, who has been operating a string of theaters in Chattanooga for some time. The theaters will continue to operate at the popular prices established by Mr. Graham.

Shortly following the announcement in the change of management in the Theato and Alhambra theaters it was given out that the Triangle program, which had been shown at the Bijou theater, would be split up and the comedies shown for five cents at the Theato, while the dramas will be shown at the Alhambra for ten cents. The Bijou used pictures only to fill in between engagements of regular stage performers, and under the new arrangement the Triangle program will be shown constantly.

SUNDAY BENEFIT SHOWS.

Under the auspices of the Chattanooga branch of the American Jewish relief committee, a number of the Chattanooga theaters are operating on Sundays again for a limited period of three weeks. Funds received from the sale of tickets will be used in relieving the suffering of Jews in the war zone of Europe. Under the laws of the state there is nothing to prevent free shows being given on Sunday, or shows where the money is used for charitable purposes.

LOCAL CENSORS IN JACKSON.

Jackson, Tenn.—News has been received from Jackson to the effect that agitation has been started in that city for a board of censorship to censor all pictures shown. The matter has developed to such an extent that a committee from the Prostestant Pastors' Association was given an audience by the City Commissioners on December 1. At this meeting the commissioners promised that a joint meeting would be called of the moving picture exhibitors, commissioners and pastors, to discuss and determine what course should be followed without injury to the moving picture industry or deterioration of the morals of the community. Apparently there is no ill feeling in the movement on either side, and the movement has been inaugurated for the general good of the city.

Religious Services in Theater.

At Decherd, Tenn., Manager Anderson, of the Wonderland, has offered the theater to the various pastors of the town in order that union services may be held there every Sunday afternoon. The Rev. J. P. Luton, of the M. E. Church, at Winchester, and formerly of Nashville, was the first to take advantage of the offer and preached a forceful sermon to a large audience. Special music, furnished by the high school orchestra, will be a feature of the Sunday afternoon services at the theater.

"Stingaree" Begins Well.

The first of the new "Stingaree" series of photoplays, produced by Kalem was recently shown to appreciative audiences at the Elite theater, of Nashville. This first picture was the photoplay, "An Enemy to Mankind." From the crowds present to see the firs picture it is thought that each of the series will go well.

Nashville Theater Notes.

A multiple reel show of unusual size was recently shown at the Belmont theater, at Nashville, when eight reels of film were put on. This program included the three-reel Lubin feature, "The Line Up," and the five-reel World Film corporation, Wm. A. Brady photoplay, "The Boss." Eight reel programs are rather unusual in Nashville and this proved a very good card.

The Parthenon theater, at Nashville, recently engaged James Able, and the Able orchestra, to play a special musical program to bring out the fine points in the five-reel production, "Tables Turned," in which Emmy Wehlen, the delightful comic opera and dramatic favorite, is seen. In addition to the five-reel feature, the Parthenon showed two excellent reels of Keystone comedy and gave away a free moving picture magazine.

Large audiences, composed mainly of the fair sex, attended the Crescent theater, at Nashville, during the showing of the intensely dramatic production, "Should a Wife Forgive?"

Louisville's Proposed New Picture Theater

Proposed New Picture Theater at Second and A Streets Takes Definite Shape—Incorporators and Stockholders—$36,000 Capital.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—The proposed moving picture theater at Second and A streets, Louisville, took definite form last week, when articles of incorporation were filed by the Second Street Amusement company, with a capital stock of $36,000. The incorporators are R. W. Bingham, J. J. Douglas, George K. Dehler and Aaron Kohn. Max L. Simons and Arthur H. Mann are also stockholders. The stock is divided into 360 shares of the par value of $100, and the stockholders are all well known local men.

This will be one of the first Louisville theaters to be erected in an exclusive residential district, and it will cater largely to family patronage. Joseph & Joseph, architects, have let the contract to Leitchfield & Metzner for erection of the building, work on which has started. The building contract alone amounts to $18,000, while plumbing, heating, electrical and ventilation work will bring the figure up to something over $25,000.

The structure will be of brick and absolutely fireproof. The front will be of cream enamel brick, with stone trimmings, and the lobby will be of brown tile. On account of the lot's location in a residential district it was decided that the house would be held back from the sidewalk to the general building line of the block. Two steps from the street will rise to a concrete plaza, and there will be grass plots and flower beds to the right and left. Six exits will be provided, more than the building code requirement, and forced ventilation appliances installed. There will be fourteen windows in the house to admit fresh air and sunshine.

First run films will be shown, and the program changed daily. The house will seat 750 people. A contest has been started for a prize of $25 in gold to be given to the person suggesting the best name for the theater, which will be completed early in February.

NEW HEAD AT LOCAL MUTUAL.

Announcement has been made of a change in the management of the Louisville office of the Mutual. Norman M. Dixon, who has been in charge of this office for several months, has accepted a position with the Indianapolis office of the General Film. O. L. Smith, formerly connected with the New York office of the World Film corporation, has taken charge of the Louisville Mutual office. Mr. Smith has for fourteen years been actively engaged in the moving picture industry. He has had experience in studio managing, exhibiting, and exchange work, and is well posted all along the line. He has worked through the east and south, having had charge of houses in Cincinnati, New Orleans and other points, Louisville being about as far west as he has ever worked.

FRANKFORT HOUSE REOPENS.

Frankfort, Ky.—The Capital theater, of Frankfort, which was recently leased by the interests which control the Broadway Amusement company's chain of theaters in Louisville, has been completed and opened to the public. The entire building has been done over and now presents a very attractive appearance. There are 484 mahogany chairs, of the ball bearing type, on the lower floor, 135 in the balcony and 165 in the gallery, the latter to be reserved for the colored patrons except on special occasions. A feature of the building is that the operating booth is entirely removed and is built of galvanized iron on the room of the Council Chamber.

Chosen Kentucky Items.

At Flemingsburg, Ky., a number of improvements have been made at the Princess, including a new Power machine.

The Loveridge Poster Advertising Company, of Lexington, Ky., has been incorporated, with a capital stock of $10,000. The incorporators are Burt T. Loveridge, Laura S. Loveridge and Sarah A. E. Flegel.

A. E. Irons, of the Cincinnati Motion Picture Company, of Cincinnati, O., recently made some moving pictures at Lexington, Ky., while the Grand Circuit trots and the Barnum & Bailey circus were going on. Runs of the fire department also are featured in the film, which is now being shown at various points in the Bluegrass district. Mr. Irons also made some pictures recently for the Frankfort, Ky., Chamber of Commerce. These pictures were later shown at the Gem theater, of Frankfort.

The Sunday Lexington Herald is running a special art section consisting of an attractively arranged sheet showing a number of the leading film stars, such as Clara Kimball Young, Vivian Martin, Florence Reed and many others.

Detroit's Duplex Opens

niquely Modern Theater with Double Auditorium Is Officially Opened to the Public on Tuesday, December 14—Thousands Were Turned Away on the Opening Night—Policy of House, Officers and Directors.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

ETROIT, MICH.—Detroit's most unique theater, and said to be the only one its kind in the world, is now in opera- n. It is called the Duplex and is locat- on the East Grand boulevard, just a ne's throw from Woodward avenue. It s built by the Grand Boulevard Theater mpany and designed by Fuller Clafflin, a troit architect. When it was first an- unced that a two-auditorium theater s to be erected many exhibitors, as well show people, Pooh-poohed the idea, iming it was radical and only the hobby Mr. Claflin. But those who have been the Duplex can now see wherein the o-auditorium theater has immense pos- bilities for attracting people. Although e main idea of the Duplex is to have eryone on hand when the feature be- ns, thus avoiding the necessity of wait- g for the next show in order to see the hole feature, each theater can be oper- ed as a separate enterprise and as two stinct theaters, each running a different ow, with a separate charge for each use, and yet the patron would not have go outside of the building. Many peo- e go to two shows in one evening. Why ouldn't they go to two shows if they ere in the same building?

The Duplex was opened officially Tues- y night, December 14, to an invitation dience, and about 2,000 people—stock- lders and their friends—were in attend- ce. The public opening took place the llowing night, and thousands were rned away. Fully 500 motor cars lined oodward avenue, the Grand boulevard d the side streets.

The officers of the Grand Boulevard heater company, which operates the Du- lex are: Fred A. Aldrich, president; Dr. B. Kennedy, vice-president; Harry Hul- ert, treasurer; Arthur Bergeron, secre- ry; Jacob Stahl, director; H. M. Payne, eneral manager, and Earl Hennessy, the- ter manager. Mr. Hennessy was former- manager of the Fine Arts theater. In later issue the Moving Picture World ill publish a more complete description the Duplex, illustrated with photo- raphs.

NORWOOD THEATER SOLD.

A. Arthur Caille and Henry J. Guthard ave purchased the Norwood theater on oodward avenue, near the Grand boule- ard, thus giving them three Woodward venue houses in which they are inter- sted, as well as several others in Detroit nd suburban towns. The Norwood was uilt and successsfully operated by C. E. Rall, who sold the property to A. M. Henry, who immediately turned it over o the new owners. The Norwood is a trictly modern playhouse and has 600 eats on the main floor and a dozen auto oxes in the balcony. It is in the midst of thickly populated district. The Duplex nd the new Regent, now being erected, re within a stone's throw.

BIG NEW PONTIAC HOUSES.

The following communication was sent to our Detroit office from Pontiac, Mich.: (Pontiac is only an hour by trolley from Detroit.)

"From announcements made this week indications are that by next spring there will be three new theaters in Pontiac, costing from $50,000 to $100,000 each. As far as can be learned at present the enterprises are entirely separate and distinct from each other.

It has been authoritatively stated that a new picture theater will be built on South Saginaw street, seating 1,200 people and costing about $50,000. Building operations, it is asserted, will be started almost immediately, and it is the intention of the management to open within four months. The site and names of interested parties have not been given out. This enterprise is separate from that announced by August and Julius Kleist, which is also to be pushed forward at once.

Detroit capital has obtained an option on the Hotel Wenonah property on South Saginaw street from Pelton & McGee, its present owners, with the intention of erecting a $70,000 moving picture theater thereon. The plan calls for an ornamental building, with stores on the first floor. It will seat 1,200."

F. C. KIRKPATRICK TO BUILD.

Another letter has been received at the Detroit office of the Moving Picture World from F. C. Kirkpatrick, president of the Kimber Theater company, at Titusville, Pa., operating the Grand Opera house and the Orpheum theater, who states that he is working on plans on another new theater.

TWO UNIVERSAL LEADERS.

Herewith we show a picture of M. H. Hoffman, general manager of branches of the Universal Film Company, and George W. Weeks, manager of the Detroit branch. The photo was taken at the request of our Detroit correspondent. It is an excellent likeness of both "victims." The Detroit branch of the Universal under the management of Mr. Weeks is proving a great success. The branch has yet to report the loss of a single customer through poor film or poor service. Mr. Weeks is extremely popular and his popularity proves the folly of that old saying that "nobody loves a fat man." No exchange manager in any city could have more sincere friends and could be better thought of than our own George Weeks.

M. H. Hoffman and G. W. Weeks.

Southern Michigan Amusement Co.

The Southern Michigan Amusement Co., Paw Paw, Mich., has been organized and incorporated. Those associated with the enterprise are M. L. Decker, V. C. Decker and L. A. Packer of Lawton and Mrs. G. Metzger of Kalamazoo. The company has closed a deal for a theater in Watervliet and negotiations are pending for several other photoplay houses in the southern part of Michigan.

Crowds on Feature Days.

Jack Mowitt, manager of the New Empire theater, Detroit, reports a big business on feature days. The Empire is the only daily change theater in Detroit running first-class pictures only. It never shows a picture if it has been previously exhibited at any other theater. A. J. Gilligham owns the Empire.

Kalamazoo House Reopens.

The Orpheum theater, Kalamazoo, completely remodeled and redecorated, reopened December 11, under the management of P. C. Schram and P. F. Marquette, both of Kalamazoo. The Orpheum is located on Main street. Admission is five cents, as it is not a large theater. Performances are continuous from 11 a. m. to 11 p. m. The interior has been done over in mahogany finish, with ivory and old gold settings.

ITS PATRONS ARE FAMILIES.

Illinois Exhibitor Has to Enlarge Big House for the Early Shows.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

OAK PARK, Ill.—The trend of family patronage toward moving picture shows is seen in the decision of John G. Hodgson, proprietor of the Oak Park theater at Oak Park, to expend $50,000 in enlarging his theater so that he can handle more business earlier in the evening. He will add 500 seats, bringing his main floor capacity up to 1,300. The volume of business offered for the first show has become a problem.

Closed Sunday in Bushnell.

Managers of moving picture theaters in Bushnell have withdrawn from the city council their petitions for permission to operate their shows on Sunday afternoons and evenings.

Drama Languishes.

Springfield, Ill.—The future of the Chatterton Opera house at Springfield, one of the oldest theatrical houses in the middle west, is problematical. It seems to be unable to make a go with "legitimate" attractions and the Capital city has its quota of downtown picture houses. The Chatterton attempted a good line of dramas and musical shows this winter, but on a recent visit to Springfield the Moving Picture World representative was informed attractions just out of Chicago and New York with real stars were playing to but a handful of people.

New Companies in Illinois.

Certificates of incorporation in Illinois have been issued as follows: The International Motion Picture company, of Chicago—dissolved; The West End Amusement company, of Chicago—capital stock decreased from $60,000 to $6,000.

Illinois Changes, New Ventures, Etc.

W. G. Mack is building a new moving picture theater at Mansfield.

George Moore of Carthage has equipped the opera house at Bentley and Evanston with moving picture equipment and will book them for their owners.

Bodkin & Keane, who operate the Star and Grand theaters in Evanston, have purchased the theater on Main street, in that city, and have renamed it the Triangle.

Swango & Witt have sold the Luzon theater at Paris to T. C. Baker of Monticello, Ind. The new owner has renamed it the Orpheum theater, made it a ten-cent house and has booked the Kleine-Edison, Pathe Gold Rooster and Mutual Masterpicture services.

McKinley school, at Granite City, will purchase a machine and use moving pictures in education.

A. C. Nelson, former proprietor of the Colonial, at Rockford, is home from Colorado, improved in health, and may reenter the photoplay field.

E. H. Krenz has moved his moving picture theater to the Reisch building, in Middletown.

The new Spencer Square theater, at Rock Island, will be equipped with two Powers 6A machines.

Manager J. J. Reilly of the Princess, at Alton, has installed a new Seeburg organ.

Jesse Chance, new owner of the Dreamland, at Farmington, has changed the name to the Strand.

Illinois Showmanship Notes.

The Crescent, at Pontiac, did not reduce "Neptune's Daughter" to the nickel show level, but got 15 and 25 cents for it.

The Court, at Pekin, starts the Triangle service Dec. 14 at 10 and 15 cents.

The Colonial, at Rock Island, has been made a 5-cent house, except when features are shown.

The Hippodrome, at Maywood, has taken on the Pathe Red Rooster Service.

"Centralia Adopts a Baby" was a local film enterprise of the Gem at Centralia.

The Crystal, at North Crystal Lake, showed Odd Fellows and Rebekah lodge films for the benefit of the local Rebekah lodge.

The Echo, at Des Plaines, helped the free public library fund with a special show.

"The Great Silence," with Francis X. Bushman, was demanded again by patrons of the Lyric at Belleville.

Dreamland, at Canton, was run for a day by the Associated Charities.

The opera house at Carlinville has taken on the Paramount program, which it will use Wednesdays and Saturdays.

A travelog on "Starved Rock," the Illinois State Park, supplemented the regular program at the Primrose at Morris.

The Princess at Macomb had the showing of the local film, "Dutch's Romance." The interest in this was great because the marriage ceremony in it turned out to have been a real one.

Dreamland theater at Canton had "Ruth's Christmas," a local photoplay made by C. D. Tinsley of Des Moines, Ia.

"Just Jim" played a return engagement at the Capitol in Springfield.

Twenty-three business houses in White Hall issue coupons with purchases. It takes $4 worth of these to equal a ten-cent admission at the Princess theater.

"The Avenging Conscience" was run by the West theater at Galesburg as a benefit for the free kindergarten.

The Majestic at Paris announced both the Paramount and Fox "Carmen" films.

"The Melting Pot" was shown at the Grand theater in Aurora for the benefit of the European war sufferers.

Public schools in Monmouth, Ill., were dismissed so the pupils could see the Lyman H. Howe pictures at the Pattee.

"Damon and Pythias" was shown at the Abbey theater in Kirkwood, Ill., under the auspices of the local Knights of Pythias.

Merchants' matinees were given Monday and Thursday during the holidays at the Elite in Waukegan, Ill.

At one of its special Saturday morning shows for children the Strand in Evanston had an old fashioned Punch and Judy show and gave every child a Punch and Judy whistle.

The Princess at Monmouth, Ill., has installed a five-piece orchestra.

Vegetables of any kind were good for admission at Dreamland, in Kewanee, December 14. Manager Chris Taylor gave the proceeds to the poor of the city.

The Bijou at Monmouth has booked the Triangle service.

Manager Walter Friederich of the Capitol at Pekin has re-decorated his house and has a Colonial mansion stage setting for the screen.

W. J. West has started the Triangle, Fox and Mutual service at the Majestic theater in Kewanee. He is also using the Triangle-Keystone at the Willard, charging a five-cent admission

"The Birth of a Nation" cut the attendance of the high school at Alton, Ill., in two. As it was at the Temple only two days, the matinees drew almost capacity. Interurban traffic was heavy because of the afternoon shows.

GRAND RAPIDS WILL CENSOR "NATION" FILM.

Mayor Calls Big Special Committee to See Film.

Special to Moving Picture World from Midwest News Service.

Grand Rapids, Mich.—After hearing long orations the mayor of Grand Rapids decided to have "The Birth of a Nation," which is booked for the Powers theater, beginning December 24, censored by the members of the common council, their wives and representatives of the negro race.

SECRETARY GARRISON PRAISES "GUARDING OLD GLORY."

Writes That He Would Like to Have All See It.

Coldwater, Mich.—A. W. Kormack, managing the F. O. Neilson feature, "Guarding Old Glory" for John G. Henley, owner of the Michigan state right on the big feature, writes to the Moving Picture World enclosing a copy of the following letter from the secretary of war:

The Secretary of War,
Washington, July 14, 1915.

Mr. F. O. Nielsen,
Chicago, Ill.:

Dear Sir—I have just seen your series of motion pictures entitled "Guarding Old Glory." They are faithful and accurate representations of the various branches of the land and sea forces in the service. They are extremely interesting and instructive, and I wish that every citizen could see them and thereby be induced to feel the personal interest and pride in the army and navy they so richly deserve.

Very truly yours,
LINDLEY M. GARRISON,
Secretary of War.

This is a good picture and Mr. Kormack has been exhibiting it with great success throughout the state. He attributes the pull of the picture in part to boosting which this paper has given it. It is a film that deserves boosting.

Atheneum at Jackson Changes.

Porter & Howson have given up their lease on the Atheneum theater at Jackson, Mich., and it has been taken over by the Majestic Theater company, which is composed of Wirt S. McLaren, William F. Phillips and Charles E. Ulrickson. McLaren established the Colonial, a successful Jackson theater, a year ago. The house will be renamed the Majestic. It will be closed until January 1, while $20,000 worth of improvements, including the installation of a pipe organ, are made. The front will be remodeled. Among the changes which will greet patrons upon the reopening are a circle of auto boxes, wicker furniture and uniformed girl ushers.

"Nation" Film Bookings.

"The Birth of a Nation" is booked at the Calumet theater in Calumet, Mich., for January 30-February 2. The Soo opera house at Sault Ste. Marie gets the showing for that city.

The film has been booked for the Ishpeming theater at Ishpeming January 27, 28 and 29, and the Marquette opera house at Marquette, January 24, 25 and 26.

Michigan Changes—Business Notes.

The Garden theater at Cadillac has taken its old name of the Princess, following its purchase by the Salisbury Film Company, which operates houses at Corrunna, Owosso and Grand Ledge. It will have a five-cent admission except for features. Oliver Salisbury will be manager.

The Kalamazoo Amusement Company has made the first break in its string of moving picture houses, having sold the Orpheum theater to P. C. Schram and P. F. Marquette.

T. S. Martin will remodel his building on Main street in Morrice into an opera house.

Nathaniel Robbins has purchased a site on Washington street in Grand Haven upon which he will erect a theater and dance hall to cost about $35,000.

F. C. Willey planned to open his "Delight" theater at 407 Asylum street in Flint on Thanksgiving Day with a Universal film feature program. The new house is 21x90 feet, seats 250 and is thoroughly equipped.

L. J. De Lano has resumed the management of the Pastime theater at Oxford. He showed "The Christian" to good business November 19.

Harry Rockwell has let a contract for the remodeling of his building in Alma into a moving picture theater, 36x88 feet.

WILL BUILD IN MINNEAPOLIS.

Alex Pantages Will Own House in th East.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—A Pantages theater for Minneapolis is one of th latest developments in the local theatrica world. The new theater will be locate in a new office building to be constructe at once in the heart of the downtown district, and Alex Pantages, well known o the Pacific Coast as both producer an manager, has secured a thirty-year leas on the location and will add it to hi string of vaudeville houses.

The new theater will have all moder conveniences and improvements. Aroun the balcony will be a complete circle o loges with wicker chairs upholstered with cretonne and chintz. Rest rooms on each cretonne and chintz. Test rooms on each side of the lobby will be equipped with lounges and easy chairs, while a nursery for young children will be welcomed by tired mothers. This latter feature will be in charge of a trained nurse. A smoking room for men will also add to the conveniences. It is promised the attractions will be equal to those of the Orpheum circuit

FILM MEN ENDORSE BOARD.

The recently organized Minneapolis board of censors, authorized by Mayor Nye to pass upon so-called objectionable films, will be endorsed by members of the Association Film Exchange managers, according to A. A. Hixon, secretary of the organization.

H. H. Buxbaum, of the Federal Film, is president of the managers' organization, and W. H. Stafford, of the Mutual Film, is vice-president. Meetings are to be held twice a month, and the Minneapolis Civic and Commerce association, the Traffic club, the Credit Men's association and other civic and commercial bodies are to be asked for suggestions as to better film service.

The Mayor Is Broad Minded.

Mayor Nye has proven that he proposes to be reasonable in the matter of censoring pictures, and when the board of censors disagreed a few days ago over "Inspiration," a film which has to do with an artist's model, he decided the lady in question wore quite enough clothes to satisfy the most fastidious and ordered the production to proceed.

Two male members of the board of censors had protested that they were shocked at the exhibiton. Two women members, on the other hand, said the production was all it should be. Mayor Nye went to see for himself and promptly voted with the women, much to the joy of the management.

Melba Borrows Dime.

"Lend me a dime, will you?" It was Mme. Nellie Melba who made the request of her manager at the close of a rehearsal at the Minneapolis Auditorium. Mme. Melba had left her purse in her private car and she wanted to go to a picture show. She didn't need taxicab fare; she could walk to the station, but she could not give up her show. She got the money and departed happily to see the show.

Chosen Items of Interest.

The Albert Lea Theater company, recently incorporated at Albert Lea, Minn., has the following incorporators: James A. Tyrer, John A. Van Wie, O. J. Rosendahl.

Clyde E. Parker has purchased the new Best theater at Brainerd, Minn., from Price & Levinson.

University of Minnesota students composing the Garrick club have been rehearsing a play in which several of them appear in feminine roles. Mrs. George E. Vincent, wife of the president of the University, has been coaching the boys in the gentle arts of feminine coquetry, and at dress rehearsal moving pictures were taken, which will be displayed at various Minneapolis theaters by the Tribune Northwest Weekly.

ALL AMERICA

Awaits Hearst-Vitagraph

FIRST RELEASE—JANUARY

AMERICA is prepared for the Hearst-Vitagraph News Pictorial. America has been informed and notified through its greatest news publications of the advent into motion picturedom of Hearst-Selig's successor, the Hearst-Vitagraph. America has been told what it is to expect in the Hearst-Vitagraph.

America knows now what a news reel should be. America is in the frame of mind to accept the *greater* news reel.

Over the course of weeks, advertising is going forth all over the country announcing the

FIRST RELEASE of

HEARST-VITAGRAPH

NEWS PICTORIAL

(Formerly · HEARST-SELIG · Now Better)

ADVERTISING

NOT only is Hearst-Vitagraph the product of the news-gathering staff of all the Hearst organizations—the International Film Service, International News Service, the New York Journal, the New York American, Chicago Examiner, Cosmopolitan Magazine, Hearst's Magazine, etc.—but the Hearst-Vitagraph will be promoted under a plan of merchandising and advertising such as hitherto has been confined to ordinary commodities.

If it is possible to sell Jack London's books or Ivory soap by a scientific campaign of sales, how much easier it is to sell a picture.

The men behind the promotion of Hearst-Vitagraph are experts in their line, just as the men behind the technical perfection are the best to be found.

The appeals that are going forth now, and are to go forth consistently as long as Hearst-Vitagraph exists, will be that sort of announcement which gets "under the skin" of the ordinary men and women and makes them go wild to see Hearst-Vitagraph. **(Full schedule and proofs of advertisements mailed on request.)**

PUBLICATIONS

Among the publications which will be employed in carrying forth the story of Hearst-Vitagraph to your folks will be not only the national publications, but the newspapers which are read every day by regular theatregoers. The list includes the New York Journal, the New York American, Chicago Examiner, Boston American, San Francisco Examiner, Los Angeles Examiner, Atlanta Georgian, Chicago American, Harper's Bazar, Good Housekeeping, Hearst's Magazine, Motor, Cosmopolitan Magazine and other equally powerful forces.

Lasting Advertising

While the advertising that is going forth now is to make known the advent of Hearst-Vitagraph, what we want to tell you about is that which is to follow.

At regular stated intervals there will be prestige-building announcements making more valuable the name of the Hearst-Vitagraph to your theatre and making your theatre more renowned in your city because of its connection with the Hearst-Vitagraph.

Making It Easy to Find Your Theatre

Whenever a big, sensational "scoop" is made by Hearst-Vitagraph—and you may be sure this will occur many times during the year—there will be telegraphic advertisements issued through our regular list of exhibitors.

At regular intervals a list of theatres showing Hearst-Vitagraph will be published as a handy pocket memorandum and will be given to the public to keep.

In this way we make it easy for those who are impressed with the greater news reel to find the theatres that are showing the reel.

HEARST-

NEWS

(Formerly HEARST-SELIG

to YOUR FOLKS

The Advertising Value in the name
VITAGRAPH

If Vitagraph did no more than lend its name to the Hearst-Vitagraph News Pictorial you would have to consider that as big value for your theatre. When you consider the successes which have been made by the Vitagraph Company during the last few years, and you consider the tremendous advertising that is done by that organization in popularizing Vitagraph, you must add to the general advertising done by Hearst-Vitagraph. You must add to the advertising value in the name Hearst and all the Hearst newspapers and other organizations the advertising value of the name Vitagraph.

And then consider how Vitagraph is doing the work of making your news reel artistic and perfect.

VITAGRAPH
PICTORIAL·
Now Better)

"Oh, Joy"

the World's Greatest
Cartoonist

Joins Hearst-Vitagraph

One of the innovations is an animated cartoon—a real animated cartoon by the man whose pen has made millions grin, whose satiric wit has made offenders writhe with shame, whose fertile imagination has continually and incessantly showered new bright ideas on the American public.

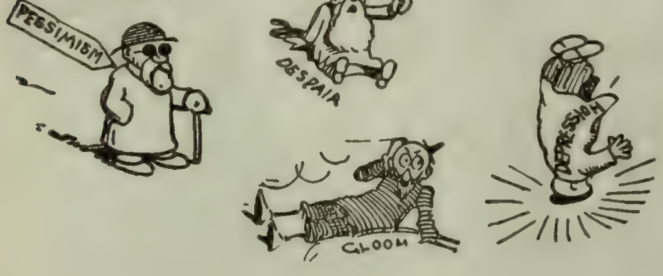
To-day five hundred newspapers acclaim the world's greatest cartoonist

"TOM" (*T. E.*) POWERS

Five hundred newspapers uninterruptedly carry the "joys" and "glooms" of Tom Powers. Five hundred newspapers, whose influence is felt by practically every theatre audience in the country, are going to create unusual interest in the coming to life of these funny creatures of Powers.

If you really want an animated cartoon, Hearst-Vitagraph offers you the superior of any that can ever be produced.

NOTE: The original cartoons are animated by Raoul Barré, world's pioneer exponent of this amusement.



WIRE YOUR BOOKING for the FIRST RELEASE

Issues—Twice Weekly

Get in touch with your local V. L. S. E. man for the first release of Hearst-Vitagraph News Pictorial in January. Before the other man gets the jump, wire, telephone or write. The world's greatest news reel

BOOKS THROUGH THE

V. L. S. E.

The world's greatest releasing organization

Drafting Exchange Bill

Atlanta Motion Picture Trades Club Appoints Committee to Draft Sensible Exchange Bill—City Council's New Bill Is Drastic and Would Drive Exchanges from City—Council's Bill.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—Drafting a bill, which it is declared will safeguard the interests of the motion picture exchanges of Atlanta, and at the same time will afford ample protection from fire, members of the Motion Picture Trades Club Monday, Dec. 13, named a committee to present it to council's committee with the request that it be passed.

It is stated the enactment is to be offered as a substitute for the drastic measure recently prepared by the council committee, whose observance the motion picture men declare would kill the industry in Atlanta.

The committee named at Monday night's meeting is composed of G. T. Hardcastle, chairman and manager of the Kleine-Edison company; M. C. Hughes, manager of the General Film exchange; Walter J. Price, manager Consolidated Film & Supply company; George Allison, manager of the Pathe exchange, and Claude Buchanan, manager of the Metro exchange. The exchange men are greatly concerned as to the action of council, declaring that the passage of the ordinance as proposed and recommended will greatly injure the business in this city.

Main Sections of Bill.

The main sections of the bill drafted by the Atlanta Council and to which the Trades Club take exception follows:

Section 1. **That it shall hereafter be unlawful for** any person, firm or corporation to store or keep on hand any inflammable motion picture films in quantities greater than five (5) reels, or aggregating more than five thousand (5,000) feet in length, without a permit granted by the board of fire masters of the city of Atlanta, upon recommendation of the chief of the fire department.

Sec. 2. That no permit for storing or keeping on hand any inflammable motion picture films in quantities aggregating more than five thousand (5,000) feet in length shall be granted within the territory bounded north by Cain street, east by Ivy street and Central avenue; south by Trinity avenue; west by Madison avenue to Cone street, and Cone street.

Sec. 3. No permit for the storage of any inflammable motion picture film shall be issued for any building which is situated within fifty (50) feet of the nearest wall of any public building occupied as a school or theater or assembly hall or college; or which is artificially lighted by any other means than electricity, and which is not equipped with an approved system of automatic sprinklers and which does not contain one or more approved fireproof vaults or safes.

Sec. 4. No permit for storage of moving picture films above the third floor of any building shall be granted, and any building so used more than one story in height shall be equipped with approved fire escapes under the direction of the chief of the fire department. Doors and windows leading to fire escapes shall have minimum width of 30 (thirty) inches and height of 78 (seventy-eight) inches, and no grating, bars, or any other obstruction shall be placed at or over any such openings. Unless in addition to fire escapes there is more than one means of egress from the building, all openings on the fire escapes shall be equipped with approved wired glass windows in metal frames.

May Drive Exchanges Out.

Atlanta is now rated as one of the country's most important film distribution centers. That the enforcement of the stringent ordinance regulating film exchanges, as proposed in the city council, will mean the removal of the most important exchange men, who are organizing to oppose the proposed law.

At a meeting of exchange men held Monday night, Dec. 13, in the Hotel Ansley, representatives of the Birmingham, Ala., and Chattanooga, Tenn., Chambers of Commerce, offered them inducements to remove from Atlanta to either the Alabama or Tennessee City.

The exchange men, however, prefer to remain in Atlanta, for many reasons, principally Atlanta's central location, and splendid shipping facilities, and are endeavoring to bring about necessary amendments in the ordinance.

GOVERNOR AND TROOPS PARADE

Call Attention to "Battle Cry of Peace" Showing at Armory.

A parade in the interest of military preparedness to insure peace took place in Atlanta Monday afternoon, Dec. 13, the principal object being to attract public attention to the moving picture "The Battle Cry of Peace," being shown at the Auditorium Armory by the Fifth Regiment all this week to arouse interest in preparedness and stimulate recruiting in the Militia. Governor Nat Harris rode in the parade in military uniform with a cavalry guard and other distinguished citizens. The military organizations taking part in full uniform were the Fifth Regiment, Troop L Cavalry, the Atlanta Artillery, the Georgia Military Academy cadet battery, the Marist cadet battery, the Boy Scouts and Confederate Veterans.

BIRMINGHAM THEATER OPENS.

T. S. Abernathy, of Birmingham, Ga., announces the opening of the Colonial theater there about Dec. 18, with Triangle program. This will make seven motion picture houses in one block of that city.

S. A. Quinerly Sick in Atlanta.

S. A. Quinerly, manager of the Majestic theater, Greenville, S. C., is in the hospital in that city with an attack of appendicitis.

Sunday Shows for Charity.

Rome, Ga., had its first experience with Sunday moving pictures, Sunday, December 12th. A local theater operated all day, and was crowded to the door. No admission fee was charged, but the example of Atlanta theaters in placing contributing boxes at the doors was followed, the proceeds of the day being devoted to charity. It is understood that hereafter the moving picture theaters will operate regularly on Sunday.

The Strand and Odeon theaters, Birmingham, Ala., are conducting ticket-selling contests. The former offers a Maxwell automobile as a first prize, the latter a diamond ring.

Barry Aronson, manager of the Grand theater, Raleigh, N. C., was an Atlanta visitor during the week.

Dave Estoclet, outdoor advertising agent with "The Birth of a Nation"—a man with a splendid personality, and who knows the billboard advertising game from the front to the back of the book, is responsible for the magnificent showing the big picture has on the billboards over the entire state of Georgia.

NEW ORLEANS TRADE LETTER.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

Will Open Fox Exchange in Havana.

NEW ORLEANS, La.—Sam Dembow is here en route to Havana, where he will open a new exchange for the Fox interests. While here Mr. Dembow will arrange for an elaborate reception in honor of Robert B. Mantell and his wife, Genevieve Hamper, on their visit to the city.

Howard Gale Makes Extensive Trip.

Howard Gale, New Orleans manager for Kleine-Edison, is making an extensive trade trip over Louisiana, Mississippi and Alabama.

C. S. Verleye Heads Local Paramount.

C. S. Verleye has taken charge of the New Orleans office of the Paramount corporation. F. F. Creswell, who was temporarily in charge of the Paramount offices, has gone to Memphis to look after the interests of the World film.

Exchangemen Resign.

Three resignations among local managers were reported early in December, and so far the places have not been filled. They were Ross Hardenbrook, of the Mutual; S. T. Stevens, of the Fox company; Morris F. Barr, of the World Film,

The Columbia theater, Ernest Boehringer, manager, has purchased some very elaborate poster frames. They are of a new convertible six and twelve sheet type and are claimed by the Consolidated's Dallas office, where the sale was made, to be something unusually fine.

The Acme theater, 824 Baronne street, was sold at public auction recently to satisfy creditors. Most of the equipment was bought by other exhibitors.

A complete heating equipment is being installed in the Isis theater, 1516 Dryades street.

WISCONSIN THEATER GIVES A BIG XMAS PARTY.

Majestic at La Crosse Invites All City's School Children.

Special to the Moving Picture World from Midwest News Service.

La Crosse, Wis.—An invitation to a big Christmas party by Manager F. L. Koppelberger of the Majestic theater at La Crosse was accepted by the president of the board of education on behalf of the school children of the city. The pupils are entertained, two schools at a time, on Saturday afternoons.

Wisconsin Changes, Etc.

The moving picture theater at Cooperstown, Wis., owned by Lawrence Gatfredson, of Green Bay, was destroyed by fire.

James Kraus of Milwaukee, who will manage Leach & Christenson's new opera house at Hartford, announces a policy of moving pictures, occasional vaudeville, and some athletics, such as boxing.

T. H. Dailey, manager of the Gem theater at Portage, Wis., plans to establish a moving picture show at Endeavor.

The Iris theater at Osceola, Wis., was sold at constable's sale to Carl M. Lynch, an attorney.

The Y. M. C. A. at Eau Claire, Wis., will give an eight-reel show on five Saturday afternoons and evenings. Competition with theaters is denied.

The Classic Theater Company of Watertown, Wis., has filed articles of incorporation. The company has $10,000 capital stock, and was incorporated by W. H. and Mabel Norton and Dr. A. J. Schlenter.

"The Power of the Penny," the film of the Wisconsin Anti-Tuberculosis Association, was booked at the Alhambra theater in Milwaukee for four days.

John Tadych has enlarged the Empire theater at Two Rivers, Wis.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Burn Part of "Nation" Film.

MASON CITY, IA.—Six reels of "The Birth of a Nation" were taken from a trunk in the operating room of the Cecil theater at Mason City, Ia., and burned in the furnace of the theater. The reels destroyed were Nos. 3, 4, 7, 8, 11 and 12, which includes the Ku Klux Klan and mob scenes. Bennie Johnson, colored, a former janitor at the theater, was taken into custody by the police. Sherman & Elliott, of Minneapolis, distributors of the film in the middle west, have offered a reward of $500 for the arrest and conviction of the vandal.

Tom Allen, the colored janitor, found at 5 a. m. the lock on the operating room had been broken and that one of the trunks had been taken. He called a policeman and in the tour of the building the missing receptacle was found in the furnace room and remains of the films were in the furnace.

Opens Musical Pictures Exchange.

W. H. Iverson, manager of the Superba theater at Clinton, Ia., has established an exchange for the Renfax Musical Motion Pictures in the Weston building, in that city. His territory includes Iowa, Illinois, Indiana and Missouri. Mr. McCleary, who has been manager of the old Chicago branch, will have charge of the office.

Iowa Changes and Business Notes.

Dick Lamfers and C. D. Wilson have purchased a building in Clarion, Ia., and will remodel it for use as a moving picture theater.

The Gem theater at Armstrong, Ia., was advertised to be sold at an administrators' sale.

Business men of Kamrar, Ia., are projecting a company to operate a moving picture show.

A new moving picture theater being established at Stacyville, Ia., will be operated by Heyzog Bros.

A moving picture show has been opened in the hall at Larrabee, Ia.

A moving picture show has been opened in the Coliseum at Durant, Ia.

Business men of Newell, Ia., have purchased the moving picture theater there and will operate it.

LeRoy Michael has leased the city hall at LeClaire, Ia., and will operate a moving picture show.

Bennett Skow has been making arrangements to open a moving picture theater at Soldier, Ia.

A half interest in the Electric theater at Oxford, Ia., has been sold to Dahnk Bros.

The American theater at Davenport, Ia., has been reopened with pictures and vaudeville.

The Palace theater of Vinton, Ia., has been incorporated with capital stock of $20,000. M. Ford is president and treasurer and A. J. Diebold, vice-presdent and secretary.

Iowa Brevities.

The Comet theater at Albia, Ia., has installed a new seventeen-piece orchestrion.

The Grand Opera house at Dell Rapids, Ia., has installed a new motor-driven Power's 6-B cameragraph.

IN NEBRASKA.

Nebraska Changes and Business Notes.

OMAHA, Neb.—Jacob Schlank and associates have taken a ninety-five year lease on the property at 1708-12 Douglas street in Omaha and will erect a moving picture theater.

George Devlin has opened a moving picture show at McLean, Neb.

The Lyric theater at Broken Bow, Neb., has been sold to Shafer & Scritsmier.

A. M. McCommons has purchased the Crystal theater at Peru, Neb., from F. N. Dorland.

O. R. Bennett has purchased the Hamilton theater at Fortieth and Hamilton streets in Omaha.

A. G. Nelson has purchased the interest of Mr. Hansen in the Jewel theater at Beatrice, Neb., and has opened the house, which has been closed for some time, with high-class pictures.

E. T. Dunlap has moved his moving picture show to the Auditorium at Wakefield, Neb.

Frank O'Grady has opened a moving picture theater in the Beachy building at Dawson, Neb.

E. Dillon, of Dupree, S. D., has purchased a moving picture theater at Spencer from Emil Carstens.

A new moving picture theater is projected at Funk, Neb.

IN THE DAKOTAS.

Look for South Dakota Censorship.

Women's clubs in two South Dakota cities have begun movements for better moving pictures. The Federation of Women's Clubs at Watertown has appointed a committee of three to work in conjunction with the ministerial association for local censorship. The Child Welfare Club at Madison will study the programs for children, and Mulvey Bros., of the Princess theater, have promised them some Friday night films along that line.

Dakota Changes and Business Notes.

Leo Peterson has sold the Deadwood and Pastime theaters at Deadwood, S. D., to H. B. Hurst, of Chadron, Neb.

Fire, starting from a film, destroyed J. W. Allen's Majestic theater at Fairmount, N. D., causing loss of $2,500. Other business buildings were consumed.

Eugene Porter has sold his interest in the moving picture theater at Woburn, N. D., to C. H. B. Smith.

Pearl Sandy is now in control of the Pennell moving picture theater at Westhope, N. D.

Business men at Bradley, S. D., are contemplating the formation of a company to construct an opera house.

Frank J. Ujka, former secretary of the Globe-Gazette Printing company at Wahpeton, N. D., has purchased a moving picture theater at Larimore, N. D.

EARNINGS OF KANSAS CENSORS.

Board's Net Profit for Last 7½ Months Amounts to $11,385.

Special to Moving Picture World from Kansas City News Service.

TOPEKA, KAN.—The censorship law in Kansas has paid the state well. Figures just made public by D. W. Ross, superintendent of public instruction, who was designated as censor by the state legislature, show that in the 7½ months the law has been in operation the state has cleared $11,385.29. That represents an actual profit, as shown on the books of W. E. Davis, state auditor.

The censorship office has collected $14,164 in fees, charging $2 for each picture reviewed. Enforcement of the law and expenses of the office have totalled $2,778.71.

The month of October was the largest for the office since it was created. Then 1,128 reels were viewed and the state received $2,256 for the work. November fell off slightly with the censorship of 1,114 reels, netting $2,228. The receipts for the other months since the law went into effect, April 12, are April, $930; May, $1,258; June, $1,480; July, $1,578; August, $2,202, and September, $2,232.

Griffith Talks of New Picture.

David Griffith, producer of "The Birth of a Nation," was in Kansas City a few minutes between trains last week on his way from Los Angeles to Chicago. While there he gave out newspaper interviews, saying he was completing a new film play on which he already had spent about $80,000 more than the entire dramatization cost of the Dixon story. He did not tell the nature of his new special.

To Make a Kansas Film.

The Mid-Western Film Manufacturing Company, Medicine Park, Okla., has joined with the Topeka Daily Capital, Topeka, Kas., for the filming of 'The Sunflower Princess," a fantasy on Kansas written by Mrs. Margaret Hill McCarter, the novelist. The company and the newspaper now are searching Kansas for one hundred girls—all must have been born in the state—to portray the various roles. The film will be produced in Topeka, where a studio will be erected. Tho plan adopted is for each town in the state to name one girl in a beauty contest.

Gov. Arthur Capper has promised his co-operation toward making it a distinctive Kansas film. George L. Keller, scenario editor, and E. P. Eslick, an executive officer of the Mid-Western company, now are in Topeka arranging the details of the production.

Didn't Need More Pep.

A film chase that had just been viewed on the screen of a theater at Franklin, Kas., last week, was re-enacted by the audience who poured out of the house to capture three men who, with revolvers, had forced the proprietor of a pool hall to give up the money in his till. As the men left the theater the house manager told them of the robbery and they set out in pursuit of the bandits. A battle took place when they were overtaken and two of the three men captured were wounded. None of the picture patrons were injured.

The three prisoners were identified later as the men who had robbed the proprietor of a dance hall of $250 the previous morning. They were taken to the county jail at Girard.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Camera Man Walker Goes to Mexico.

F. L. Walker, staff camera man for Pathe, who has been stationed in Kansas City for two months, left this week for Mexico, where he will join the Carranza army to report its progress south to the City of Mexico. Mr. Walker's passports read that he is to enter Mexico at Eagle Pass. That's about all he knows now.

"Nation" Film Breaks Record.

"The Birth of a Nation" ran 70 performances at the Grand, here, going so far ahead of all records that there was no comparison. The attendance kept up to the very last, the afternoon and evening of the last day having most of the seats sold downstairs, and the galleries well filled, too. It was noted that many persons had come back for second and third views of the picture. One old gentleman was seen the last day bringing in several friends—and he had been there twice before with different companions. Some of the scenes were tragically familiar to him.

Charles Krafton, of Mulberry, Kas., has purchased the house there formerly owned by A. C. Willey, and now is conducting it.

C. S. Edwards, Jr., Kansas City representative of Pathe, reports the business of his company in the Kansas City territory has increased month by month throughout this year. Unlike some exchange men, Mr. Edwards is optimistic over future business and reports that advance sales for the new Pathe serial, "The Red Circle," to be released Dec. 18, are in excess of his expectations.

P. S. ALLISON HEADS INDIANAPOLIS EXCHANGE.

Change at Local Famous Players Film Service.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—A change in the management of the Indianapolis office of the Famous Players service was effected on the arrival of Paul S. Allison from Cincinnati to take the place of Samuel Plame. Mr. Allison was promoted from the position of assistant manager at the Cincinnati office in which capacity he had served for eight months. Mr. Plame has returned to Chicago to take the opening and management of a recently completed theater there.

Praised Competing Exhibitor.

Over in little old New York they are making a bit of noise over the fact that John Wanamaker recently took occasion in his advertising to name his competitor and speak kind words of him. In a signed advertisement of the Royal theater, Frankfort, Ind., announcing the fact that the house would reopen after some remodeling, J. C. Lockwood of the Princess theater was praised as follows: "We also want to thank the press of Frankfort and also especially Mr. J. C. Lockwood of the Princess theater, who gave us words of advice and encouragement."

If exhibitors want to start the town talking about them, just donate a little space to a few kind words about your competitor.

J. J. Riley in Town.

J. J. Riley, of Alton, Ill., the big town twenty miles up the Mississippi River, was a visitor to Film Row, on Olive street, last week. Mr. Riley is the proprietor of the Princess, the largest of Alton's four theaters. The Princess seats 700 patrons and has just been equipped with a new Seeburg organ orchestra.

Knickerbocker Changes Hands.

The Knickerbocker theater, at 3145 Park avenue, has changed hands for the first time since it was built, and was sold to Sterling & Kepta on December 2. The Knickerbocker was built six years ago by Meyer Brothers and Pracht, and was operated by them continuously since. It is one of the best and most popular theaters in its district; its seating capacity is 600, and there is a large airdome next door to it. Meyer Brothers and Pracht operate the Shaw theater, at Shaw avenue and 39th street.

Patrons to Get Presents.

George Angelich, manager of the Rainbow theater, on Broadway, at Pine street, has a large showcase full of souvenirs in the shape of silver-plated ware and toilet, accessories of cut glass, that he will give away to the patrons of the Rainbow.

Local W. C. T. U. Want Federal Censors

A Federal censorship for moving pictures was proposed by the St. Louis W. C. T. U. in a resolution passed last week at a day of prayer at the Euclid Avenue Baptist Church. The resolution will be forwarded to Congress, with a resolution that has been presented before, asking for the enactment of national prohibition.

Children See Wild Animal Films.

The Victoria theater, on Delmar, at Grand avenue, at a showing of the John W. Ruskin Wild Animal Films, entertained more than 10,000 orphans during the run of the pictures. Several business organizations bought up all the seats for the entertainment of the children of all the charitable orphan institutions of the city, and turned the surplus over and above the actual expenses of running the theater to the Boy Scouts, who aided in preserving order, and ushered the children and patrons to their seats. The United Railways provided special street cars to take the children to and from the theater.

Signs in Yiddish.

Scherrer Brothers, who operate the Palace theater, at 13th and Franklin avenue, have a great many Jewish people among their patrons, and have found that signs in Yiddish are greatly appreciated. When Lasky's "Carmen," with Geraldine Farrar, was shown at the theater, a large muslin sign was stretched across the entire length of the building lettered in both languages.

Chosen Indiana Theater Notes.

The local photoplay, "Miss Tipton," filled the Martz theater, at Tipton, Ind., with the biggest crowd that ever went into the house.

The Bijou theater, Orleans, Ind., will move across the street.

The Franklin theater, Michigan City, is now under the management of Shaffer and Einger. Gus H. Shaffer is superintendent of the steel car department at the car factory in Michigan City. Mr. Dinger is a practical theater man from Chicago.

The American Seating company has obtained the contract for seats at the new Temple theater in Mishawaka, Ind. Every attention is being paid to ventilation in an effort to make the place entirely sanitary and healthful.

Two fine new door curtains were stolen from the Family theater at Elkhart, Ind.

Thomas Barnett, manager of the Garrick and Princess theaters, Madisonville, Ky., has renewed his lease on the Princess for another term of years.

Manager C. E. Rogers is donating the receipts from a Sunday night show at "Grump's theater, Columbus, Ind., to the "Good Fellows," a Christmas organization of Columbus, Ind.

Up in Fort Wayne, Ind., the Paramount pictures have made such a hit that one cleaning and dyeing firm has adopted the name, the Paramount Cleaners and Dyers, another downtown drug store is serving Paramount sodas.

O. J. Lambiotte has taken out a building permit to remodel the old postoffice building at Mishawaka, Ind., into a theater. The work will cost about $6,000.

A-VISITING IN ST. LOUIS.

Moving Picture World Men in South St. Louis in Off Season.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—The time of year has arrived when moving picture show managers apologize for no news and empty seats by saying, "Oh, well, Christmas time, you know; business will pick up after the holidays," and a poor correspondent is hard put to it to find enough live news for a letter.

He Finds Manager Skouras.

We just dropped in here and there in South St. Louis theaters to see how things were going, and the first place we struck was the Lafayette, on Lafayette and Jefferson avenues. We were not allowed to enter this theater, because there was no room for us—not even enough standing room for one thin with the thinness of a journalistic diet for several years. We found the proprietor, however, who took us to the beautifully furnished lounging room on the balcony floor, and even there we found scarcely enough room to turn around, on account of the people waiting for their turn to get seats in the auditorium. A Fox feature, "Lady Audley's Secret," was being shown, and Manager Spyros Skouras assured us that this crowded condition was a regular thing. The Lafayette is one of the most beautiful theaters in the ctiy. It was among the first high-class neighborhood theaters to be built, and has had a highly prosperous career all along.

S. Warner, the original proprietor and owner, was forced to retire last year on account of illness, and the house was closed during the summer. The present management took possession in September. Mr. Skouras has made many changes in the house. He eliminated vaudeville and stock company work, which had always been a large part of the program, and made an all-picture house of the place, using big features with a daily change.

Prosperity at the Best.

Our next stop was at the Best, on Cherokee and Jefferson, and we found that Fred Wehrenberg, the proprietor, had just gone away on his annual hunting trip to High Ridge, Mo. The Best looked prosperous, however, and there was not a vacant seat in the house.

The Good Projection Man.

A few hundred feet further down the street is the Vandora. Charles Renzow, the manager, was still harping on his pet theory, "steady as a rock projection." That man puts in more time fussing around with his scheme to improve the projection of his theater! And he's got an operator just like him, and between the two they certainly give their patrons excellent pictures. Renzow had two vacant seats in the house, but the lateness of the hour made this excusable.

Not much apologies for poor business so far.

Finds an Invitation Night.

Across the street from the Vandora is the Cherokee, a house that is managed by the well-known local theatrical producer, Edward Westfield, of the Westfield Players, and his wife. The Cherokee did not have any pictures that night, as the house had been turned over to a dramatic and dancing teacher in the neighborhood, and the stage was full of cute kiddies doing their stunts, and the seats were full of enthusiastic parents and friends and aunts and uncles of the little tots. The Cherokee divides its time between pictures and dramatic performances.

A Look In at the Cinderella.

Diagonally across the street from the Cherokee is the Cinderella, which was one of the show places of St. Louis as a dancing palace a few years ago, when the dancing craze struck the country, and now it is one of the show places of the city as a picture theater.

The house is very large, seating 3,000 persons, besides having plenty of room on the sides and back of the seats for dancing, which is part of the program after the performances on Wednesday, Saturday and Sunday nights. The ceiling of the Cinderella is decorated with 4,600 colored electric bulbs that are left lighted all through the performance. The ceiling is so high tha they do not interfere with the projection. The lights are arranged in geometric designs, and make the Cinderella look like its fair godmother had taken up permanent residence there. Manager Harry Freund is not perfectly satisfied with the arrangement of the stage, and is having a new setting made, as well as putting in 200 more seats. A portico is also to be added to the front of the house.

Sees Some Workmen.

Mr. Freund is erecting a new theater at 1907-9 South Broadway, which will be operated by J. Martin, now in charge of the Carroll, at Carroll and Broadway. The Peerless, which is the name of the new house, will seat 1,000 persons, and will be equipped with all the very latest improvements in theatrical apparatus. Mr. Martin will continue to manage the Carroll as well as the new house. Mr. Freund's original intention was to build a high-class legitimate theater on the spot occupied by the Peerless, but when he saw the popularity and success of motion pictures he changed his plans and put up a moving picture house instead. Freund Brothers own several theater buildings in St. Louis, among them the Favorite, the Carroll, the Cinderella, the Peerless and others, but the Cinderella is the only one under the personal management of one of the brothers.

DENVER NEWS LETTER.

By Muriel Lee, Denver Correspondent of Moving Picture World.

"Battle Cry of Peace" Arrives.

DENVER, COL.—"The Battle Cry of Peace" and "The Birth of a Nation" both played in Denver the same week. "The Battle Cry of Peace" went on at the Paris theater Thursday, December 2. The picture roused a great deal of comment and is making a good run.

Manager Percy engaged a good, 17-piece orchestra, which plays under the direction of Mr. Sprackling. The Wurlitzer unit orchestra is also used with it. Mr. Percy has been doing some clever advertising in red, white and blue color scheme. He has engaged a good drum corps, which plays before the theater every night and afternoon, and a section of battery has been stationed before the theater. Several from the National Guard have been posted there with it, and it has been reported that many recruits have been gathered from among those who have seen the picture.

The interior of the theater has been appropriately and artistically decorated with American flags and bunting. The Paris is the largest house in town and has been showing at five cents admission for this picture. The regular price will be five cents in the afternoons, but 10 cents for evening shows.

Take New Highway Films.

Moving picture men took scenes from the formal opening of Bear Creek Canon highway Sunday, December 12, when fully 500 machines made the trip. This would afford an unusual picture, as the highway passes through wonderful mountain scenery.

Metro Bookkeeper Goes to Los Angeles.

F. E. Booth, who has for many months been the bookkeeper at the Denver Metro office, has been transferred to the Los Angeles office of Metro. Mr. Booth came here from New York City, where he was affiliated with General Film. He made many friends during his stay here, who will miss him, but who are glad for his promotion. Miss Jones, who has been in the office of Metro for several months, has taken Mr. Booth's place.

"Nation" Film Begins.

"The Birth of a Nation" began its run at the Tabor Grand Sunday evening, December 12. There have been mass meetings of colored people, with delegations from every colored organization in the city. The arrangement that was finally decided upon to settle the matter was that there should be a chosen committee of twenty-five, who should see the picture and pass upon it. With the city commissioners, there were present some colored people and ministers. It was decided that the picture should be allowed to run.

The audience at the first performance was more than enthusiastic. Time after time they broke into enthusiastic cheering when some especially dramatic moment was reached.

The Tabor Grand, which is the theater in which "The Birth of a Nation" is showing, is one of the oldest theaters in the town, and one that has stood for great dramatic things. It was built in the days of the great mining boom and at a time when money was spent like water.

The interior of the theater is lavish in every detail. The woodwork is of black walnut, hand carved, and the hangings are of rich dark red velvet. Always having stood for all that was best in dramatic productions, the Tabor has recently decided to go into moving pictures. It was fitting that the first to be shown there was "The Birth of a Nation." After the protracted run which will be made there it will be converted into a high-class picture house.

Texas Paramount Sued

In Fort Worth, the Hippodrome Company Claims Breach of Contract and Gets a Temporary Injunction Against Exchange and Strand Theater on December 9—Strand Closes on "Madame Butterfly."

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

FORT WORTH, TEXAS.—The Hippodrome Amusement company, of this city, proprietors of the Hippodrome theater, has entered suit against the Texas Paramount Pictures company of Dallas, southwestern representatives of the Paramount Pictures corporation, to enjoin the showing of Paramount pictures in Fort Worth and for $5,000 damages.

The suit is based on the contract alleged to have been entered into by the Paramount people and the Hippodrome company. Under this the Hippodrome was to have first run on the Paramount releases and they were not to be shown again in Fort Worth inside of forty-five days. This agreement the Hippodrome company claims has been violated, hence the suit.

As a preliminary a temporary injunction was granted against Paramount, the Strand theater of Fort Worth, of which J. D. Wheelan is maanger, and against everyone connected who could be rung in as interested, on December 9, and the Strand was compelled to close its doors on a production of "Madame Butterfly." Permanency of the injunction and the question of damages is yet to be fought out.

GENERAL GETS NEW MANAGER.

C. C. Ezell, Dallas manager for the General Film company, has resigned that position and been succeeded by D. Prince. Mr. Prince has been with the General for some years, having worked his way up through the various departments to his present responsible place. He says there will, in all probability, be no changes in the local personnel of the company, but expects to make an aggressive campaign for business. Mr. Ezell has made no connections at present.

A BLIND EXHIBITOR.

One of the most interesting personages in the film world of the Southwest was in Dallas recently, calling on the film trade, a guest of the V-L-S-E branch. This is T. J. Ashford, of Camden, Ark., who, although totally blind, is a successful exhibitor and and enjoys "witnessing" a moving picture show.

Mr. Ashford is proprietor of the B. & O. theater at Camden and will shortly gain control of a house in Eldorado, same State. (B. & O., by the way, does not refer to the railroad, but means "Band and Orchestra.")

Mr. Ashford was born in Eldorado, Ark., some thirty-five years ago and lost his eyesight in a hunting accident while a boy. He is an accomplished musician, leading his ample orchestra, which consists mainly of members of his own family, besides teaching music.

The B. & O. theater is a little different from most picture houses in that only two shows a day are given, at the usual matinee and evening hours observed in legitimate houses. Only features are shown, and apparently the business is paying well.

T. J. Ashford on the left.

Of course, Mr. Ashford must witness the pictures through other eyes, but his perception is so keen that very little need be said to him for him to grasp the picture. While attending a performance of "The Battle Cry of Peace,'" in company with J. B. Dugger of the Big Four force, he showed such a grasp of the picture that Mr. Dugger says it seemed as if he really saw it. Also he has a splendid memory, being able to recognize an almost stranger the moment the latter speaks.

B. & O. Theater.

One must conclude, after seeing Mr. Ashford, that the loss of a sense surely does not mean the loss of sense.

V-L-S-E TO HELP EXHIBITORS.

Dallas, Texas.—The V-L-S-E Dallas office is endeavoring to give unusual aid to exhibitors using their releases. Under the oversight of J. B. Dugger, a publicity department has been installed and all kinds of good readers are worked up for newspaper publicity. Mr. Dugger also writes ads when requested, and uses every effort to make these of local interest. He also acts as a sort of clearing house for "stunts," passing on every new one he gets. One of the hobbies of this department is to take up coming exhibitions with local newspapers so the paper will take the initiative in securing the ads. Better results are thus obtained than when an exhibitor goes after the space, which argument sounds very reasonable.

HOUSTON TO HAVE FINE HOUSE.

A three-story reinforced concrete picture theater building, to cost $35,000, is to be erected at Milan street and Prairie avenue, Houston, Texas, by Hugh Hamilton. Application for a building permit has been made and the contract awarded, and work will commence at once. The structure is planned to contain offices on the front of the first and second floors, and the theater auditorium will take up the rear. The entire third floor will be devoted to offices.

Texas Trade Personals.

Ed Besserer, of the Besserer-Marshall interests, Austin, Texas, was in Dallas arranging holiday bookings. He was accompanied by R. S. ("Skinny") Pryor, of the same concern.

Werdman Bros., Wichita Falls, have added a 1916 Motiograph to their equipment, purchased from Barnett.

Bowie Amusement company, Bowie, Texas, are putting in a Power's 6-A to augment their apparatus in use.

Robertson & Craddock is a new exhibition firm at Beeville, Texas, buying a complete set of equipment. Mr. Robertson was formerly located in Winnsboro, Texas.

N. Lewis, of the Electric Palace, Tyler, Texas, spent a day in Dallas recently, anent the holiday stuff.

WESTERN GENERAL FILM BRANCH MANAGERS MEET

Talk Over New Policies and Map Out Campaigns.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—A meeting of the Western branch managers of the General Film was held at San Francisco a short time ago for the puropse of talking over the new policies of this concern and mapping out campaigns for the future. This meeting was called by Western Division Manager H. H. Hicks, who had just arrived from New York, and was held a little sooner than was originally planned in order to allow the men to see something of the great Exposition before it ended. Those present were: George J. Ekre, Spokane, Wash.; C. P. Merwin, Seattle, Wash.; L. A. Todd, Portland, Ore.; A. L. Johnson, Butte, Mont.; M. H. Cree, Denver, Col.; R. P. Madden, Salt Lake City, Utah; Frank L. Hudson, Los Angeles, Cal.; Leon Bories, San Francisco, Cal., and H. H. Hicks, Western Division Manager, with headquarters at San Francisco.

This concern has made arrangements to have a fireproof building erected at Golden Gate avenue and Leavenworth streets for its exclusive use and will move from the present location on Eddy street early in the spring. Plans for this structure have been completed, and it is the intention to have the finest film exchange building on the Coast when it is completed. A feature will be the fireproof vaults, and these will be large enough to accommodate the releases that may be expected for several years. A small theater will be installed in the basement, and nothing will be overlooked to expedite the handling of film. This building will be the second one on the Coast to be erected exclusively for exchange purposes and to be occupied by a single firm.

FILM EXCHANGE BOARD OF TRADE MANAGER RESIGNS

R. E. Stebbins to Accept Responsible Position with Progressive.

R. E. Stebbins, who has been manager of the Film Exchange Board of Trade of San Francisco since its organization, more than a year ago, has resigned to accept a responsible position with the Progressive Motion Picture company. His services have been greatly appreciated by the exchange interests of the city, and it is realized that it will be difficult to find a man who can fill the position acceptably.

NEW MANAGER FOR UNITED.

Fred S. Peachy has resigned as manager of the Pacific Coast interests of the United Film service and has been succeeded by David D. Tompkins. Mr. Tompkins is a very energetic young man and has been with the local office for the past two years. He has a wide acquaintance among exhibitors and is now making short trips into the interior to meet customers.

NEW EXCHANGE OPENS.

The Picture Playhouse Film company, Inc., has fitted up splendid exchange quarters at 100 Golden Gate avenue and now has a stock of films on hand. Manager E. H. Emmick is well satisfied with the manner in which business has opened, having made several good bookings during the first week of business.

TRIANGLE PLACES SERVICE.

Manager C. Mell. Simmons is making splendid headway in placing the Triangle service in this territory and during the past week has completed arrangements for placing this in all of the districts of San Francisco, except the downtown section. Triangle films will be seen at the Palace theater, Market and Seventeenth streets; the Devisadero and Union street houses of Cory Bros.; Knowles' Acme theater, the Irving theater, the Progress theater on Fillmore street and the Grand theater in the Mission district.

EXCHANGE MEN INCAPACITATED

The past week has been a rather strenuous one for local film exchange men, at least two of them having made visits to the hospital. Robert Quive, manager of the San Francisco office of the V-L-S-E, had the misfortune to fall and break his arm, while C. Mell Simmons, with the Triangle Film, was compelled to submit to an operation on his jaw, which had become infected from an ulcerated tooth.

WORLD FILM EXCHANGE GROWS.

The substantial increase in business enjoyed by the World Film corporation of late has made it imperative that additional space be secured for the local exchange on Golden Gate avenue, and arrangements are being made for taking over an adjoining store, this being the second time that the quarters have been enlarged in this manner. It is also planned to install a fireproof vault of large capacity to accommodate the heavy stock of film now carried at this branch.

Denham Palmer, formerly Eastern division manager for this concern, arrived here recently to take charge of the Western division, and will make his headquarters in this city. Several changes have been made in the exhibition room at the local branch of late, including the installation of a new Powers Cameragraph No. 6A, a new screen and new chairs.

UNIVERSAL COMPANY VISITS.

Cleo Madison and company have been here during the past week from Universal City getting some exteriors that could not well be secured elsewhere. The party will remain here for a week longer.

San Francisco News Briefs.

C. O. Davis, of the Wigwam theater, Reno, Nev., was a visitor here this week.

Mr. Simmons, of the film of Simmons & Keyworth, Lovelock, Nev., was a recent visitor here and announced that a new theater would be opened in that city shortly. A prize is being offered for the best name suggested.

Davis Bros. have made arrangements to handle mounted paper for the Triangle Film. and are also Equitable advertising matter of this class.

W. R. Rothacker, president of the Industrial Motion Picture company, of Chicago, was here recently for a short stay and has since left for the southern part of the state.

E. M. Asher, who went to Los Angeles recently to handle the Metro program for the Golden Gate Film exchange, has returned to this city, as the Metro interests have opened their own exchange there.

C. Anderson, of the Liberty Film company, of San Mateo, Cal., was in town recently and announced his intention of making a business trip to New York at once.

Col. James P. Anderson and Cary Wilson, of the Fox Film, were here this week on their way to Australia, and W. R. Sheehan has reached Los Angeles with William Farnum and company.

The New York American pictures of the European war are to be shown shortly at the Columbia in this city, the projection to be handled by G. A. Metcalfe, who will install a gold fiber screen for the engagement.

Although G. A. Metcalfe has sold a number of Powers Cameragraphs No. 6B, he is now showing this model on the floor of his supply house for the first time.

The Pastime theater on Market street, this city, managed by N. K. Herzog, has added two Motiographs of the latest type, in preparation for a busy season.

J. F. Spickett, of Juneau, Alaska, was a recent visitor here, and plans to spend considerable time in California. He conducts a moving picture house at Juneau, another at Douglas, and furnishes film for the Treadwell club.

California News.

The Rex at Clovis, Cal., has been sold by F. E. Brown to A. C. Weaver, formerly of Fresno.

F. H. Smith of Lindsay, Cal., is preparing to erect a fine theater at an early date. At present he is giving one show a week at the Arboretum.

The Theater Visalia, Visalia, Cal., has changed its policy and is now using a high grade feature service in place of road attractions.

Edward H. Kemp, of San Francisco, has disposed of a complete Motiograph outfit to F. E. Simmons of Lovelock, Nev., who will use it on the road in Nevada and northern California. He has fitted an automobile with an electric power plant to furnish lights.

Two Powers Cameragraphs No. 6A have been installed in the Rex at Vallejo, Cal.

D. S. Cashin has sold the Jitney at Fresno, Cal., to J. Eul and will open a new house there shortly, having purchased a Baird machine.

PORTLAND LETTER.

Notes from Salem, Oregon.

The Wexford theater, Salem, Ore., was totally destroyed by fire December 7. The loss was $5,000, fully covered by insurance. The building was owned by Judge P. H. D'Arcy and leased to E. K. Dennison.

The Grand opera house, F. L. Waters, owner, has been remodeled and fitted with a new front. The house specializes in Paramount pictures and vaudeville.

Astoria, Ore., Theater Changes Hands.

Straus & Dean, Inc., consisting of Jos. D. Straus, Harry W. Dean and Henry Newman, has purchased the controlling interest in the Crystal theater company and the company's theater, the Crystal. Norvin Hass, who has managed the house successfully for several months, will remain.

Personal Notes from Local Exhibitors.

L. A. Todd, manager of the General Film, Portland, attended the meeting of the Pacific Coast managers called by H. H. Hicks in San Francisco, where the new policies of the company were discussed.

O. F. Woody, brother of J. S. Woody, supervisor of Northwest offices of the Mutual, has come to Portland as road man for that concern.

C. W. Murphy, Pastime theater, The Dalles, Ore., has sold his pipe organ to the Electric theater, Hood River.

C. C. Smith has nearly completed his new house in Dallas, Ore. It is one of the best appointed houses in the Willamette valley.

Will Rosenthal, Seattle manager of Apex, was a visitor in Portland recently en route to Montana.

M. Rosenberg, Northwest Feature Film, who recently returned from San Francisco, has gone to Chicago to purchase features. His brother, Al Rosenberg, has been engaged as road man for the firm.

PORTLAND PICTURE MEN TO COMBAT CENSORS.

The Rothapfel-Mutual tour made motion picture history here.

An evidence of the great enthusiasm aroused by Mr. Rothapfel's "message of success" is given in the fact that immediately after the dinner the exhibitors announced that they would hold a meeting with the Board of Trade in a body Tuesday to take up plans to combat the local censorship ordinance.

At the dinner a message from President John R. Freuler of the Mutual Film corporation, by whom the Rothapfel-Mutual tour is being conducted, was read.

The exhibitors took occasion to ply Mr. Rothapfel with questions on individual house problems. There was a decided note of appreciation of the generosity of the Mutual Film corporation in sending out Mr. Rothapfel on this tour of the United States.

Among those in attendance were: G. T. Haltzclaw, W. A. Graeper, A. C. Harrington, J. B. Washtok, Edwin S. O'Neil, Eric J. Hallgran, Abraham Nelson, C. A. Malarkey, E. Shamwald, Louis B. Christ, Oskar T. Bergner, H. L. Thompson, O. F. Woody, E. J. Myrick, C. F. Regan, Sol Baum, A. J. Smith, J. S. Woody and Miss Peggy Curtis.

BUYS UNITED EXCHANGE.

The Service Film company, Portland, Stone and Pumphrey, owners, has purchased the Seattle and Portland interests of the United Film service. W. A. Stone returned recently from Seattle where he negotiated the purchase and M. Feldstein, representative of the United from New York City, has been in Portland to close the transaction. By this sale, the Service Film company takes over all the business of the old United in Oregon, Washington, Idaho and Montana.

"SMILING AL" SATHER."

Al Sather, Portland, Oregon's singing manager, has enjoyed remarkable success in the moving picture field and his rise to his present position, manager of the Ideal theater, has been the result of his untiring efforts to please the public. Mr. Sather is a booster; his business card says so and the crowds at his theater are evidences of the fact.

He was connected with the People's Amusement Company for more than five years, serving as manager of the Star theater, now the Pickford, Portland, the Star theater, Medford, Oregon, the Tivoli and Crystal theaters, Portland, and was recently employed by the Ideal Amusement Company to manage their theater. Mr. Sather believes the success of suburban houses depends on special nights and to carry out his idea, he arranges to run his serials on Monday and Tuesday, educational features for school children on Wednesday, amateurs on Thursday, big features on Friday and Saturday and a blended bill on Sunday. He does not vary from this plan and his patrons know each night what they are going to get. Mr. Sather sings at each performance.

Al. Sather.

A New Kind of Censorship.

Film men in this territory report that they have been confronted with a serious problem respecting films showing characters in the nude. It is said that after "Hypocrites" came home after showing through the territory, it was but a shadow of its former self, operators, it is presumed, having cut out and retained parts of the film, left after the various censor boards had gotten through with the picture, for their own amusement. To forestall anything of this kind happening to "Inspiration," it is said that the local Mutual office has extra prints of portions of the picture.

A Bas les Snakes

Portland, Oregon, Censor Board Seeks to Eliminate All Snake Scenes in Films—Patrolmen Seize "The Stolen Magic," a Triangle Keystone at Columbia Theater and Censors Cut 33 Scenes.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, OREGON: but Shades of St. Patrick of Ireland!

The Portland censor board has declared war on all snakes within its jurisdiction. Comedy snakes as well as serious minded snakes are barred. E. J. Myrick, manager of the Columbia theater, had this fact brought home to him when the Triangle Keystone film, "The Stolen Magic," was seized without a warrant on December 9 and held at the police station while appropriate eliminations were being made.

Mr. Myrick advises that he received a request from the censor board about noon to make eliminations which he proceeded to do. At 4:30 he received further notice in writing asking that more eliminations be made. The picture was being run at the time by virtue of a permit to exhibit and the eliminations ordered were being made between shows when two patrolmen entered the lamphouse during Mr. Myrick's absence and seized the films. They were taken to the police station where they were held from 6:30 till 8:30. The eliminations that were then made in the film required the cutting of 33 scenes. Aside from eliminations in a scene showing a sinuous dancer, all the cuts ordered by the board concerned snakes. Scenes showing snakes crawling on the floor, on stairs and near people were ordered eliminated; snakes in the whiskers of one of the characters in the picture and a snake used as a walking stick were permitted to remain. Two viewers who believed the eliminations were not being made as expeditiously as they might be reported the matter to Mrs. Colwell, secretary of the board, who engineered the seizure by telephone.

But the Keystone film was not the only one where snakes met with official disfavor. The day after "The Stolen Magic" was seized it became known on Film Row that the censor board was going to hold another meeting for the purpose of eliminating the snakes from "A Night in the Show." This picture has been showing in Portland for over a month.

NATIONAL BOARD PROTESTS.

The address of Mrs. E. B. Colwell before the Oregon Civic League reported in a recent issue of the Moving Picture World has prompted Orrin G. Cocks, Advisory Secretary of the National Board of Censorship, to write a letter to the Portland members of the advisory committee of the executive board of the national body resenting the statements made by Mrs. Colwell decrying the work of the National Board. In Mr. Cock's' letter, after expressing surprise at Mrs. Colwell's arguments, he says:

"The facts of the case do not bear out her arguments in connection with the integrity of the National Board of Censorship, and I feel certain that she knows it. In her desire to establish her points about the necessity for local regulations, she has charged this National body as being under influence that would destroy its value."

After discussing the work, personnel and source of revenue of the National Board, Mr. Cocks continues:

"Mrs. Colwell has assumed that only a limited number of persons in any city have 'the education to pass upon the intricate questions involved in the decision of whether or not a picture is moral in its influence upon the public.' The nub of the question is just here. The police are excluded from the cultured group, the politicians are excluded, the common people are excluded, the motion picture exhibitors are excluded, the workers are excluded; indeed, all those are excluded who have not sufficient intellectual and moral attainments to detect 'the hair which divides the false from the true.' That the National Board believes that justice can only be done when the opinions of other classes besides those mentioned are discovered and registered. There is not a city in the country that wants its amusements regulated by any class, sect, educational group or artistic coterie. We make progress not by foisting the opinions of a cultured few upon the many but by slowly and painfully gathering and enforcing the opinions of the real public."

WILL HEAD SEATTLE'S METRO OFFICE.

C. J. Kerr, Portland Mutual Manager, Gets Good Job.

C. J. Kerr, formerly branch manager of the Mutual Film Corporation in Portland, was selected to head the Seattle office and as special representative and supervisor of Northwest offices of the Metro Pictures Corporation when Grombacher and Bailey disposed of their Metro agency. Mr. Kerr took a leading and active part in the various campaigns by the film men against unjust film legislation while he was connected with the Portland Mutual office and was a member of the film men's committeee of the Portland Chamber of Commerce, whose untiring efforts placed the relation of censorship to business in a true light before Portland's representative business men.

C. J. Kerr.

Mr. Kerr entered his film career as manager of the Circle theater, Portland, later becoming booker for the Mutual, and rising to manager within a short time in the building now occupied by Metro.

Portland Metro Office.

J. V. Lynn People's Publicity Man.

J. V. Lynn has been engaged to take Mr. Stille's place as publicity manager at the People's. Mr. Lynn is a showman from the Puget Sound territory, resigning a position with the Olympic Theaters company to come to the People's.

Pictures Are Ottawa's Chief Theatrical Amusement

Russell Theater, the City's Only Large Legitimate House, and the Dominion, Its Only Vaudeville House, Are Showing Films.

By Carl J. Ketchum, Ottawa Correspondent of Moving Picture World.

OTTAWA, ONTARIO.—With the Russell theater here, the only large legitimate theater in the city now open, and the Dominion theater, the only vaudeville theater in town, changing over to pictures, Ottawa will shortly be entertaining its public entirely with moving pictures. The Dominion is adopting the policy of the big Hippodrome theater in Toronto and entering into an arrangement with a number of Eastern Canada houses, which will result in the showing of an extensive moving picture program, and only a couple of acts of vaudeville. The Dominion management has installed a complete moving picture equipment, and will put its new policy into effect the end of this month. Mr. J. F. Clancey will continue in charge of the house, and is now quite confident of improved business. He will come down, of course, to the popular picture prices.

PICTURE STAR CONTEST.

Great enthusiasm has been stirred up here over the moving picture star contest which has been conducted through a local paper, The Evening Journal. The contest has been running for three weeks and has brought in a remarkably large number of votes. Of the female stars of the day, Clara Kimball Young seems to be Ottawa's favorite, with Anita Stewart and Mary Pickford in second and third places respectively. Carlyle Blackwell has been voted the most popular male star, with Chester Burnett, Henry Walthall, Harold Lockwood, Earl Williams and Francis Bushman, all coming in the order named.

HARRY BROUSE MADE MANAGER.

Mr. Harry Brouse, of Ottawa, has been made general manager of the United Motion Picture Theaters, Limited, operating a chain of theaters in Canada and the United States, including three houses in Ottawa. With the appointment of Mr. Brouse the headquarters of the company have been moved from Buffalo, N. Y., to the Imperial theater building, Ottawa, Ont.

OTTAWA BRIEF ITEMS.

Business Notes—Changes—Personal.

Mr. A. P. Lombard, of the Simplex Machine Co., New York City, was in Ottawa this week, doing business with some of the local exhibitors.

Mr. A. Lalumiere of the Pathe concern in Montreal and Mr. A. H. Fischer, booking the Warners Features from the Montreal office, were visitors in the city during the week.

Mr. Walter Davidson of the Toronto office of the Universal Film Company, and Mr. J. Glazer of the Famous Players' office in Toronto spent a few days in the Capital, booking for their respective firms.

Mr. Darnaby of Toronto, booking the Caviara production in Canada, and Mr. Carnegie, also of the Queen City, placing the Williamson submarine pictures, were here this week.

Commencing on Monday, Dec. 20th, the Family theater will show an entire Fox Feature program.

Mr. Erroll Elting, one of the prominent local managers, has had considerable success taking pictures locally. He has obtained splendid moving views of the Canadian troops in training in different parts of the city, and other pictures, all of which he shows each week in a Review of Events.

"Mary's Lamb" was the feature at the Clemmer; "Lessons in Love" at the Colonial; "The Prince and Pauper" at the Alhambra; "The Lily and the Rose" at the Liberty.

NEW TORONTO EXCHANGE.

United Photoplays Company Formed to Distribute Film.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONT.—Henry Fischer, of Toronto, has announced the incorporation of the United Photoplays Company, Ltd., with a capital of $250,000, under the laws of Canada, for the purpose of engaging in the distribution of moving picture films, etc., throughout the Dominion. The president will be Mr. A. H. Fischer and the treasurer is Mr. Henry Fischer, of Toronto. These men, who are brothers, bought out the Canadian business of the United Film service when the latter failed last summer and both have been in charge of exchanges in Canada for some years. They looked after the United and Warner interests, and previously they were with the Canadian Film company, which formerly released Universal and Famous Player films in the Dominion.

Mr. Henry Fischer intimated, in conversation with the correspondent of the Moving Picture World, that the new company was preparing to handle a new program service which would be ready in the new year. They already have two offices, one at 360 St. Catherine street West, Montreal, and the other at 37 Yonge street, Toronto. They also intend to open a branch in Winnipeg to take care of the western business.

CANADIAN MUTUAL MOVES.

The general headquarters of the Mutual of Canada have been moved from 215 Victoria street to larger and more suitable premises at 178-180 Victoria street, Toronto. These headquarters accommodate the office of the Canadian general manager, Mr. C. B. Price. The address of the Toronto branch of the company remains at 15 Wilton avenue.

FRENCH WAR FILMS.

Canada is having her full share of French war pictures, of which there are, apparently, three different brands. All have been welcomed, however, in view of the fact that a large percentage of the country's population is of French origin. Two sets were being shown in Toronto during Christmas week, the French Government pictures, "Fighting in France," being exhibited at the Grand Opera house, under the auspices of the Toronto Daily News, and another set of a different brand being shown at the Royal Alexandra theater, under the auspices of the Toronto World.

FOX OFFICIALS VISIT.

Manager Granby of the new Toronto Fox branch, 12 Queen street East, Toronto, has just received official visits from two important officers of the Fox corporation. One was Assistant General Manager Robbins from the New York head office and the other was Mr. Harry S. Campbell, of Boston, who has been appointed Canadian general manager. Mr. Granby, who reports good progress in placing Fox features throughout Ontario, is also looking forward to an inspection by Winfield R. Sheehan, of New York, general manager of the Fox company.

FARRAR'S "CARMEN" DRAWING.

In spite of the newspaper agitation which greeted the showing of Lasky's "Carmen" at Massey hall, Toronto, because of the allegation that Geraldine Farrar was pro-German in sentiment, Mr. Phil Kauffman, of Toronto, general manager of the Famous Players' Film Service, has announced that he has secured bookings for the same film for Ontario theaters through to next February, and the run will probably be longer. Moreover, the Lasky Carmen was exhibited before packed houses at The Playhouse theater, Toronto, after it had been shown at the big auditorium.

Mr. Kauffman declares that it is true that he did not secure the patronage of the masses at Massey Music hall for the famous picture play, but he attributes this to the fact that invariably high-class attractions, such as concerts of prima donnas, recitals, etc., are given at this house and the audiences for these are very select. Thus, the nature of the house never invites great numbers of people. Carmen was seen, however, by representatives from the Government house each night and by many military officers of high rank, who ignored the protest against the operatic star. Mr. Kauffman does not believe that the demonstration against Geraldine Farrar has hurt the value of the picture.

Lasky's Carmen has also been booked for many of the Western Canadian theaters, including the Allen at Calgary, the Monarch at Edmonton and many others.

SEATTLE LICENSE BILL SLEEPS.

Special to Moving Picture World from Seattle News Service.

SEATTLE, WASH. — Councilman Hesketh's bill to license film exchanges in Seattle, Wash., is slumbering in one of the councilmanic committees.

The city dad had an idea that by placing an annual fee on each exchange he would provide a means for the municipality to regulate also the price of films to exhibitors. He contended they were paying too much to the middle man.

However, the bill didn't elicit any tremendous enthusiasm from any source, and, from present indications, it will be permitted to slumber peacefully on.

Rival "Carmen's"—Rival Press Agents.

Seattle was treated recently to two productions of "Carmen" at the same time, with Theda Bara being featured at the Clemmer theater and Geraldine Farrar at the Liberty theater.

This soon developed into a battle between the two live-wire press agents of these houses. Bart Bertelson, of the Clemmer, one night got a brass band out on the downtown streets and lighted up the principal block in the city with red fire.

Not to be outdone, Gordon Fullerton, of the Liberty, secured a big Holstein bull, weighing about a ton, attached the same to a huge cart which bore a sign reading: "See How the Bull Is Thrown at the Liberty."

A Point of Difference.

Jim Clemmer, owner of one of the prettiest theaters in the Northwest, and William Fox, the moving picture impresario, are in perfect accord in one respect. In another, they differ radically, according to Bart Bertelson, the Clemmer press agent.

"Jim has more hair on the top of his head and Fox has more on his upper lip," says the truthful Bart. "That's where they differ."

From the same source, it is learned that they are in entire harmony as to the value and quality of Fox pictures. Clemmer has the exclusive privileges to the Fox productions in Seattle.

Features in Seattle.

If "Mary's Lamb" Got "Lessons in Love," would "The Prince and the Pauper" Pick "A Lily and A Rose?"

The above was the headline which appeared in the Seattle Star by way of introducing some of the new bills at the local theaters for the week beginning Sunday, December 12.

The same week, the Mission showed "Hearts That Are Human" and "Inside Facts." At the Melbourne, the bill featured "The Bludgeon," while at the Class A the star attraction was Blanche Sweet in "The Lonedale Operator." At the Grand, Dr. Haiselden, the Chicago physician who refused to operate on a defective baby permitting it to die, was shown in pictures, and at the American theater, the new bill featured "The Bigger Man."

"PEACE" PICTURE IN SPOKANE.

Booked for Clemmer Theater—Ticket Books for Gifts.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Spokane, Wash.—Dr. H. S. Clemmer, manager of the Clemmer theater, Spokane, outstripped his competitors this week by booking "The Battle Cry of Peace" for three weeks, starting in January. He announces that he will run this at top prices, as did "The Birth of a Nation." The picture, Dr. Clemmer believes, will again fill his house with capacity audiences.

Dr. Clemmer has also arranged for novel Christmas presents by having printed books containing 11 15-cent tickets, to be sold at $1.50; 11 10-cent tickets, to be sold at $1, and 11 five-cent tickets for children, to be sold at 50 cents. He is advertising them as acceptable Christmas gifts.

Class A Books Metro.

C. J. Kerr, of Seattle, representing the northwest office of the Metro Film company, signed with Manager Lee S. Forbes of the Class A theater a contract calling for the presentation of the Metro features at that house.

The new service will start December 22. One Metro feature will be shown each week, opening Wednesday, to run four days. Mutual masterpictures will be shown Sunday, Monday and Tuesday, as now, and the two-reel Keystone comedies will be shown three days each week, starting December 19.

W. Potter Becomes Manager.

G. A. Hager, who has been manager of the Universal Film & Supply company local office, for two years, has gone to Butte, Mont., where he will take charge of the Butte exchange for the company.

Mrs. Hager, who worked with him in the office here, will accompany him to Butte, and will have charge of the auditing department.

W. Potter has taken charge of the office here. He has been in the moving picture business for the past eight years. Of this time the first seven was as an exhibitor in Eugene, Ore., and in Seattle, Wash. He has been with the Universal for the past year in the Seattle office.

Gold Roosters at the Casino.

Will T. Reed, manager of the Casino theater, has contracted for the Pathe film service. The features will be the Pathe gold rooster plays, and he will have the choice of the Pathe weekly, appearing twice a week. The Bray animated cartoons and the Pathe scenic and educational split-reels will also be shown. The Casino will continue to offer the Fox attractions for the four-day program.

Takes Over the Empress.

Charles Packeritz has taken over the Empress theater, which has had a checkered career for the last three months, and has reopened it as a picture theater exclusively. He opened with "The Apaches of Paris."

The General Film company will provide the Empress service. Six reels will be shown on each program and programs will be changed three times a week.

Mr. Packeritz was a resident of Spokane for several years following his arrival here in 1890, then went to Seattle and returned two years ago. This is his first theatrical venture here. His previous experience has been in Seattle, where he operated first the Arcade theater, then the Union theater.

Programs at the Liberty.

The Griffith historical production, "Martyrs of the Alamo," which lead the current Triangle program at the Liberty theater, attracted the attention of both teachers and pupils. Manager Ralph Ruffner made special rates to students during the engagement and at each performance several parties were in evidence.

A New Amalgamation

Vancouver Picture Theaters Are Still Maneuvering to Form a More Economical Basis for Operating—Would Get Better Service and Use Less Newspaper Advertising Space—Houses and How They Stand.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—Negotiations on the contemplated amalgamation of leading Vancouver moving picture theaters are still progressing, but as yet no definite settlement has been made. Meetings of the interested parties have been frequently held, and all angles of the matter discussed.

Although the original arrangements contemplated the amalgamation of all leading houses in Vancouver and Victoria, some have definitely decided not to enter the combination, and it is stated by some that this may result in an important change of plans. The houses included in the present discussions are the Rex in Vancouver, controlled by W. P. Dewees; the Dominion in Vancouver and the Dominion and Majestic in Victoria, controlled by J. R. Muir and associates; the Columbia, Globe, Maple Leaf, Princess and Bijou in Vancouver, the Columbia and Bijou in Victoria, the Bijou and Nanaimo opera house in Nanaimo, and the Empire in North Vancouver, all controlled by the National Amusement company. Manager James W. Pilling of the Orpheum refused to enter the combination, and the same stand was taken by Hector Quagliotti of the Colonial in Vancouver, and his brother, L. J. Quagliotti, of the Variety, Empress and Romano in Victoria. According to an announcement by Manager James E. Finch of the local Universal office, the two latter exhibitors have just signed Universal contracts for six months.

It is stated that the plan of those engineering the amalgamation is to pool the interests of all concerned, and form a corporation to conduct all the houses, with a man not necessarily an exhibitor installed as general manager. It is probably felt that with a large proportion of local theaters in this company, it would then be possible to secure service from exchanges on a more favorable basis. A large cut in the amount spent for newspaper advertising is also contemplated, and reports also state that an effort will be made to induce the papers to lower their rate on theatrical advertising. Mr. Dewees is at present importing V-L-S-E subjects from Seattle, and Mr. Muir, through the Dominion Film exchange is distributing one World Film feature per week, so that a concerted action of other local exchanges could not altogether shut off the supply of film, if developments should warrant such a move. The amalgamation interests are also known to be negotiating for another well-known program, which is at present not represented in this territory.

Meanwhile, exchangemen are sitting tight and awaiting developments.

PUTS UP PRICES.

W. P. Wilson, manager of the Lyceum theater in Winnipeg, has announced that hereafter evening prices at that house will be 15 cents, with the afternoon admission remaining at 10 cents, as before. Productions on the World Film program are now being shown.

MANAGER PILLING TO STAY.

Although it was announced that Manager J. W. Pilling of the Orpheum in Vancouver had resigned, and was to leave for Calgary, Mr. Pilling stated to the World man that he had since been prevailed upon to remain in his present position. Although Mr. Pilling stated that he had no official information on the subject, it is rumored that, beginning very soon, half of each week will be given over to vaudeville, with either W. V. M. A. or Orpheum acts playing the house. The fact that the popular manager has been induced to reconsider his resignation indicates that there may be something in the rumor.

ANOTHER BACHELOR PASSING.

Happy occurences do not come singly to Oscar Hansen, bookkeeper and cashier of the Portland branch of the Mutual office. Besides being Christmas day and also Mr. Hansen's birthday, December 25 has been set as the day of his wedding with Miss Hazel Smith, of the Isis theater, Seattle. A. J. Smith, booker at the Mutual, will serve as best man and the threefold event promises to be a joyous occasion. Mr. Hansen is well known in Portland and surrounding towns as a singer in moving picture theaters.

Blue Cross Benefit in Oak Bay.

Elaborate plans have been made by the Victoria Blue Cross Committee for a benefit which is to be held on December 17 at the Avenue theater in Oak Bay. The program will include songs, dances, and moving pictures, including "Saved by the Blue Cross," and the entertainment will run from 3:30 p. m. until 11 o'clock. Afternoon admission will be 10 cents, with a flat rate of 25 cents in the evening.

Kiddies Ready for Royal Victoria's Tree.

The Rotary Club Christmas tree committee have begun visiting the homes of the children who are to be invited to the club's entertainment to be held in the Royal Victoria theater on Christmas Eve. The committee is making inquiries of mothers as to what presents would be most suitable for each child, and the sizes of shoes and garments required, so that the presents may be really useful ones. More than two hundred children will be invited to share in the distribution of gifts, which will take place following a special moving picture show at the theater.

CHOSEN BRIEF ITEMS.

Kiggins and McGill, owners of the Rex and U S A theaters in Vancouver, Washington, have purchased the Grand, at Camas, Wash., from Thomas Miller. The house will be decorated and remodeled.

R. J. Richardson has opened a picture theater at 28th and East Ankeny streets, Portland, purchasing an Edison machine from the Service Film company.

The Orpheus, Klamath Falls, Ore., which was damaged by fire some time ago, has reopened.

Sam Sampson, president of the electric company at Stevenson, Wash., has opened a new theater in that town. The seating capacity is 250.

A. Gordon, road man for the Sutton Feature Film, Seattle, Wash., was a recent visitor in Portland.

Recent Feature Hits.

Manager J. R. Muir of the Dominion, Vancouver, is showing "The Eternal City" all this week at regular prices, and is doing capacity business every night. For a long time each evening the lobby is packed with waiting patrons.

"The Birth of a Nation" played a successful week at the Empire in Edmonton, the week of December 6, and on Tuesday it was decided to give daily matinees. On the opening night all soldiers in uniform were admitted for half price. The picture opened a week's engagement at the Grand in Calgary December 13.

The general tendency toward higher prices was strikingly shown at Regina a short time ago. The Rex showed "The Eternal City" at 25 and 35 cents, and at the same time the Rose had the Selig production of "The Rosary" at the same prices.

The Edison in New Westminster raised from 10 cents to 15 cents during the showing of Vitagraph's "The Juggernaut."

Knickerbocker Star Features

Vinnie Burns in "Every Girl"

Present

Every Girl

Released December 24th

Featuring

Vinnie Burns

Every foot of this story adds to its intensity. There are thrills galore with big scenes aplenty. The realistic cabaret scene—The Cafe fight—The great sewer breakage—The fire at the factory.

'The Mysterious Bride" - Another Eye-Opener

Release date: December 31st

A story abounding in mystery which will keep your audience keyed up to the highest pitch throughout the entire three reels.

Three Reel Star Features in the Regular Program

of the

General Film Company

Knickerbocker Star Features

NEW YORK

Triangle Productions
for Week of December 26th

The continuation of TRIANGLE Quality week after week, the upholding of TRIANGLE ideas month after month, and the consistent production of motion picture plays so far above the average that comparison is impossible is now assured. A word about the plays to be released for the week of December 26th may still further emphasize this point.

There is "The Edge of the Abyss," which gives Mary Boland, the popular Broadway actress, her first opportunity on the screen. An especially strong piece of modern appeal, a gripping story of intense interest form a particularly entertaining play. Every woman will want to see this play of a vital domestic problem—and see it again.

"The Penitents," with Orrin Johnson in the title role, is another play of a distinctly new type based on the fantasy of a queer religious sect who flourished in Mexico in the seventeenth century. Marvelous scenic effects, wonderful acting and a tense story combine to give this play the strongest appeal.

And as for the Keystones, the first, "The Submarine Pirate," featuring Syd Chaplin of the famous Chaplin family, is a four-reeler which the New York press declared to be the very best Keystone ever produced. The Navy Department permitted the use of a U. S. Government Submarine and after witnessing the picture decided to use it for recruiting purposes. "The Hunt," with Ford Sterling, the other Keystone, furnishes more than its share of laughter with its swift-moving merrymaking and completes a week of exceptional excellence.

TRIANGLE FILM CORPORATION
71-WEST 23rd ST.—NEW YORK

"A SUBMARINE PIRATE"

will Increase Box Office Returns

Increased box office returns are assured with such a feature as "A Submarine Pirate" on any house program. In addition to the well-known Keystone Quality, here we have a roaring, tearing four-reeler that will simply drag an audience into the theatre.

"A Submarine Pirate" is so good that the U. S. Navy Department wants a copy of it. It is so good that you can thank your lucky stars that it is yours for these days. The New York press is a unit in its praise:

> "Shudders and laughs close together run into one long tremor—that's the effect of seeing 'A Submarine Pirate.' Its melodrama is so funny that one can't merely thrill, and its comedy is so exciting that one can't merely laugh."—N. Y. Sun.
>
> "The new Triangle-Keystone comedy, 'A Submarine Pirate,' is one of the most amusing films of the season. It is thrilling as well, for it sets a new limit in stunts."—N. Y. Tribune.
>
> " 'A Submarine Pirate' is one of the funniest comedies shown here in many a day."—N. Y. Press.
>
> " 'A Submarine Pirate' is one of the best comedies Mack Sennett has ever produced."—Philadelphia Ledger.
>
> "A sensational film, 'A Submarine Pirate' is the chief attraction at the Knickerbocker Theatre this week."—N. Y. Eve. Post.

These are the kind of comments this wonderful picture has secured. Many others of equally glowing praise have appeared in the other New York, Philadelphia and Chicago papers. When "A Submarine Pirate" was shown at the Knickerbocker Theatre during the week of December 12th for the second time, the criticisms were as pleasing as at first.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Calendar of Daily Program Releases

Releases for Weeks Ending January 1 and January 8

(For Extended Table of Current Releases See Pages 2458, 2460, 2462)

General Film Company.

Current Releases

MONDAY, DECEMBER 27, 1915.

	(Serial No.)
BIOGRAPH—Heredity (Drama) (Reissue No. 30)	19785
SELIG—The Making of Crooks (Three parts—Dr.)	19780-1-2
SELIG—Hearst-Selig News Pictorial No. 103, 1915 (Topical)	19785
VITAGRAPH—He Got Himself a Wife (Comedy)	19787
VITAGRAPH—The Making Over of Geoffrey Manning (Four parts—Unit Program)	1010-1-2-3
VITAGRAPH—The Pest Vamooser (Comedy Unit Program)	1910-1-2-3

TUESDAY, DECEMBER 28, 1915.

ESSANAY—Brought Home (Two parts—Drama)	19785-6
KALEM—The Caretaker's Dilemma (Comedy)	19788

WEDNESDAY, DECEMBER 29, 1915.

BIOGRAPH—The Woman of Mystery (Three parts—Drama	19792-3-4
ESSANAY—The Fable of "The Heir and Heiress" (Comedy)	19791
KALEM—The Taking of Stingaree (No. 6 of the "Stingaree" Series) (Two parts—Drama)	19789-90
LUBIN—Saved From the Harem (Four parts—Drama)	1015-6-7-8
LUBIN—This Isn't the Life (Comedy)	1019

THURSDAY, DECEMBER 30, 1915.

LUBIN—The Convict King (Three parts—Drama).	19795-6-7
MINA—From Blackstone to Stone (Comedy)	19799
SELIG—Hearst-Selig News Pictorial No. 104, 1915 (Topical)	19798

FRIDAY, DECEMBER 31, 1915.

EDISON—The Matchmakers (Three parts—Drama).	.....
KALEM—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series) (Drama)	19803
KNICKERBOCKER STAR FEATURE—The Mysterious Bride (Three parts—Drama)	19800-1-2
VIM—Ups and Downs (Comedy)	19805
VITAGRAPH—By Might of His "Right" (Comedy).	19804

SATURDAY, JANUARY 1, 1916.

ESSANAY—The Prisoner At the Bar (Three parts—Drama)	19806-7-8
KALEM—At the Risk of Her Life (No 60 of the "Hazards of Helen" Railroad Series) (Drama)	19813
LUBIN—A Ready Made Maid (Comedy)	19809
SELIG—The Manicure Girl (Comedy)	19814
VITAGRAPH—The Wanderers (Three parts—Dr.)	19810-1-2

General Film Company.

Advance Releases

MONDAY, JANUARY 3, 1916.

BIOGRAPH—The Lesser Evil (Drama—Biograph Re-issue No. 31).
LUBIN—Sorrows of Happiness (Four parts—Drama—Unit Program).
LUBIN—His Lordship (Comedy).
SELIG—The Buried Treasure of Cobre (Drama).
SELIG—Selig-Tribune News Pictorial No. 1, 1916 (Topical).
VITAGRAPH—The Little Trespasser (Comedy—Drama).
VITAGRAPH—When Hooligan and Dooligan Ran For Mayor (Comedy—Unit Program).
VITAGRAPH—Who Killed Joe Merrion (Four parts—Drama) (Unit Program).

TUESDAY, JANUARY 4, 1916.

BIOGRAPH—The Avenging Shot (Two parts—Drama).
ESSANAY—The Lesson (Two parts—Drama).
KALEM—The Missing Mummy (Comedy).

WEDNESDAY, JANUARY 5, 1916.

BIOGRAPH—The Skating Rink (Three parts—Comedy).
ESSANAY—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
KALEM—The Honor of the Road (No. 7 of the "Stingaree" Series) (Two parts—Drama).

THURSDAY, JANUARY 6, 1916.

LUBIN—Vengeance of the Oppressed (Three parts—Drama).
MINA—(Title Not Reported.)
SELIG—Selig-Tribune News Pictorial No. 2, 1916 (Topical).

FRIDAY, JANUARY 7, 1916.

EDISON—(Title Not Reported.)
KALEM—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series) (Drama).
KNICKERBOCKER STAR FEATURE—(Title Not Reported.)
VIM—This Way Out (Comedy).
VITAGRAPH—His Wife Knew About It (Comedy).

SATURDAY, JANUARY 8, 1916.

ESSANAY—The House of Revelation (Three parts—Drama).
KALEM—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Billie's Headache (Comedy).
SELIG—The Chronicles of Bloom Center (No. 7 "Spooks") (Comedy).
VITAGRAPH—Tried For His Own Murder (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

You can have A PERSONALLY PICKED PROGRAM from

THE GREATER VARIETY
RELEASED WEEKLY IN THE
REGULAR SERVICE
by the Biograph, Edison, Essanay, Kalem, Lubin, Selig and Vitagraph studios.

Our experience, dating from the very infancy of the motion-picture industry, enables us to give you the program best suited to the needs of your theatre.

Come to our office at your first opportunity and let us show you how our units are chosen and how our new big plan of closer co-operation means GREATER profits for you.

A Special Department gives its entire attention to a correct list of releases.

PROGRAM OF BIOGRAPH RELEASES

Monday, January 3

THE LESSER EVIL

One Reel Biograph Re-issue

Tuesday, January 4

THE AVENGING SHOT

The Two Reel Biograph

Wednesday, January 5

THE SKATING-RINK

The THREE REEL BIOGRAPH

The **Biograph Re-issue,** directed by D. W. Griffith, is a striking picture with Blanche Sweet, Mae Marsh, Edwin August and Alfred Paget in the cast.

In **"The Avenging Shot,"** directed by J. Farrell Macdonald, are Vera Sisson, G. Raymond Nye, Charles H. Mailes, and Jack Mulhall.

"The Skating-Rink" was the big comedy success that set the country to roller skating.

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending January 1 and January 8

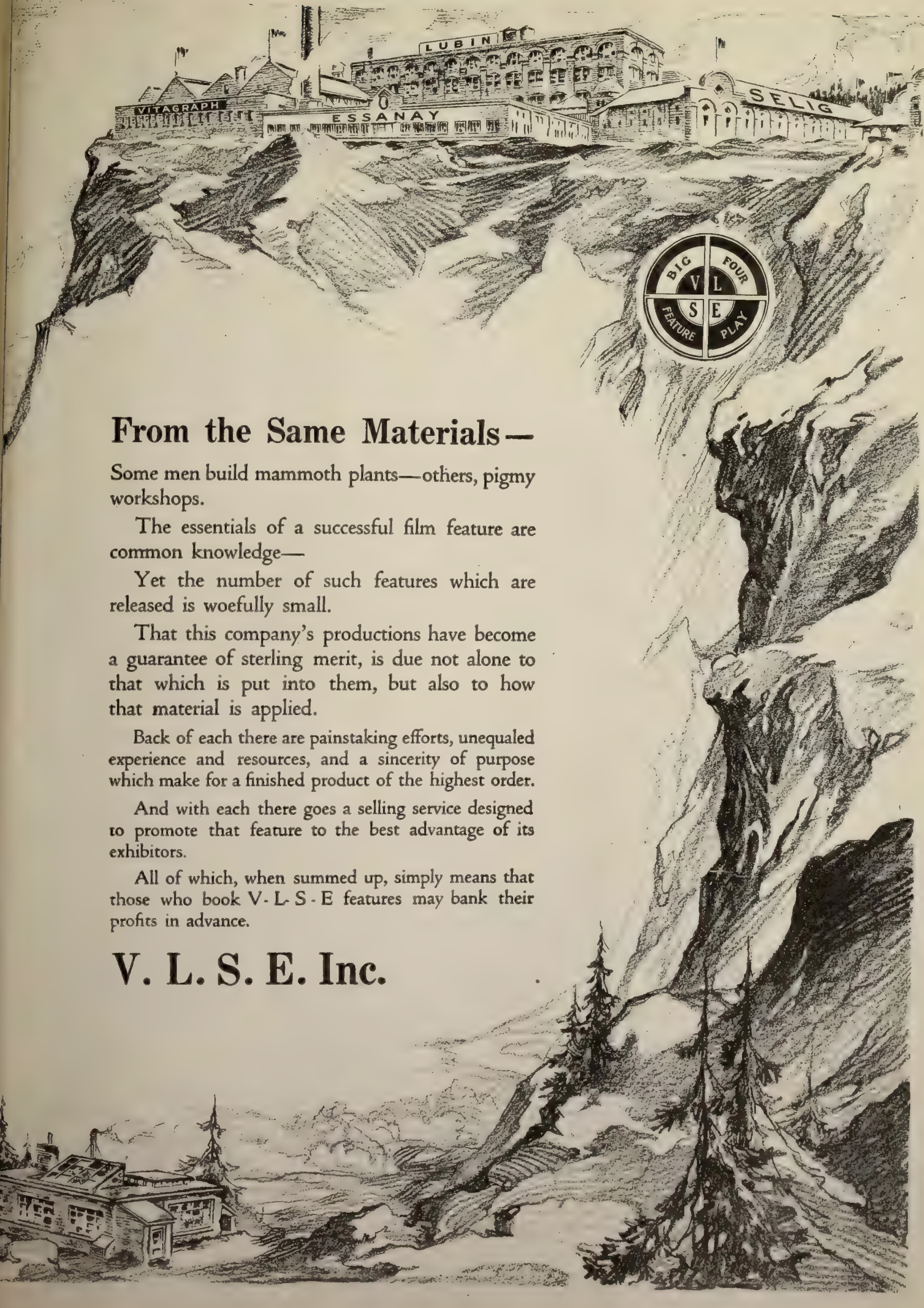
(For Extended Table of Current Releases See Pages 2458, 2460, 2462.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, DECEMBER 26, 1915.	
LAEMMLE—No release this day.	
L-KO—Greed and Gasoline (Comedy)	01070
REX—Stronger than Death (Two parts—Drama)	01069
MONDAY, DECEMBER 27, 1915.	
BROADWAY UNIVERSAL FEATURE—The Nature Man; or A Struggle for Existence (Five parts Drama)	01072
NESTOR—Some Chaperone (Comedy)	01073
UNIVERSAL SPECIAL FEATURE—Graft (No. 3, "The Transaction Grab"—Two parts—Drama)	01089
TUESDAY, DECEMBER 28, 1915.	
GOLD SEAL—As the Shadows Fall (Two parts—Human Interest Drama)	01074
IMP—No release this day.	
LAEMMLE—The Evil of Suspicion (Drama)	01075
WEDNESDAY, DECEMBER 29, 1915.	
ANIMATED WEEKLY—Number 199 (Topical)	01078
L-KO—A Scandal at Sea (Comedy)	01077
VICTOR—Father's Child (Three parts—Comedy)	01076
THURSDAY, DECEMBER 30, 1915.	
BIG U—Babbling Tones (Drama)	01080
LAEMMLE—The Little Upstart (Three parts—Dr.)	01079
FRIDAY, DECEMBER 31, 1915.	
IMP—A Tribute to Mother (Two parts—Psychological—Drama)	01081
NESTOR—Flivver's Terrible Past (Comedy)	01082
VICTOR—No release this day.	
SATURDAY, JANUARY 1, 1916.	
BISON—The Dawn Road (Two parts—Western Dr.)	01083
JOKER—Lemonade Aids Cupid (Comedy)	01085
POWERS—Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin"—Educational)	01084
SUNDAY, JANUARY 2, 1916.	
BIG U—The Honor to Die (Three parts—Drama)	01087
L-KO—Pants and Petticoats (Comedy)	01088
REX—No release this week.	
MONDAY, JANUARY 3, 1916.	
BROADWAY UNIVERSAL FEATURE—Landon's Legacy (Five parts—Drama)	01089
NESTOR—Jed's Trip to the Fair (Comedy)	01090
UNIVERSAL SPECIAL FEATURE—Graft (No. 4, "The Power of the People"—Two parts—Drama)	01105
TUESDAY, JANUARY 4, 1916.	
GOLD SEAL—Lord John's Journal (No 2, "The Gray Sisterhood (Three parts—Drama)	01091
IMP—No Release this week.	
REX—Shattered Nerves (Comedy)	01092
WEDNESDAY, JANUARY 5, 1916.	
ANIMATED WEEKLY—No. 200 (Topical)	01095
LAEMMLE—The Underworld (Comedy-Drama)	01094
VICTOR—The Heart of a Mermaid (Three parts—Sea Drama)	01093
THURSDAY, JANUARY 6, 1916.	
BIG U—No release this day.	
LAEMMLE—Missy (Two parts—Modern Drama)	01096
POWERS—Building Up the Health of a Nation (Lesson 1—Educational)	01097
POWERS—Carl Emmy and His Dogs (Vaudeville Act	01097
FRIDAY, JANUARY 7, 1916.	
IMP—The Law of Life (three parts—Human Interest Drama)	01098
NESTOR—Flivver's Art of Mystery (Comedy)	01099
VICTOR—No release this day.	
SATURDAY, JANUARY 8, 1916.	
BISON—On the Trail of the Tigress (Two Parts—Animal Drama)	01100
JOKER—Those Female Haters (Comedy)	01102
POWERS—Uncle Sam at Work (No. 3, "Are We Prepared?") (Educational)	01101

Mutual Film Corporation.

	Serial No.
SUNDAY, DECEMBER 26, 1915.	
CASINO—Hunting (Comedy)	04319
RELIANCE—The Decoy (Two parts—Drama)	04317-8
MONDAY, DECEMBER 27, 1915.	
AMERICAN—The Tragic Circle (Two parts—Society-Drama)	04320-1
FALSTAFF—Una's Useful Uncle (Comedy)	04322
VOGUE—Sammy's Scandalous Schemes (Comedy)	04323-3A
TUESDAY, DECEMBER 28, 1915.	
BEAUTY—Kiddus, Kids and Kiddo (Comedy)	04328
GAUMONT—See America First No. 16, Chicago, Ill. (Scenic)	04327
—Keeping Up With the Joneses (Cartoon-Comedy)	04327
THANHOUSER—Their Last Performance (Three parts—Drama)	04324-5-6
WEDNESDAY, DECEMBER 29, 1915.	
NOVELTY—No Release	04332
RIALTO—A Prince of Yesterday (Three parts—Romantic—Drama)	04329-30-1
THURSDAY, DECEMBER 30, 1915.	
CENTAUR—The Terror of the Fold (Two parts—Drama) (Bostock Animal Subject	04333-4
FALSTAFF—Foolish Fat Flora (Comedy)	04335
MUTUAL MASTERPICTURE—The Deathlock (Five parts—Drama) (No. 53)	
MUTUAL WEEKLY—Number 52, 1915. (Topical)	04336
FRIDAY, DECEMBER 31, 1915.	
AMERICAN—The Mender (Drama)	04339
CUB—Jerry's Revenge (Comedy)	04340
MUSTANG—The Cactus Blossom (Two parts—Western—Drama)	04337-8
SATURDAY, JANUARY 1. 1916.	
BEAUTY—Settled Out of Court (Comedy)	04344
CLIPPER—The Wrath of Hadden Towers (Three parts—Drama)	04341-2-3
SUNDAY, JANUARY 2, 1916.	
CASINO—Leaving It to Cissy (Comedy)	
RELIANCE—The Law of Success (Two parts—Drama)	
MONDAY, JANUARY 3. 1916.	
AMERICAN—Matching Dreams (Two parts—Comedy-Drama)	04348-9
FALSTAFF—The Optimistic Oriental Occults (Com.)	04350
VOGUE—An Innocent Crook (Two parts—Comedy).	04351-2
TUESDAY, JANUARY 4, 1916.	
BEAUTY—Billy Van Deusen's Shadow (Comedy)	04357
GAUMONT—See America First No. 17, Chicago Industries (Scenic)	04356
—Keeping Up With the Joneses (Cartoon-Comedy)	04356
THANHOUSER—The Bubbles In the Glass (Three parts—Society-Drama)	04353-4-5
WEDNESDAY, JANUARY 5, 1916.	
RELIANCE—The She Devil (Three parts—Melo-Drama)	04358-9-60
THURSDAY, JANUARY 6, 1916.	
CENTAUR—The Homesteader (Two parts—Animal-Drama)	04361-2
FALSTAFF—Hilda's Husky Helper (Comedy)	04363
MUTUAL MASTERPICTURE—The Other Side of the Door (American—Five parts—Drama) (No 54)	
MUTUAL WEEKLY—Number 53, 1915 (Topical)	04364
FRIDAY, JANUARY 7, 1916.	
AMERICAN—Time and Tide (Drama)	04367
CUB—Title Not Yet Announced	04368
MUSTANG—The Hills of Glory (Two parts—Western—Drama)	04365-6
SATURDAY, JANUARY 8, 1916.	
BEAUTY—To Be or Not to Be (Comedy)	04374
THANHOUSER MASTERPICTURE—The Woman in Politics (Five parts—Political Drama)	04369-70-1-2-3



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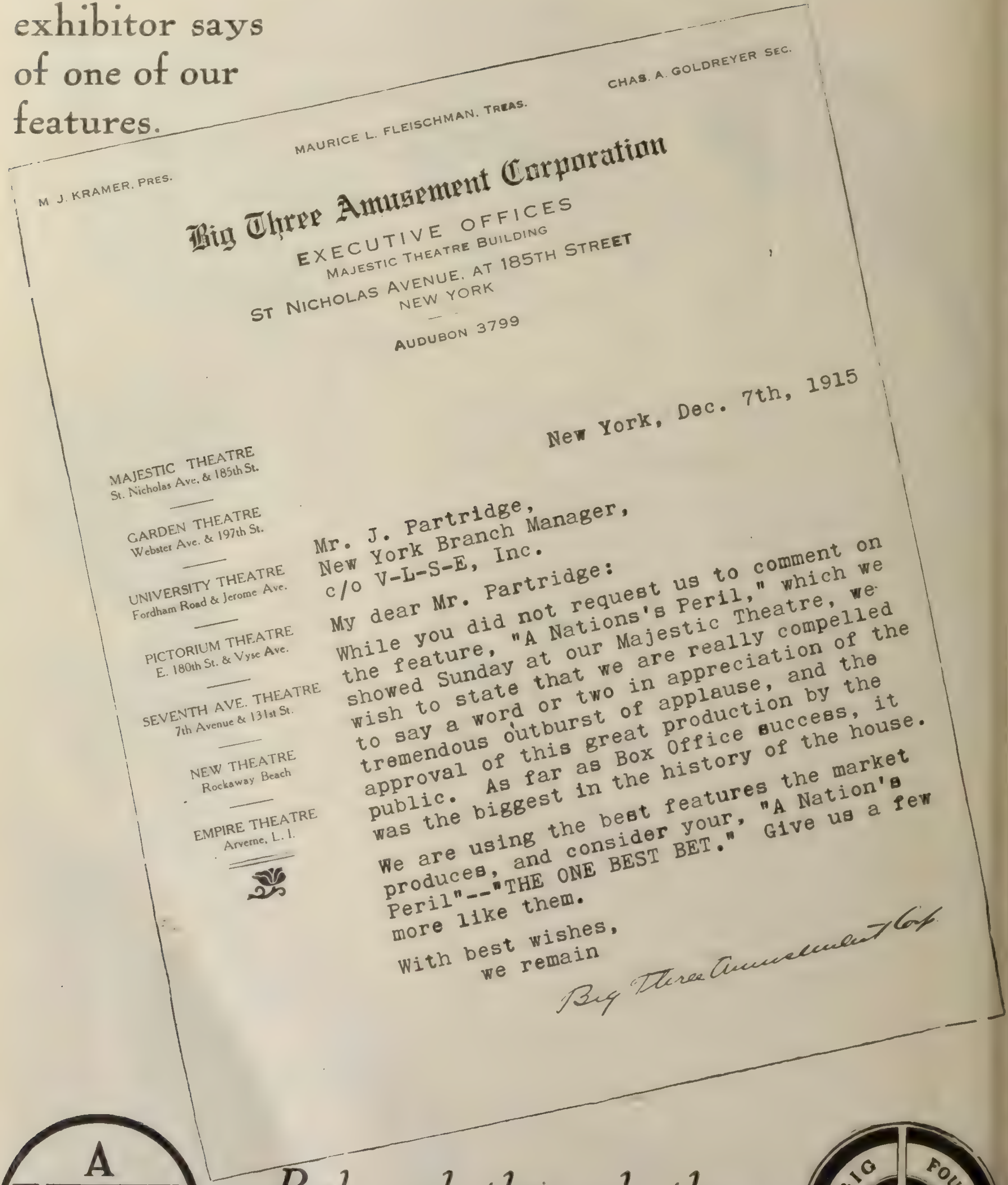

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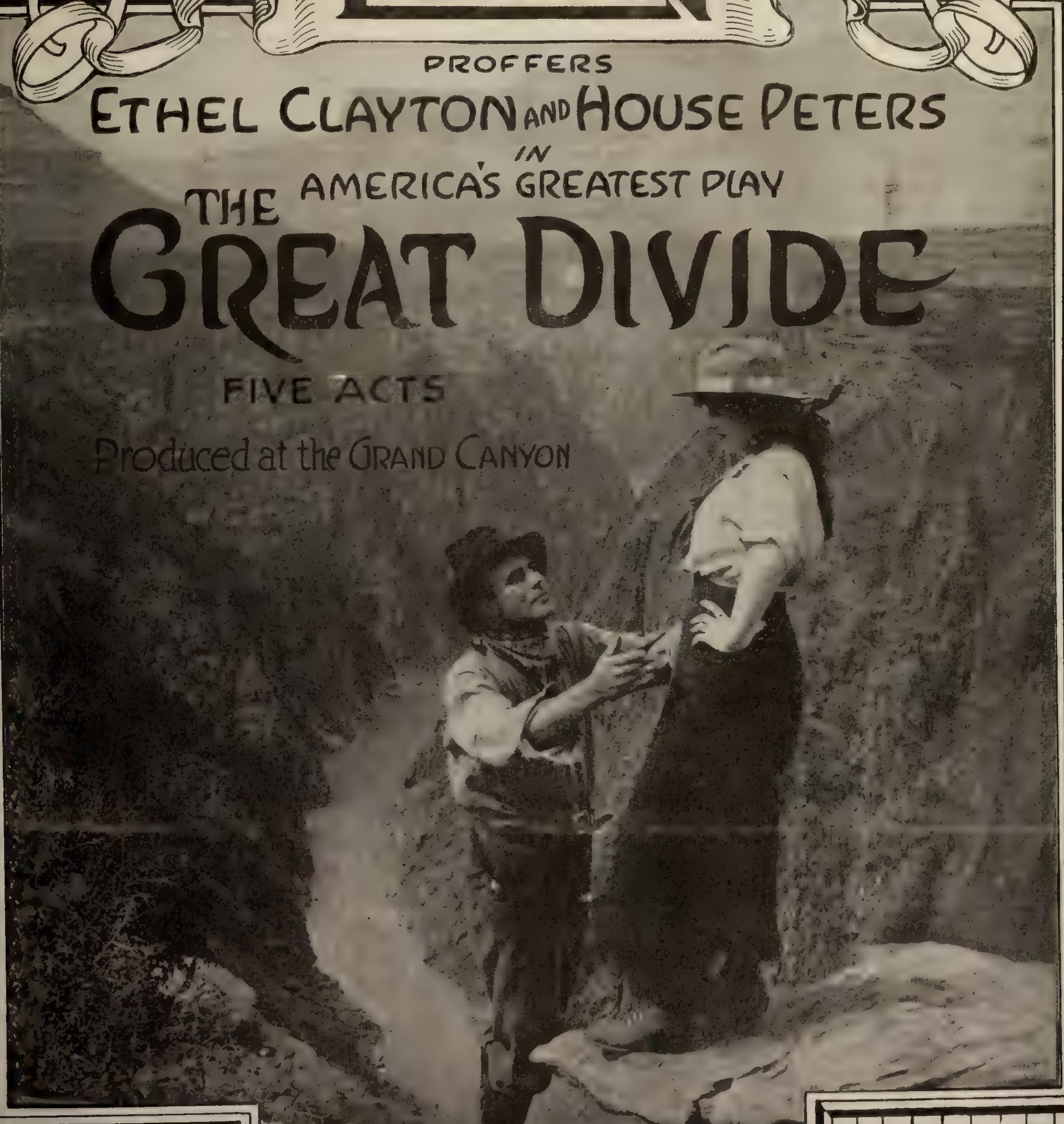

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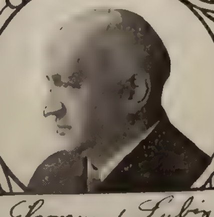

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Stories of the Films

General Film Company

ESSANAY.

BROUGHT HOME—(Two Parts—Dec. 28).—The cast: Dorcas Dale, an orphan (Ruth Stonehouse); Jack Marston, a millionaire (Richard C. Travers); Billy Tyne, another orphan (Billy Harper); George Rodney, Marston's attorney (Edmund F. Cobb,.

Dorcas Dale, a little orphan girl, leaves the orphanage to go to the city home of Louise Edgeworth, where she is to work. Miss Edgeworth fails to meet her at the train, and while wandering in the streets is run over by an automobile. The driver proves to be Jack Marston, a young millionaire, who that day had been declared insane by specialists and was attempting suicide.

The accident clears his mind, and Dorcas is taken to his home, where she is nursed back to health. While there, Billy Tyne, another little orphan, visits her, and Marston takes a fancy to him. Marston sends Dorcas away to a convent, then takes Billy out west, where they live on a ranch. Years later Dorcas, now a grown girl, goes west and finds Marston, who is overjoyed at seeing the little waif who had made life worth while for him.

THE FABLE OF THE HEIR AND THE HEIRESS—(Dec. 29).—The cast: The workhorse (Charles J. Stine); Bertrand, his son (Earl Stanhope); Isabel, his daughter (Peggy Sweeney).

Once upon a time there was a Work-horse who had Morman whiskers and a Mackeral Eye. He was out for the Kale, and would lie awake nights scheming how he could Corner more Collateral. He was going to provide for His family. His wife was a Good woman and never wasted money on jewelry or Cut flowers. The Fond parents saved and skimped. They wanted Bertrand and Isabel to go through life on Ball Bearings.

The parents finally went to their Reward. When Pa locked his desk and started for the Pearly Gates, he left behind a good "Man Friday" to take care of the Books and do the Collecting. The Slave decided it was his Duty to leave his family Well Fixed, and Bertrand is now Obliging Night Clerk in a Louisville Hotel, while Friend Brother-in-law works in a Nickel show. Moral: Somebody must rake up the leaves before the Young People can Have a successful Bon-Fire.

THE PRISONER AT THE BAR—(Three Parts; Jan. 1).—The cast: John Allen, a fisherman (Darwin Karr); Shirley Harwood (Warda Howard); James Allen, a young lawyer (William Burns); Ambrose Stanton (Hugh Thompson).

Ambrose Stanton, a millionaire, is found murdered in his home. In the midst of the inquest John Allen, a weather-beaten fisherman, enters the house and confesses that he did the killing. At his trial he is defended by a young lawyer by the name of Allen. The prisoner tells the story of his life—how he and Stanton had worked together in a small town bank. They were rivals for the hand of Shirley Harwood.

Allen won her, and Stanton, in revenge, stole the bank's funds, shifting the blame of Allen. When Allen was sent to prison Stanton stole his wife and boy. Years later Allen was pardoned and became a fisherman. By chance he rescued a woman from drowning who proves to be his wife. After hearing her story he goes to Stanton's home and kills him. Allen is acquitted by the jury, and the young lawyer who defended him proves to be his own son. There is a happy reunion in the court room.

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KALEM.

THE MISSING MUMMY—(Jan. 4).)—The cast: Bud (Bud Duncan); Spike, his pal (Charles Inslee); Ethel (Ethel Teare); Jack, her sweetheart (Jack McDermott); Prof. Earnest Worker (Gus Leonard); Prof. Andy Deluvian (Charles Mulgro).

"Bud" and his pal secure jobs as guardians of a valuable Egyptian mummy. A jealous professor steals the mummy, and it is decided that "Bud" must take the mummy's place for a demonstration on the next day to save the guardians' jobs. The fun that follows may be imagined. It reaches a climax when the demonstrator declares, "To show that this is a real mummy I will drive a spike through its nose."

THE HONOR OF THE ROAD—(Episode No. 7 of the "Stingaree" Series; Two Parts; Jan. 5).—The cast: Stingaree (True Boardman); Hardcastle (Thomas Lingham); Duncan (Frank Jonasson); Howie (Paul C. Hurst); Sergeant Lansing (Edward Clisbee); Ethel (Marin Sais); Mrs. Hardcastle (Ollie Kirkby).

A rancher, after a dispute with his partner, kills him, and makes it appear that Stingaree, the famous bushranger, was guilty of the deed. For "the honor of the road" Stingaree sets about to weave a net of evidence around the real culprit, which he does in a surprising manner and after narrowly escaping capture himself several times.

CROSSED CLUES—(Episode No. 11 of "The Ventures of Marguerite"; Jan. 7).—The cast: Marguerite (Marguerite Courtot); Bob Winter (Roland Bottomley); Peter Enright (Richard Purdon); Hawley (Forrest Cummings); Swartz (Hassan Mussali); Borden (Joe Sullivan).

The heroine becomes involved in the machinations of the spies of a foreign government when her lover discovers a chemical that is of interest to the United States officials. Marguerite falls into the hands of the ploters when they are escaping on a fast sloop and there are many exciting water scenes before the inventor and Secret Service men overtake the sloop in a speedy power boat and the plotters are brought to justice.

VITAGRAPH.

TRIED FOR HIS OWN MURDER (Broadway Star Feature—Three Parts—Jan 8).—The cast: D'Arclay (Maurice Costello); Irene Gardner (Leah Baird); Ransford (Van Dyke Brooke); James Gardner (George Stevens); Peter (Harry Fisher); Martha (Mrs. Phillips).

Irene Gardner, a blind girl, living in the mountains with her invalid father, has but one friend, Ransford, a man of the world, who comes up there to shoot, and is greatly attracted to the child of the woods. John D'Arcley, an embittered cynic, comes there, meets Irene, falls in love with her purity and innocence, and marries her. He takes her away and has an operation performed which promises to be successful, and in their new home they are very happy at first.

But many of Irene's childish ways and her innocent enjoyment of life, awaken distrust in her naturally distrustful husband. He imagines she is beginning to love Ransford, a stranger whom John has never met. Irene regains her sight suddenly, goes to look for her husband and, mistaking Ransford for him, runs into his arms. D'Arcley sees this, and, imagining his worst fears have come true, goes away. At the river's edge he finds a suicide, exchanges identities with the dead man, whose body is found with D'Arcley's clothes on and supposed to be murdered.

Irene mourns for her husband, while Ransford tries in vain to win her consent to marry him. Later D'Arcley meets his wife, and saves her life but she does not recognize him and falls in love with him. But Ransford, learning of this, discovers that the thumb print found on the dead man coincides with the thumb print of the man Irene is in love with! Ransford gives up the evidence, and D'Arcley is arrested for his own murder. Believing Irene is married to Ransford, D'Arcley keeps silent for her sake and he is condemned to death. Before it is too late, however, Irene recognizes D'Arcley when she accidentally puts her hands on his face as she used to before she could see, and explanations ensue which straighten out the tangle.

THE LITTLE TRESPASSER (Jan. 3).—The cast: Lillie (Jewell Hunt); Her Father (Harry Fisher); Jack (Arthur Cozine); Uncle (John Costello); Gardener (William Sellery).

Lillie's parents are caretakers of the property adjoining Mr. Montgomery's estate. He is a wealthy bachelor. Lillie's pleasures consist in shooting, boating and gathering flowers, while roaming through Mr. Montgomery's woods and gardens. Cobbs, the grouchy gardener, has orders to keep all trespassers off the grounds and tries in vain to keep the troublesome Lillie away. Jack, the owner's nephew, arrives on a visit, and starts out to frighten away the trespasser, but instead falls in love with Lillie and she introduces him to her parents.

A pleasing romance follows and the young people get a head of fun out of fooling the old gardener and Mr. Montgomery, but Jack always reports that the little trespasser cannot be found. When Jack wins her promise to marry him, however, he introduces the girl to Uncle in a most astonishing manner and announces his engagement. When the latter has recovered his breath, and sees the engagement ring, he gladly gives the young people his blessing, laughing heartily at the little joke they played on him.

WHEN HOOLIGAN AND DOOLIGAN RAN FOR MAYOR (Unit Program—Jan. 3).—The cast: Dennis Hooligan (Hughey Mack); Dooligan (William Shea); Mrs. Hooligan (Flora Finch); Mrs. Dooligan (Kate Price); Patsy Hooligan (Nitra Frazer); Jack Dooligan (Donald MacBride).

Mrs. Hooligan and Mrs. Dooligan are friends until their husbands are both nominated for mayor by different parties. Then jealousy changes them into enemies and a fine feud is soon under way. The night before election a joint debate is to be held in the town hall by the two rival candidates. Mrs. Hooligan and her son, Patsy, dress up as very poor people, and tell Dooligan a hard-luck story with the idea of luring him away from the meeting. But Dooligan is not idle, and he has his boy Jake put a package of sneeze powder, unobserved, into Hooligan's handkerchief just before meeting time.

Dooligan is greatly delayed by the supposed "old lady" and little boy, makes a dash for freedom and his hat and coat, and Mrs. Hooligan locks the wardrobe closet door on him. After a long wait, the chairman starts the meeting without Dooligan, and Hooligan starts in with a rush to deliver his harangue. Every few minutes he is interrupted by applause; but dire calamity overtakes him when he uses his handkerchief. The meeting breaks up in hilarious disorder, everyone laughing at the comical grimaces and actions of the sneezing Hooligan, and the upshot of the whole affair is that neither gets elected. Straightwater, the Prohibition candidate, steps into the breach and carries the election by a large majority.

WHO KILLED JOE MERRION (Unit Program—Four Parts—Jan. 3).—The cast: William Rufford (J. Herbert Frank); Sir Phillips' Wife (Rose Tapley); Butler (George Stevens); Sir Philip Randall (Joseph Kilgour); James, His Son (S. Rankin Drew); Vivienne (Betty Gray); Her Maid (Mabel Kelly); Merrion (Denton Vane).

James, a scapegrace son of Sir Phillip Randall, Judge of the King's bench, is banished from home by his father, on account of the boy's persistent follies. Lady Randall is greatly attached to her son, and dies of a broken heart. On her deathbed she makes the Judge swear that should his son appeal to him for help he will not refuse.

Vivienne Stevens, ward of the Randalls, is secretly in love with the exiled son and rejects William Rufford, the county squire and her father's choice for her suitor. One year later, Joe Merrion, a bookmaker, is found dead in a railway carriage, and Rufford, who was last seen with the dead man, accused of killing him. He is placed on trial before Judge Randall, who cannot believe the man guilty, but on circumstantial evidence, Rufford is sentenced to life imprisonment. The only real clue is held by Sir Randall: a small bit of cardboard which was found in the victim's hand, evidently broken from a photograph in a struggle.

Meanwhile James Randall, the son, continues his fast life at the races, and finally, dead broke, writes his father for help. The Judge, in conformity with his promise to his dead wife, does so, and to his horror, finds among his son's pawned effects, a photograph of his wife, with the corner torn. The little piece fits it exactly and the Judge is stunned by the realization that his own son is a murderer. Rufford, that same day escapes, and the Judge writes a confession to the prison authorities. He sends for Jimmie and the boy confesses the whole truth, his story revealing that the killing was an accident. The Judge then allows him to escape but Rufford, who blames the Judge for his imprisonment,

Have You Read Page 2445

enters his home and stabs him just as Vivienne enters. Finding the letter the Judge had written, Rufford is stricken with remorse, and to atone, burns the letter and gives himself up to the law. Jimmie returns, and he and Vivienne go away to start life anew as man and wife.

HIS WIFE KNEW ABOUT IT (Featuring Mr. and Mrs. Sidney Drew—Jan. 7).

Mr. and Mrs. Pantomus have agonizing experiences with cooks. They think they have a jewel, but when the soup arrives at the table Paul indignantly inquires if it is "clysmic soup," or "Puree of appollinaris." Another one concocts a dish she proudly calls "peach cutlet with Camphor ball garnishing." Finally they discover a gem of the rarest quality in Tillie. How she can cook Mr. and Mrs. Pantomus even dare to invite some friends out to dine with them. Showers of praise and wonder follow, but Paul's complacency gets a shock when Tillie announces that it's too lonely where they are living—she wants to go to the city and see a bit of life.

Rendered desperate, Mrs. Pantomus suggests Paul take the cook to dinner at Gufanti's, and he somewhat nervously agrees. When they see the cook's get-up, Paul nearly has a fit, but he is game, and during the excruciatingly funny incidents which follow, he carries himself with dignity. A couple of fellow-club members see him with the unknown and are filled with wonder. Mrs. Pantomus enters, takes in the situation and decides to have some fun. She sends Paul a note, then enters the cafe. The two friends act very foolish trying to keep her from seeing Paul and the unknown lady, but after further complications end a big laugh, all is explained, then each drinks a toast to Tillie.

THE WANDERERS (Broadway Star Feature—Three Parts—Jan. 1).—The cast: Clem (William Duncan); Lorraine (George Holt); Roy (Jack Mower; Kate Brown (Mary Ruby); Muskeg Jake (Otto Benninger); Babette (Hazel Buckham); Old Blacksmith (Otto Lederer); Camp Blacksmith (J. C. Weatherby); Pete, Lorraine's Tool (Chris. Enriquez).

Clem, the blacksmith, known as the Wanderer, buys out the shop of an old blacksmith and starts life in the little town. He falls in love with Kate Brown, the village school teacher, but overhears her address a stranger in apparently endearing fashion and, broken-hearted, follows the wanderlust and goes to Athabasca Landing. There Clem makes the acquaintance of Roy, the fellow he saw talking to Kate, but does not recognize him. The two wanderers get work in the blacksmith's shop under Lorraine, the camp boss and bully.

Roy and Clem save "Old Kentuck" from the boss' wrath and in return he gives them the only thing he has—a bunch of stock certificates in a supposedly useless oil company. Once again Roy has a run-in with the boss when the latter tries to force old Muskeg Jake's daughter into a marriage with him. The old man refuses and Lorraine kills him, for which brutal act Roy gives the bully a thrashing which nearly kills him. Fleeing from a threatened lynching, Lorraine falls over a precipice in the mountains into Devil's Swamp and perishes in its awful depths.

The oil stock held by Clem suddenly takes a rise when a huge gusher is found and he and Roy find themselves rich men. Roy sends for his siter, and to Clem's amazement and delight, she proves to be Kate Brown, his former sweetheart. The conversation incident is satisfactorily explained and Clem gives Kate a bear hug, while Roy goes straight to Babette, Old Jake's daughter, proposes and is accepted. The Wanderers have found the end of the trail.

KNICKERBOCKER STAR FEATURE

EVERYGIRL (Three Parts—Dec. 24).—"Everygirl" and "Everyboy," illfitted by the blind worship of their parents to fight the powers of evil, reach a stage in the development of their characters when Satan carefully lays his plans for their destruction. In Hades he calls before him "Eviladvice," "Indifference," "Flattery," "Greed," "Wealth," "Fame" and his numerous other agents, trained by evil thoughts to do his bidding, and sends them to Earth to meet "Everygirl" and "Everyboy" in the City of "Temptation."

"Everygirl" begs her parents to allow her to go to the Metropolis to gain fame and fortune and they weakly consent. "Everyboy" is petted and praised at home and at college and wins the consent of wealthy parents to leave his home town and see life in the Metropolis. "Everygirl" is met by "Eviladvice" as she steps from the great depot to a theatrical boarding house, but not until she has greeted "Everybody," who recognizes her as a girl from his home town. In the boarding house Satan appears in the form of "Flattery," the friend of an agent who hires cabaret singers. The landlady, "Indifference," recognizes Satan but allows "Everygirl" to fall into his hands. She becomes a cabaret singer and is seen singing in a gay restaurant by "Everybody," who recognizes the innocence of "Everygirl," although he, himself, is fast becoming a lover of the "White Lights." The cabaret manager sells "Everygirl's" contract to another manager, who comes to claim her. She is annoyed by a guest of the cabaret and "Everyboy's" attempt to protect her starts a brawl which causes him to be arrested and thrown into a cell, while "Everygirl" is carried away by her new manager during the excitement. She awakes in a strange house and, unable to escape, places a note in a small bottle and throws it from a window into the river. Later she is aided to escape by another girl in the house who helps her descend from a window by the aid of a fire ladder. She falls, however, and "Everygirl" loses her memory as the result of her fall, wandering aimlessly until she finds "Kindness" in the home of "Poverty."

"Everyboy" is aided by an unknown hand which causes the water from a broken sewer to crumble the wall of his prison and he finds himself on the river bank where he picks up the bottle containing "Everygirl's" plea for help. With "Justice," a detective, he finds the taxi driver who carried the girl to her hiding place and locates and enters the house. There he meets Satan who escapes during a disturbance, as he does not care to be seen in other than respectable society. But "Everygirl" is not found. She finds work in the factory of "Avarice" and is met there by "Everyboy," who is forced by ill fortune to earn his living by also working for "Avarice." "Everyboy" is not recognized by "Everygirl," but decides to watch over her. In the form of "Murderer," an influential politician, who helps "Avarice" evade the fire laws, Satan meets "Everygirl." He causes her home of povelty to be visited by "Sickness," and decides that the time for her destruction has arrived. While she is struggling with Satan in the office of the factory a lamp is overturned and the building catches fire. The girls, who are all trapped in the top story, are finally rescued by "Everybody," who also saves "Everygirl," but he hurls Satan back into the flames, where he is forced to reveal his real identity and return to the lower regions while the factory burns to the ground.

"Everygirl," having her memory restored by her experiences, thinks only of the happiness of her parents while Satan recognizes his defeat and drives his friends before him into the very recesses of Hell.

THE MYSTERIOUS BRIDE (Three Parts—Dec. 31).—Ardently courted by two wealthy young men, Banker Alden's daughter, Stacia, is equally fond of both and uses her woman's wit to treat them alike. At cotillions they both receive her favors and when both insist upon serving her with refreshments, she even pretends to want a double portion. But the time comes when she is pressed for a definite answer, and when her friends laughingly suggest that Bob and Jack mount their favorite horses and race for her hand, she agrees to accept the winner. The event takes place in the presence of a gay company and Bob rides home first amid the loud cheers of the onlookers.

Stacia accepts his engagement ring and the fact that Jack has met with an accident, receiving a bad fall from his horse, is not learned until the engagement is announced. Convalescent, Jack calls upon Stacia, but she refuses to change her decision and causes a serious quarrel between the two men. On a beautiful moonlight night the wedding takes place. Jack seeks a last look at Stacia by climbing a high wall and hiding in the garden during the wedding celebration. Stacia sees him and seeks to comfort him by allowing him to take her little lace handkerchief to keep as a token of everlasting friendship. The handkerchief is covered with blood from a cut which Jack has unconsciously received in his hand while climbing the wall and he leaves a trail of blood as he secretly leaves the garden.

When the guests have all departed Stacia playfully runs away from her husband and hides in a closet which is entered by means of a panel opened by a secret spring. He is unable to find her and she discovers too late that the spring has broken and she is doomed to die a horrible death. Almost insane, Bob directs the suspicions of the police to Jack, who finds himself tangled in a web of circumstantial evidence which causes him to be sentenced to life imprisonment.

Five years later finds Jack employed in the hospital of the penitentiary as an assistant physician. A patient dies and is placed in a canvas bag in the morgue awaiting burial. Jack steals the key of the morgue and, hiding the corpse, sews himself into the canvas bag in its stead, and is thrown into the sea where he succeeds in cutting his way out of the sack and, reaching a small fishing village. He becomes a respected member of the community and falls in love with a fisheran's beautiful daughter, thus making a bitter enemy of a rival for the girl's affections. The discovery of Jack's escape by the prison authorities leads to a determined effort on the part of the police to locate him and he is found just as he has succeeded in winning the love of the girl and the consent of her father, whose life he saves by a splendid act of daring.

In the meantime Bob has lived a sad and lonely existence in the mansion in which his bride of a few hours was so mysteriously lost to him. His mind is affected by his brooding and Stacia appears to him in spirit form striving in vain to tell him of her fatal accident and Jack's unjust punishment. As the time for Jack's capture by the police arrives, her spirit becomes more active and as Bob stumbles blindly in pursuit of it through the gloomy halls of the mansion, he falls against the door of the secret closet and the skeleton of his unhappy girl-wife, still wearing the bridal raiment, is exposed to his view. Jack's escape to the mountains, his capture by the police and his return to prison are quickly followed by his complete vindication through the efforts of the unhappy Bob, and his marriage to the fisherman's beautiful daughter marks the beginning of a happy life.

You Should Read Page 2445

VIM.

UPS AND DOWNS (Dec. 31).—Plaid Jabbs has lots of money and a beautiful daughter. While out in the park one day feeding the ducks, the beautiful daughter, Ethel, is accosted by Shifty Mike, who endeavors to carress her and impress a kiss upon her lips. Jabbs, nearby, hears her scream and hurried to the rescue. Administering a sound thrashing to Shifty Mike, he kicks him away. But Shifty Mike is not so easily gotten rid of. He immediately summons his two assistants and with orders to them to repair to their rendezvous, he proceeds to follow Jabbs home. Pokes is Ethel's favorite and arrives upon the scene shortly after Jabbs leaves. Ethel, forgetting her troubles, reposes comfortably in the arms of her sweetheart. Marriage is the question, but Pokes is broke and Ethel informs him work he must get. So he starts out to hunt it.

The confederates about this time have finished their task of getting ready a warm reception for Jabbs. Shifty arrives, but a brave man is needed to put their scheme into execution. A poster card is written and placed upon the front of their residence. Numerous applicants arrive and last of all, Pokes, who, upon seeing the sign "Little work and big pay," immediately applies. As we might expect, Pokes is the successful applicant, and with Shifty's two assist-'ants' as watchers, he starts out to perform his task. Numerous obstacles present themselves, which are finally overcome.

Arriving at the side of Jabbs' residence, Pokes throws the missile through the window. It travels some distance and is handled by various people, when arriving back at Pokes' feet, it explodes. In his journey up and down he passes through a room full of card players and the sides of a house, only to fall back into the very room where Jabbs is sitting, unhurt. Shifty, during this time, has captured Ethel upon the street, while she was walking with a friend. Pokes and Jabbs rought it up a bit, and Jabbs tosses Pokes through the open window. Unconsciously, but just in time, Pokes knocks Shifty head first into a rain barrel and rescues his sweetheart, Ethel, proving "it is indeed an ill wind that blows nobody good."

THIS WAY OUT (Jan. 7).—Hotel men have their troubles and the Eagle Hotel is no exception. All the help have quit and the place is in pandemonium. Something must be done and quick. The clerk rushes out. Plump and Runt are plying their trade, street cleaning. The clerk rushes out, sees them, brings them into the hotel and presses them into service as porter and bellboy.

Baths are being rung for and ice water, too. The new crew starts to work, and after administering a bath to the cranky old grouch who had been ringing for an hour for ice water and eating part of the cake that the waitress had baked for her sweetheart, the clerk, order is once more restored. Jabbs and his wife arrive at the hotel accompanied by mother-in-law. They are no sooner in their room, when a telegram calling Jabbs out of town arrives. Mother-in-law and wifey accompany him to the station.

On their return, an insipid flirt accosts them. He is repulsed, but follows them home, even into the hotel. The wife and mother-in-law ring for the porter and bellboy and demand protection, which is gladly given. In return, the porter and bellboy are treated sumptuously to cake and wine. Jabbs misses the train and returns home. He, being the first arrival after the porter and bellboy have agreed mutual protection, he is promptly ejected as the suspect. Jabbs must get into his room. He tries the ladder route, but is hustled out again. He secures a hamper, has himself expressed to the hotel, is delivered and signed for.

The flirt, who has been in the room all this time, thinks it is about time to make his getaway and tries to get out just as wifey and mamma are returning. The porter and bellboy are again summoned and are going to throw the hamper down the stairs, when Jabbs emerges from it. Recognition takes place. The flirt is found, and but for the appeal of the women would have received a sound thrashing. So he quickly slinks away with the porters' words ringing in his ears, "This Way Out."

MINA.

THE LITTLE PURITAN (Dec. 23).—Sam Hubert, a theatrical manager, learns that his greatest rival in the theatrical field has signed up a new and brilliant star—Corinne, the dancer—whom Hubert has never met. He feels that he must do something to counteract this scoop and decides to leave at once for Philadelphia for the purpose of signing up a certain European celebrity who has just arrived from abroad. Accordingly he motors over.

Corinne, the dancer, in an early morning country spin, meets with a smashup. She seeks refuge in a little Quaker cottage nearby and is given a Quaker dress and outfit to wear while her own is being repaired. She insists on being allowed to help around the house and starts off for the spring.

Hubert—his trip to Philadelphia a failure—is returning. Pretending that his radiator needs water, he hurries to the spring and meets the fair Quakeress. She recognizes Hubert and sees an opportunity for fun and publicity. So she pretends to fall for Hubert when that man makes gallant advances to her and he readily falls into the net she spreads for him. He returns to the cottage, introduced there as Corinne's chauffeur.

They decide to elope. She secretly writes a telegram to her husband (the rival theatrical manager) and her press agent, giving them the full details of the affair for publicity purposes. The story is printed in every newspaper in town that night.

Eventually Hubert and Corinne arrive at Hubert's theater after an all night machine ride. The press agent, who has been waiting for them, rushes forward to meet them and hands Hubert a morning paper as he helps Corinne out of the car. Corinne laughingly introduces Hubert to her husband and, as Hubert recovers from the shock, she points to the newspaper and saucily strolls away with her lord and master. Hubert gets shock number two when he reads the article and realizes that he is an "honorary member of the Patsy Club."

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VICTOR.

FATHER'S CHILD (Three Parts—Dec. 29).—The cast: Da-Da (Harry Myers); Mamma (Rosemary Theby); Little Precious (James Rosen); Bum Burglar (Louis Leon Hall).

Mr. and Mrs. Newlywed live in Babyville, a very hot place, not only because Old Sol is busy twenty-four hours a day, but because Little Precious wants individual and continuous attention from his parents. The next morning after a sleepless night, Da-Da is cooling his fevered brow by fanning himself when Little Precious wakes up and demands that Da-Da fan him. After keeping his cooling device going for a long time on his son, Da-Da manages to escape to the office. It was just as hot in the office as it was in the cute little bungalow, where Little Precious was lord of all he surveyed. The boss was foaming at the mouth. The other clerks felt it an imposition that Mr. Newlywed was late, and he got a very cold reception for such a hot day. When noon-time came Mr. Newlywed found that his desk was already deep in papers.

At this juncture things began to happen at home. Little Precious was asleep. Mrs. Talkemblind ran in to see Mrs. Newlywed, and they chewed the rag so loud that they awoke Little Precious. Mamma called Da-Da home and he immediately began another session with the fan. Result: Precious snoozes again and he is taken up to the roof with Mamma. Then Da-Da had a grand idea. Why not pacify the angry spirit of his militant son by playing to him on the new pianola? Little Precious heard the music and signified his pleasure. Then he wanted the instrument brought up to him on the roof. Da-Da nearly faints, as the pianola weighs nearly 300 pounds. Love will find a way, and parental affection apparently gave him the strength to move the three-hundred pound pianola up on to second floor on its way to the roof. But here it stuck. Papa fell and the pianola fell on his chest.

"My husband has a piano on his chest," Mamma cried hysterically.

"Why a piano?" asked meek Mr. Henpeck. "Ain't a porous plaster easier?"

Mamma finally gets enough men into the house to relieve Da-Da of the piano. After much exertion Da-Da and Mamma eventually get the instrument up on the roof. Then Mamma takes him downstairs and puts him to bed. Little Precious starts to bawl and, in order to pacify the militant spirit of the peace disturber, Da-Da has to bring the pianola downstairs. Precious snoozes again and Da-Da and Mamma retire.

Just at this juncture a bum burglar decides to enter. He has heard that the spoons are almost silver, and he wishes to verify and profit by the rumor. The dog hears noise, and cleverly calls father's attention to the fact that he is wanted below. Mother realizes the dog's intent, and fearful lest the burglar wake up the baby, she urges Papa to go down and warn Mr. Burglar to be very quiet. Their worst fears are verified, for the burglar is an extremely undesirable looking character, and he is eating up the gold fish. In their agitation Da-Da's gun accidentally explodes, and the burglar makes a hurried exit. Also Little Precious wakes up, and pandemonium breaks loose when the dog catches sight of the maltese mouser on the top of the piano, where she had no business to be. But half an hour later another day in the peaceful lives of Mr. and Mrs. Newlywed comes to its close, and they prepare to meet the vicissitudes of another sun.

IMP.

A TRIBUTE TO MOTHER (Special—Two Parts—Dec. 31).—The cast: James Randall (John Maurice Sullivan); Mrs. Randall (Mrs. J. M. Sullivan); The Traveler (Morgan Thorpe); The Mother (Nellie Grant); Randall, the boy (Andie Clark); Nellie, the sweetheart (Violet Debichorie); The Father (Bert Busby); Ames, the Cad (Jemes Alling).

James Randall is an austere business man, and often keeps his stenographer working for hours overtime. Randall's neglect of his wife induces her to encourage the attention of Fred Ames, a social parasite. The evening when Mrs. Randall has gone to the theater with her admirer, Randall, who is sitting by the fireside, falls asleep. In a vision he sees the curtains in the room in which he is sleeping part and there appears The Traveler who urges Randall to forget business and follow him. He is taken by The Traveler to the top of a high mountain, and looking down they see the squalor of the city below. Randall wants to give money to a group of little children, but The Traveler stops him and says that happiness cannot be purchased with money.

The Traveler then takes Randall into "The Little Church Around the Corner," where they see the choir boys singing, and it brings back to Randall memories of his young days. In his reverie, the austere business man sees himself again as a young man escorting Nellie Good home from school. Later he has a rough and tumble fight with another school boy. The teacher sends him home, but instead he goes to a swimming pool where he is joined by the other boys after school. For this disobedience his father gives him a spanking, but his mother comes to his aid. The other scenes of Randall's boyhood follow in rapid succession, until we see him grown into young manhood. Nellie Good married another young fellow, but Randall's mother comforts him until he finally finds the "right girl" and marries her.

Years later he has become a successful business man, but his desire for riches has so warped his nature that he has entirely forgotten his mother and has developed into a severe man of business. Randall comes out of his reverie just in time to hear the minister at "The Little Church Around the Corner" say, "How many of those in my congregation have a mother?" He is overcome with emotion, and The Traveler takes him out of the church and leads him into a scene showing his boyhood home. He knows his mother is there and just as he is about to open the door the scene fades out, and he finds himself in his library. He is weeping with bitter remorse as his wife, who has become tired of her admirer, comes in. Mrs. Randall regognizes by intuition that a change has come over her husband, and he takes her in his arms, saying, "Let's go home to mother."

UNIVERSAL.

ANIMATED WEEKLY NO. 198 (Dec. 22).—Baseball Stars As Marksmen.—Knights of the diamond test their skill as trap shooters while on countrywide exhibition tour, Travers Island, N. Y.: "Chief" Bender, Otis Crandall, "Christy" Mathewson.

An Army of Geese.—Few farms raise such a vast army of geese, twenty thousand being in this flock, Champaign, Ill.

Champions of Temperance.—Fifteen hundred children march in protest against the issuance of liquor licenses, Dorchester, Mass.

Ex-Bandits Meet.—Al. Jennings, once noted train robber, now evangelist, greets "pal" of outlaw days, New York City. Subtitle, Al. Jennings (on right).

Kindly Read Page 2445

By Air From Germany.—Receiving wireless message hurled 5,600 miles over sea and land, Chicago, Ill.

Phases of the European War.—England: Troops on way to the front. Subtitles: The traveling kitchen is very popular; The camp comedian; Putting the cavalry recruits over the jumps. France: Intimate scenes in the trenches. Subtitles: Passing hand grenades; The men are constantly on the alert; Where the soldiers live; German prisoners; Quizzing a young captive. Russia: Wounded soldiers arriving from the trenches. Subtitles: Hospital train; Constant drilling keeps the troops in perfect condition; The camp kitchen. Servia: The sturdy Servian fighters in an orderly retreat. Germany: Field Marshall von Hindenburg, commander of the Eastern armies. Subtitle: American surgeons and nurses who were presented with medals for their valiant services.

The Latest Fad.—Fancy skating takes place of winter dances, Biltmore Hotel Ice Gardens, New York City.

Cartoons by Hy. Mayer, world-famous caricaturist.

BISON.

THE DAWN ROAD—(Two Parts; Jan. 1).—The cast: Fred Armstrong (Sherman Bainbridge): Rose (Florine Hanna); Edith Langdon (Edna Payne); Frank Langdon (Herman Ilmer); Jay Carney (Norbert A. Myles); Dave (William Crinley); Dawn (Rex De Rosselli).

Fred Armstrong, a young physician on the way to Landerman to start a practice, stops at Gilmore, the stage terminal, awaiting the arrival of the stage. He drops into a saloon and dancehall owned by Dawn while waiting for the stage. Jay Carney, agent of the express company, who is a coward, is in the saloon. He tries to force his attentions upon Rose, one of the girls of the dancehall. Fred interferes. Carney's cowardly nature is exposed by Fred. Armstrong establishes his practice in the new town, and among the first of his patients is Frank Langdon, an invalid, who lives with his daughter, Edith. There is mutual attraction between the two, and they finally become engaged.

Carney has long desired Edith. Thinking that the girl is lost to him forever, he decides to revenge himself upon Armstrong. Dave, the express mesenger, is in Carney's power. Carney, some time before, has caught him horse stealing, and holds this knowledge over his head, and Dave is forced by him to join a plot to ruin Armstrong. Back at the dancehall Rose has decided she cannot bear the life any longer, and she leaves for Landerman to seek aid from Armstrong, who had given her his card and told her to call upon him when she needed aid. Armstrong has left town to attend a patient, and Carney sees the opportunity for which he has been waiting. He plans with Dave to pull off a fake holdup, incriminating Armstrong as the bandit.

Rose goes to the doctor's office and, finding him out, begins to straighten up his office. Edith has to transact some business for her father at Gilmore, and on the way to the stage she stops in at Armstrong's office. She sees Rose straightening up the office and gets the impression that the girl is either the sweetheart or wife of Armstrong.

When the stage reaches the appointed place Carney holds it up. Dave is ordered off the box. The horses become frightened and run away, with Edith inside helpless. The terrified Dave tells Carney that the girl is inside, but they are unable to asist her. They hide the strong box, then set out for Landerman. It happens that the cabin where Armstrong is making his call is near to the place where the holdup takes place. As he returns by way of a short cut, he sees the runaway stage and gets a glimpse of Edith hanging on. He manages to stop the stage and rescue the girl. She shrinks from him, and he is puzzled at her manner. When he questions her about her manner, she asks him why he did not tell her that he was married. Armstrong is bewildered by her question, and then learns of the strange woman in his office. He denies knowing who the woman is.

Carney and Dave have hastened back to town, and hurry into Armstrong's office. Rose, seeing them coming, hides in a closet. She sees the two crooks hide their masks and other incriminating evidence in Armstrong's desk, and they hurry to report the robbery to the sheriff without seeing Rose. Carney suggests they go to the doctor's office for treatment, and the sheriff accompanies them.

Rose has just started to remove the articles from the doctor's desk when the three arrive. She again hides. Edith and Fred, coming in, are very much surprised when Fred is accused of being the bandit. Rose comes from her hiding place and tells of the frame-up. Dave starts to tell the sheriff. Carney surmises his intention and tries to shoot him, but is frustrated by the sheriff and Fred. Fred then notices Rose and Edith, and explains the circum-

(Continued on page 2430.)

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(*Continued from page* 2427.)

stances of her coming to him. Fred tells Rose that he and Edith will help her to make a new start in Landerman; but she thanks them and says that she only stopped on the way to the city to thank him for his goodness to her. As Rose stands aside she sees a vision of a beautiful lane (The Dawn Road), which leads to a new life and opposite this a vision of the dancehall. She selects the Dawn Road.

NESTOR.

WHEN THREE IS A CROWD—(Dec. 25).—The cast: The Boy (Neal Burns); The Girl (Billy Rhodes); Lord Herbie Hind (Ed Burns); The Other Girls (Jane Waller and Bess Holbrook).

Neal, while he has the pick of the girls, selects as his choice Billie, a little brunette, who, unfortunately, is engaged to Lord Herbie Hind. At a dance, Neal, in order to escape the attentions of the girls, takes refuge in the conservatory and there meets Billie. Lord Herbie leaves Billie in Neal's charge, while he has a dance with another girl. Neal proceeds to make love to the girl in a violent manner; she likes his lovemaking and, although she is careful to tell him she is engaged, she encourages him to a slight extent.

A short time afterward Lord Herbie's friends give a stag supper in commemoration of his coming marriage. Neal is among those present and indulges unwisely in strong drinks. The toastmaster of the occasion comments Lord Herbie on his decision and says it is the duty of every American to take unto himself a wife. Neal, being slightly intoxicated, takes this advice to include himself and sets out to the house of one of his girl friends. It is a little bit late for a call, but when the girl learns that Neal has come to propose she hurried to meet him. At his proposal they plan next day to marry. Leaving Jane's house, Neal goes to the house of another girl friend, Bess, and, having met her mother, tells her that he has come to propose to Bess. The mother makes record time in getting the girl awake and down to accept the proposal. Neal leaves after making preparations for the marriage next day.

Next morning Neal has a sore head. He receives an early call from Jane, asking him what time he will be over to meet the preacher—he does not remember his actions of the night before—when she tells him they are engaged to be married that day. Bess comes and tells him of his proposal. He almost has heart failure, and in trying to forget his troubles wanders into Billie's house. He tells her his troubles. She is all attired for her marriage with Lord Herbie and sympathizes with Neal in his distressful position. Sympathy leads to love and they forget everyone but each other. Neal tells her the only way out of his troubles would be for her to marry him and they decide on a quick marriage. Of course, the other girls are disappointed and Lord Herbie is heart broken.

SOME CHAPERONE—(Dec. 27).—The cast: The Old Man (Harry Rattenberry); His Daughters (Betty Compson and Ethel Lynn); The Secretary (Eddie Lyons); The Chaperone (Lee Moran).

Eddie and Lee are broke, and cannot pay their board bill. Eddie receives an answer to his application for a secretaryship, which informs him to call and be examined. Eddie calls and finds his prospective employer suffering with the gout, but he makes a good impression and is hired. Among the first things the new secretary notices is that his employer has two fine-looking girls, but Betty is much better looking (to him), and he at once begins to interest her. Betty finds much to interest her in the handsome new secretary, and they become very chummy. Eddie thinks of his partner and decides that he must have a job at the house in order to take Ethel's attention from him and Betty.

Father's gout gets worse and in a moment of peeve he fires his housekeeper. Father then announces that he is going to take a sea voyage for his gout and tells the secretary to go out and get tickets. The girls tell father that they cannot go, as they have no chaperone, and Eddie in a moment of inspiration thinks of Lee and tells father that he knows a nice old lady that will just suit. Lee disguises and is accepted for the place and the party set out on the ship.

Eddie finds cause for discontent as Lee takes charge of the girls, while father insists that the secretary stay and amuse him, but gets back at his partner later. Lee, in order to insure his job, flirts with father, and father then decides to have Lee read to him, giving Eddie charge of the girls. Lee is peeved, but unable to help himself. One day he goes to sleep with his head on father's chest, and in the tossings of his sleep the wig he wears becomes disarranged and comes off. Father wakes, sees a man's head and there is trouble adrift. Lee, not being a belligerent, takes to his heels and father chases him. In the excitement father forgets his gout and Lee is caught. Eddie then explains matters, stating his partner was almost dead with gout and the only thing that would save him was a sea voyage. Father, having a fellow feeling for a gout sufferer, forgives the boys for their deception and that evening as the sun disappears father holds his chair alone while in a quiet corner sit the couples, happy in their new-found love.

GOLD SEAL.

LORD JOHN'S JOURNAL (Episode No. 1—Lord John in New York—Four Parts—Dec. 14). The cast: Lord John (William Garwood); Roger Odell (Ogden Crane); Carr Price (T. D. Crittenden); Paola Tostini (Walter Belasco); Antonio Tostini (Jay Belasco); L. J. Calit (Doc Crane); Maida Odell (Stella Razeto); Grace Callender (Grace Benham); Head Sister (Laura Oakley).

Lord John, brother of the Marquis of Haslemere, receives word from his friend, Carr Price, in New York, that the latter's dramatization of the detective story written by Lord John will not be purchased at all. This decision was brought about by Roger Odell, the millionaire friend of Julius Felborn, who has a strong animus toward Lord John, even though the latter does not know Odell. Odell arrives in London, but returns when he learns that Grace Callender is bound for New York. He books passage on the same steamer. Lord John learns of the hurried departure of Odell and determines to follow.

On the boat Lord John hears Grace say to Odell in reply to his request to marry him, "No, Roger, do you suppose I could let you die like the others." Lord John's curiosity aroused, he opens his journal wherein he keeps notes to help him in his story writing, and sees that Grace had been successively engaged to Perry and Ned Callender-Graham, her cousins, but that in each instance just one week before the wedding each man was found dead in exactly the same place and each with a bunch of keys in his hand. No one could explain the cause of these deaths, and Grace vowed never to become engaged again and expose her affianced husband to the mysterious "curse."

By the employment of an artifice, Lord John becomes acquainted with Odell, from whom he learns that the Marquis broke the heart of Odell's adopted sister, Maida, by canceling her presentation before the court. Lord John promises to atone for his brother's act, and before leaving the ship he makes an appointment with Odell to be in Felborn's private office within twenty-four hours.

With the aid of Carr Price, Lord John is given permission by Yelverton of the police department to go through the records of the Callender-Graham case; and he learns that ten years ago Marian Callender, who was acquainted with Paola Tostini, a famous tenor, and who refused his offer of marriage, was given an inheritance on condition that she remain single and act as guardian over Grace. Tostini lost his voice and it was rumored that Marian shared her fortune with him, but her love for Grace was established when she urged her niece to accept Antonio, brother of Paola, notwithstanding that she would lose her income even in such an event.

In an apartment occupied by a couple known as the Paulings, Lord John discovers a lock from which a needle containing poison projects when the knob is turned. The needle extends just far enough to touch the hand of the person opening the door. Lord John then goes to the country home of the Paulings, but the place is empty. The Lord, however, notices a picture of Marian Callender on the wall.

A futile attempt is made by the Tostinis to steal the Egyptian mummy belonging to Maida Odell. The brothers are confederates of Dr. Rameses, whose present cult is hypnotism and Egyptian occult lore. Dr. Rameses has a twin sister who is the head of an organization known as The Gray Sisterhood, but in reality it is a branch of Dr. Rameses operations. Lord John writes a note to Grace Callender telling her to be at Felborn's office with her aunt in the morning. Marian Callender, the aunt, tells Dr. Rameses of the note and he informs her that she better go, as she cannot avert anything by staying away. He and the Tostinis follow her and stay outside the building. Lord John hides Roger Odell in the safe, and when Callender women appear he tells them that the double murder was carried out by two men and a woman, those interested in keeping Grace unmarried. Paola, a skilled chemist, compounding the poison. A woman was called upon to write the note decoying the brothers to a flat on the pretext of learning a grave secret. Keys were enclosed for a midnight visit. The Callender-Grahams never learned the secret, being poisoned by the deadly needle only to hurry away and drop dead on the street. Marian Callender's hand resting on Grace's chair is so tightly clenched that her glove splits, revealing the poisoned ring which Dr. Rameses had given her. Lord John says: "I accuse the wife of Paola Tostini, still known as Miss Marian Callender."

Marian attempts to get the ring to her lips. Grace struggles to prevent her and Roger bursts out of the safe in time to catch Grace, who is hurled aside. Marian eludes Lord John, and horrifies all by leaping out of the window to the pavement below. Lord John, Roger and Grace hurry out of the building, but find it is too late.

AS THE SHADOWS FALL (Two parts—Dec. 28).—The cast: Marshall Faxon (Herbert Rawlinson); Winnie Perry (Agnes Vernon); Bertha Winston (Dorothy Bebb); Eddie Winston (Barney Furey).

Marshall Faxon is a philanthropist, and in order to carry out his work is in charge of the Municipal Employment Bureau. In this position he comes in contact with the seamy side of life and is thus enabled to give much needed assistance to those who really deserve it. His fiancee, Bertha Winston, is a society girl. She does not like the idea of Faxon associating with what she thinks is the lower class. Winnie Perry, a hardworking stenographer, is persecuted by the attentions of Eddie Winston. She does not know Winston's real name, and in order to force his attentions upon the girl Winston succeeds in having her discharged from different positions. The girl is penniless and is forced to accept Eddie's attentions to a certain extent.

One day a friend gives her a card of the Municipal Employment Bureau. She calls upon Faxon, telling of her trouble and persecution, and he readily agrees to assist her. She is given a note to the manager of a large store, where she secures a position as a stenographer. Eddie has seen her call at the store and that evening as she is leaving he confronts her and threatens to have her discharged unless she will go with him. Desperate for fear she will lose this place, she reluctantly agrees. At the time Winnie had called upon Faxon Bertha was present and had taken a violent dislike to the girl because Faxon had seemed to take an interest in her.

Before the arrival of Eddie that night Winnie regrets her promise and thinks in vain of a solution. She determines to call upon Faxon for help. She calls at his house and is informed he is at the Winston home. Faxon and Bertha are enjoying a quiet evening when the phone rings and Bertha receives the call. She recognizes Winnie's voice and on the spur of the moment, through jealousy, fails to deliver the message to Faxon. However, she leaves the phone off the hook. The girl, thinking Faxon

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had refused to talk to her, accompanies Eddie to a well known restaurant. Winnie's escort tries to force her to drink, but she flatly refuses. Later on he proposes they go to a hotel and she is forced to accompany him.

A maid at the Winston home finds the receiver down and calls Bertha's attention to it. She flustered, and on the spur of the moment tells Faxon of the girl calling for him and she (Bertha) had forgotten to deliver the mesage. Faxon realizes the girl must have been in trouble to call him that time of night, and hurriedly tries to reach her. The landlady tells him she has gone out with a young man, and seemed very reluctant to go. Faxon secures a detective to institute a search. Winnie and Eddie are traced to the hotel, and Faxon and the officer start upstairs.

Meanwhile, alone in the room with Eddie, Winnie resists all his advances and threatens to jump out of the window if he tries to embrace her. In the scuffle his pocketbook drops to the floor unnoticed. Winnie, preferring death to dishonor, leaps through the window just as the detective and Faxon enter the door. Eddie escapes unnoticed and the two, looking out the window, see the girl's form below. Faxon finds the pocketbook and on learning who the owner is is filled with conflicting emotions. The girl is taken to the hospital and found to be seriously injured. Faxon and the officer return to the Winston home and find Eddie with his sister. He is taken in charge for the murder.

Later Winnie is pronounced on the road to recovery. Through her long illness Bertha has been a friend and comforter. She refuses to make any charge against Eddie, who is sent to Europe in the hope that he will reform. Faxon calls upon Winnie and finds Bertha cheering the girl up. A misunderstanding had naturally arisen between Faxon and Bertha and Winnie realizes that she has unconsciously been to blame for it. She joins their hands and expresses the wish that they be happy once more. Faxon realizes that Bertha can now be really of some help to him and his work. The story ends happily by the two telling Winnie her troubles are now over.

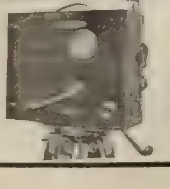
BIG U.

BABBLING TONGUES (Dec. 31). The cast: Martin Lowe (Murdock MacQuarrie); Little Lowe (Edna Payne); Mrs. Haswin (Lydia Yeamans Titus); Ned (Arthur Moon).

Martin Lowe is treasurer of the village lodge. He and his grandniece, Lillie, live at Mrs. Haswell's boarding house. Lillie is in love with Ned, the son of the boarding house mistress. This youth is out of work and has been a little wild lately. Martin knows the young people love each other and believes the boy is good at heart and comforts Ned's mother with faith in the boy. On account of rumors of the village bank's liability the lodge members withdraw their funds and place them in charge of Martin until the next day, when they expect to carry them to another bank. Martin is loath to accept the trust imposed upon him, but the members insist and finally he agrees.

At the boarding house lives Mrs. Haswell's father, an old man. He and Martin are good friends, and when Martin brings the funds home he feels the uneasiness of all and watching, sees Martin hide the funds in a tin box beneath his pillow. Next morning Ned is gone, leaving a note to his mother telling her that he is leaving and expects to return later with money to help her out of her difficulties. Martin finds the money missing and is in despair. Mrs. Haswell shows Martin the note he left, and, against his will, Martin is forced to connect the missing money and the missing youth. The lodge members arrive to take Martin to bank the money and he parries their questions in an effort to gain time. He realizes his responsibility and, going to a loan office, tries to raise funds on his land to meet the shortage, but without avail. The lodge members have seen his suspicious actions and call on him, demanding their funds.

While they are arguing, the youth returns, having failed to get work. Martin takes him to task and the youth aserts his innocence. Martin seeing Lillie still believes in him comes to the same conclusion. Mrs. Haswell's father has heard the argument and leaves for the yard. Martin, looking out of a window, sees the old man dig up a tin box and, tottering, brings it to the house. Martin has resolved to protect the boy at all costs and goes back to defy the lodge members. Old man Haswell comes up with the box and tells them that he feared for the safety of the money and, to aid Martin he stole it from him and hid it. The funds are restored and Martin pleads the boy's forgiveness for his unjust suspicion and turns Ned over to Lillie for comfort. News has arrived of a good position for the boy in a neighboring town and all ends happily.



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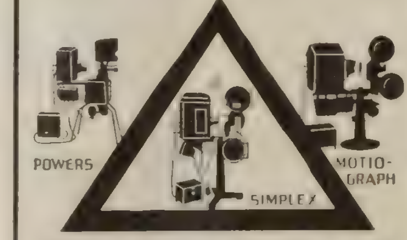

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THE HONOR TO DIE—(Three Parts; Jan. 2).—The cast: Countess Joanna (Rita Jolivet).

The action takes place in the year 1693, when the French were fighting the Duke of Savoy, who was allied with Austria. The Countess Joanna, a beautiful Frenchwoman, is the favorite of the Duke, but in her heart she is still true to France, and is employed as a spy by his Majesty Louis XIV. She is traveling on her way to meet the Duke. At the roadside inn Count Montburn has taken refuge, with his orderly, from a heavy storm. The weather forces the Countess also to break her journey at the inn. Count Montburn, however, who has been ordered to join his regiment, prepares to set out. The Countess asks him to guide her coach safely through the flooded river. He consents, and they ford the river safely. The Countess and Montburn separate to continue their journeys alone.

Arrived at their different destinations, each is sad and regrets the absence of the other. The Countess is distracted from her musing by a mysterious visitor from the King of France. She declares that she is still a Frenchwoman, and undertakes a mission to the camp of Pinerolo, which is being besieged by the French. Her intimacy with the Duke makes it possible for her to enter the camp. Montburn is fighting, his life barely saved by Lapore, and, wounded, he enters the inn. Here he meets Joanna, who bandages his wound. Montburn is ignorant of the spy's mission. He visits her frequently at her lodgings, where she overhears him explaining to some of his men that the ammunition of the allies is nearly exhausted. This is the clue that she has been waiting for. She writes a letter to the French Field Marshal conveying to him the valuable information. Her messenger is sent off with the letter.

In the meantime Lapore has discovered a subterraneous passage which leads from the woods to the cellar of the Royal Inn. He makes plans to explore the wine cellar that night. Montburn pays his evening visit to the Countess. Her messenger has been captured with the French Field Marshal's answer to her information, and the Duke has received the answer instead. But the lovers are in ignorance of their threatening fate. The Duke is on his way to the Royal Inn to capture the treacherous spy and put her to death. Joanna and Montburn hear a noise, they run out of the room. They meet the cook of the inn, and Montburn threatens him. At that moment Lapore comes through the trap door leading to the subterranean passage. Montburn and Joanna bid a hasty farewell, and she goes down the passage with Lapore.

Montburn remains to face the Duke. The Duke shows him the intercepted reply to Joanna's stolen information and accuses him of being the accomplice of a common spy. Montburn, horrified at her treachery, protests his loyalty. "I wanted her life. If she escapes I shall take yours," says the Duke. "You shall have it!" replies Montburn. While Jonna returns to the safety of her chateau in France, the Duke endeavors to escape with his army, but the French attack and surround him. A brave volunteer is needed to break through the enemy's ranks. Montburn offers his life, already forfeit. He charges at the head of his men, and attains the honor to die for his cause. Joanna is left in France with her memories.

LAEMMLE.

THE EVIL OF SUSPICION—(Dec. 28).—The cast: Rudolph Wilder (Rupert Julian); Florence Wilder (Elsie Jane Wilson); Lillian Wilder (Rene Rogers); Tom Andrews (Hal Cooley).

Rudolph Wilder, a widower with a grown daughter, has just married again. Wilder, who

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is an intensely jealous man, becomes suspicious of his wife and, for some reason, imagines that she is bestowing her affection elewhere. The wife, before her marriage, was a widow with a grown son, but, fearing her husband's anger, she delays telling of her son, and finally marries without the news becoming known. The wife writes a letter to her son and the husband sees her as she goes to post it. He becomes very angry and thinks his suspicions are justified. A short time later the family returns from an outing and Wilder sees his wife receive a telegram, which causes her much agitation.

The daughter realizes that something is wrong between her father and his wife and begins watching the wife in order to help matters. The telegram was from Mrs. Wilder's son, telling her that he was on his way to visit her and, instead of telling her husband the whole truth, she again hesitates, fearing his anger. She meets the boy in the grounds instead of bringing him into the house, and there is seen by Lillian. Wilder happens to witness the meeting, too, and tries to slip up on them with a pistol. Lillian sees his action and, realizing the tragedy in the air, grabs the cloak from her stepmother and, hastily pushing her aside into the shrubbery, takes her place before the man. When Wilder confronts them he finds his daughter in the man's arms and, while greatly surprised, as he expected to find his wife, tries to make light of the pistol which he his in his hand.

The girl briefly tells her father that this is her sweetheart, but after he leaves the boy's mother tries to thank her, and she turns on her in a fury. The mother then explains that the boy is her son and tells the reason why she has never spoken of it to her husband. And the secret was kept until a short time later, when Lillian speaks to her father of getting married, and tells him that the young man's family will prove satisfactory to him, as he had married the boy's mother. The affair ends happily for all concerned, and the wife resolves never again to keep any secrets from her husband.

THE LITTLE UPSTART—(Three Parts; Dec. 30).—The cast: Nana Clauson (Stella Razeto); Sam Myers (Charles Lyke); William Newell (Mark Fenton); Paul Newell (Fay Belasco); Mrs. Newell (Mrs. Wright); Vera Levin (Laura Oakley).

Nana Clauson searches all the incoming clothes in the laundry in which she works for valuables that may have been overlooked. Sam Myers, her lover, is one of a gang of "near" crooks. One day Nana discovers a note in a pocket of a shirtwaist and that night Sam is shown the note. As the note has been written by a prominent merchant to one of the chorus girls of a popular show, a scheme of blackmail comes to his mind. Nana allows him to take the note, against her own wishes.

In a few days Sam appears resplendent in new clothes, but he keeps the source a secret between him and Mr. Newell, the writer of the note, upon whom the blackmail scheme was a success. He offers Nana many new trinkets, but she refuses to accept the costly clothes he picks out for her. Sam buys a roadster and takes Nana out for many joy rides. Soon she, too, gets the feeling of having money, and at last accepts several beautiful gowns from Sam. One night as she and Sam are returning from an opera they find the car missing, and Sam goes in search of it, leaving her beneath an awning. Paul Newell, seeking shelter from the rain, discovers the girl, and they become acquainted. He invites her to share his taxi home, and she, delighted with the appearance of the young sport, accepts his offer and gives a fictitious address at a fashionable boarding house. In the excitement she unconsciously gave the name of the girl to whom Newell had written the letter, and leaves Paul with the impression that she is some new society bud.

Sam has been unsuccessful in his search, and returns to find the girl gone. He also fails to find her at home, and just as he leaves Nana returns with the excuse that she decided to walk. Sam is suspicious and decides to watch the girl. Paul takes Nana under his charge. Newell, Paul's father, learns that his son is going around with Vera Levin, and suspects at once that Vera has had a hand in the blackmailing. He is afraid to say anything, however, for fear his wife will hear of his little excursions. Paul has the girl accompany him to a fashionable reception, and tries to get his father to meet her; but the old man, still suspicious, makes a hasty exit. Sam finds his suspicions are verified, and, while the girl treats him with all her former friendship, he sees her heart is wrapped up in Paul.

Paul has bought a roadster, which happens to be the one Sam lost (it having been stolen by some of his former companions, repainted and sold)—and Sam thinks that the girl and Paul have double-crossed him. He accordingly puts the detectives on Paul's track, recognizing his car. Paul finally corners his father and forces from him why he will not meet the girl. The son is then told of how the father was blackmailed over a note to Vera Levin. Paul is arrested; and while Sam is "panning" the girl he is recognized by Newell, Sr., who decides that things are not what they seem between the girl and Sam. The whole thing comes out in the paper, and the real Vera, seeing her name being used, investigates. The whole matter is finally straightened out, when Paul takes "the little upstart" to the elder Newell for his blessing.

POWERS.

NATURE'S MONSTROSITIES (Half reel—Dec. 9).—The first wonderful microscopic arrangement which Curator Ditmars invented for filming insects shows us the Peruvian Tegu, a powerful but ugly looking monstrosity, whose principal amusement seems to be the robbing of poultry coops. This particular specimen apparently has had a successful career, for he seems well fed and has difficulty in getting out of his domicile. Next we are shown the Gila Monster, the only one of the lizard tribe which is poisonous, and there are two thousand of them. It is an inhabitant of Arizona and New Mexico, and the one in the Bronx Zoo is one of the very few which have been able to live in Northern latitudes. Another variety of the same family, although looking very much more like a frog, is the Mexican toad. Next we see the Zonue and Aspikey, the latter a resident of African deserts, and one of the strangest freaks of nature.

Another member of the lizard family, which comes from Australia, is called the shingle-backed lizard. Though gifted with a great bump of curiosity, he wisely decides not to bother the gigantic spider. Next in this one-ring circus we are introduced to the clowns, African chameleons, whose physiognomy nature has cast into a form grotesquely resembling the clown's makeup for the sawdust ring. These little animals apparently have had to climb most of their lives, for they are provided with wonderful apparatus for climbing any obstruction which stands in their way.

REX.

THE BACHELOR'S CHRISTMAS (Three parts—Dec. 19).—Cast: Hugh Travers (Ben Wilson); Ruth Warren (Dorothy Phillips); Jimmy Warren (Matty Rupert); Toots (Lois Alexander).

Hugh Travers, a wealthy bachelor, unconcernedly signs papers foreclosing a mortgage which his real estate agent presents to him. We next see the old family lawyer in the Warren's handsome drawing room. He tells Ruth, who is 18, and the two kiddies, Jimmy and "Toots," whose respective ages are 8 and 4, when their father died he left nothing and that as Mr. Travers has foreclosed the mortgage on the house and furniture, it will be necessary that they find another home at once. After she is settled with Jimmy and "Toots" in their new tenement house home, Ruth goes out to look for work. After applying at numerous places she finally accepts the only available job open to her, namely, in the chorus. Thus things go along until the day before Christmas.

As soon as Ruth has gone to the matinee Jimmy takes ten cents from the family hoard and buys as many papers as he can with the sum, selling them at a small profit.

The scene now shifts to Hugh's club, where he is enjoying himself with several other members. One of the men suggests that they take in a show, and Fate decrees that they go to the

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theater where Ruth is playing. Hugh becomes fascinated with Ruth, and he throws her a flower. Hugh's two friends seem a trifle exhilarated and after the show is over they take Hugh's car around to the stage door where they induce the doorkeeper to pass them in. One of the "exhilarated" club men inquires in loud tones which one of the chorus girls will kiss him for a ten-dollar bill. He is almost suffocated in the ensuing rush for the coin, Ruth being the only one who holds back.

Fighting off the willing ones, the club man approaches Ruth and intimates that he prefers to kiss her. Ruth dodges behind Hugh for protection and he saves her. She is then called away by the stage manager.

That night Toots takes the eleven cents he has earned selling papers out to buy some toys. Hugh meets the children on the street and goes home with them. Ruth, meanwhile, has lost her position at the theater. She is alarmed at the children's absence, but is relieved when they come home with Hugh. After greeting the children she recognizes Hugh as the gentleman who had thrown her the flower at the theater. Hugh leaves and Ruth puts the two kiddies to bed. Shortly afterwards Hugh returns with a car, in which are numerous toys and a large Christmas tree. Then he and Ruth proceed to dress the tree and surround it with the toys.

L-KO.

A SCANDAL AT SEA (Dec. 29). The cast: The Captain (Dan Russel); The Masher (Ray Griffith); The Captain's Wife (Louise Orth).

Captain Barnacle, a fiery tempered man, who is master of a steamer, is very jealous of his wife, and when he finds her persecuted by a masher he chastises him and warns him to leave town in one-half hour, under threat of death. The masher takes this very seriously and stows away on a ship. Judge of his horror when he finds he is on the same craft with the captain's wife—she screams and the husband appears, who is the master of the vessel. Imagining the silly dude has followed his beloved wife on board, he makes his life terrible. The crew finally mutiny and scuttle the ship. The dude is hurled into the hold and becomes a hero by stopping the leak in an ingenious manner.

PANTS AND PETTICOATS (Jan. 2).—The cast: Reggie (Reggie Morris); Fat (Fatty Voss); Gertrude (Gertrude Selby); her father (Dave Morris).

The Judge's daughter loves Reggie, who has a rival in Fat. Gertrude does not care at all for the latter, but he refuses to remain away. Reggie almost runs down Gertie's father in his automobile. The father, who is a judge, vows to punish the driver. He does not recognize Reggie, but when he learns he was driving the car he turns him from the house and insists that Gertie marry Fat. Gertie sees Reggie kissing his sister, and not being aware of her identity, she breaks her engagement with him and accepts Fat as her fiance.

Reggie, in order to compromise Fat as a flirt and thus discredit him in Gertie's estimation, dresses as a girl and waits for him. The judge meets the disguised Reggie and is smitten by him. He invites Reggie to dinner and is made to pay a heavy bill. However, his infatuation for the supposed girl is so strong that he overlooks this and writes on his business card an invitation for the "girl" to meet him at his office.

Then Reggie meets Fat and embraces him. Fat is arrested and Gertie repudiates him and Reggie's exultation is changed to dismay as he is arrested for impersonating a woman. He is dragged to the court and he and Fat are brought before the judge, who is none other than Gertie's father. He gives Reggie twenty-five years. Gertie wails and pleads and Reggie produces the judge's card and he dismisses the case and gives Reggie the girl.

JOKER.

LEMONADE AIDS CUPID (Jan. 1).—The cast: Tilly (Lillian Peacock); her pa (Max Asher); her ma (Gale Henry); Jake (Milburn Moranti); Hank Boggs (William Franey).

Tilly and Jake, the grocer boy, are in love. Pa has higher ambitions for his daughter, and has decided that none but Hank Boggs can have the girl. Hank makes a call upon his lady love and is warmly welcomed by Pa and Ma. While they are talking a hand-bill is thrown into the room telling of a big entertainment that night. Pa persuades Hank to accompany the family to the sociable. At the hall where the entertainment is to be given a lot of old maids have just finished decorating the place and instruct the janitor to clean up the place. The janitor, who is addicted to liquor, drops a bottle of whiskey into the lemonade made by the old maids.

When Jake learns that Hank is to escort his lady love to the entertainment, thoughts of vengeance fill his mind, and he saws the shafts in such a way that they will break when the family are half way to town. He tells Tilly of this and she promises to be ready when he arrives to escort her. The scheme works fine and Pa's party is stranded. Jake and his rig drive up and he offers Tilly a place in his conveyance. Pa and Ma, too, are allowed to sit in the back, while poor Hank is forced to walk to town. The entertainment is a big success. Pa, being thirsty, has discovered the lemonade. The liquid has a most elegant taste and Pa takes copious draughts. The lemonade makes Pa very happy, and he picks out the prettiest girl in the place and dances with her. She, too, drinks of the lemonade and likewise becomes happy. Shortly afterward Pa and the girl seek seclusion in a quiet spot outside.

Jake and Tilly sneak away from the crowd and hide behind a bush. In the midst of their love making, Jake hears a noise on the other side and, peeping over the bush, sees Pa and the girl making love. He and Tilly confront the old man and threaten to tell Ma if he does not agree to their engagement. When the girl finds out that he is married, she leaves him in disgust. Jake and Tilly are unable to get Pa's consent and hurry inside to break the news to Ma. Hank, meanwhile, has arrived at the hall and finds his way to the lemonade stand. He decides that such a mixture is too good for the old people, and taking the entire bowl, he finds a secluded spot in a shed and forgets everything but the lemonade. Pa, fearing Ma's wrath, hastens in just as Jake starts to tell on him, and hurriedly announces the engagement of his daughter and Jake. Everything ends happily and the last that is seen of Hank he is in a dead stupor.

Mutual Film Corp.

MUSTANG.

THE CACTUS BLOSSOM (Two Parts—Dec. 31).—The cast: Beulah (Anna Little); Reed Avery (Frank Borzage); Dave Foster (Dick La Reno); Chegup (Chief Big Tree).

Dave Foster and his daughter, Beulah, live alone on a claim which Foster has staked out. Slowly the prospector is coming to realize that his claim is worthless. Then by chance, Foster befriends Chegup, a wandering Indian who has fallen into the hands of the rough element of a nearby cattle town. The Indian shows his gratitude to the man who has befriended him and in return for Foster's kindness, Chegup offers to take him to a secret gulch which he knows to be rich in gold. Father and daughter and the old Indian establish a new home and, true to the Redskin's prediction, Foster strikes it rich. But an unprincipled Mexican follows them. Not far from the new claim is a cow camp of evil reputation. The tough element is led by one Reed Avery, though the real evil genius of the settlement is Duke Wilson, who operates the gambling hall. The Mexican who has followed Foster plays into the hand of Wilson.

Meanwhile the cowboys are excited by the presence of Beulah. All are anxious to make the acquaintance of the young woman whom they have come to call "The Cactus Blossom." Reed Avery is torn by conflicting emotions. His baser impulse emphasizes the alluring charms of the girl while the instinct is deep in his heart to pay, and compel others to pay, the gentle respect rightfully due the young woman. At first, Reed's manner to the girl is the manner he has shown to all women of his acquaintance, but her rebuff of him is so complete that he unconsciously goes to the other extreme and he is rendered dumb and awkward in the presence of "The Cactus Blossom." Beulah laughs and he mistakes her meaning. Thinking the laugh a scornful one he vows that she shall pay for it with a kiss. Beulah handles the crisis well and her actions completely transforms Avery and he becomes the staunch champion of the girl.

Fighting to protect her from his rough companions, Reed is wounded. Lying at death's door, his head propped on his saddle, Beulah kneels beside him and imprints a willing kiss on his lips. Avery has won, but he has also lost for the smile that brightens his face remains transfixed in a mask of death.

CLIPPER.

THE WRAITH OF HADDON TOWERS (Three Parts—Jan. 1.—The cast: Dorothy (Constance Crawley); Philip Drummond (Arthur Maude); Claude Hope (Leslie Reed); Clara Drummond (Beatrice Van).

Philip Drummond receives a summons to hasten to the bedside of his dying uncle, Baron Drummond, in England. Philip's wife is

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elated at his departure for she is of the inconstant type that relishes the attentions of a multitude of men. At present she is infatuated with Claude Hope, a handsome young man whom she has completely captivated. Arrived at his uncle's bedside, Drummond is told that at the old Baron's death the entire estate and all that it embraces, shall descend to him. Also pains are taken to inform him that a psychic spirit which haunts the castle is to be given into the care of the heir. Drummond is a believer in psychic phenomena, and determines at once to test his pet theory that the spirit of one long departed can be summoned from the astral world. His theory is that if a soul in the astral world is in love with a reincarnated being, the astral soul can be summoned and will appear only before the vision of the one reincarnated. Love above the type of the worldly Drummond believes can effect such phenomena.

In his dying breath the old Baron tells Philip of a direct ancestor and a cousin who were sweethearts and whose murder has been a mystery of a century' duration. A painting of the ancestor betrays the likeness to Philip. In the boudoir of the ancestor's sweetheart, Drummond materializes the spirit. The wraith appears before his vision and re-enacts before his gaze the details of the crime itself. Drummond learns from the spirit, Dorothy, that the feudal ancestor was himself in his former visit on earth. He learns, too, that the Claude Hope of today, who is in love with his, Drummond's, wife, was the Sir Berton Gregory of long ago who slew him and later caused the death of Dorothy. Recognizing the astral visitor as his true soul mate, Drummond spends all his waking hours in company with the ethereal visitor.

The aged Baron dies, and Drummond succeeds to the title. Forgetting her infatuation in her greed for the title, Drummond's wife hastens to England. She bursts into the boudoir where Drummond holds communion with the ethereal Dorothy. She finds her husband dead. Had Drummond established his theory or is the whole affair a chimera of the mind? That is the question.

BEAUTY.

KIDDUS, KIDDS AND KIDDO (Dec. 28).—The cast: Kiddus (John Sheehan); Kitty Kidd (Carol Halloway); Mr. Kidd (John Steppling); Kiddo (Clifford Callis).

The Kidds are blessed with Kiddo, a precocious youngster who relieves the monotony of the Kidd home by carelessly throwing about father's loaded revolver, yanking the plumes from mother's imported hat, breaking bric-a-brac and other fascinating indoor activities. Kiddus, a young and handsome bachelor, goes out in search of a shave, while Kidd, the proud father, seeks a haircut. Meanwhile Kiddo disappears and Kitty Kidd sallies forth in search of him. Kiddo, fired with the zeal of adventure, comes across Kiddus' auto, climbs in under the robe in the back seat.

Kiddus emerges from the barber shop as Kitty Kidd comes wailing down the street hunting for her Kiddo. Sympathetic Kiddus tries to comfort her and thereby incurs the hostility of Kidd, who rushes from the tonsorial parlor in a state of semi-shampoo and ferociously attacks Kiddus with his storm stick. The diplomatic Kiddus pacifies the pair and, fired with ambition to aid the charming Kitty Kidd, he starts on a hunt for Kiddo.

All kids look alike to Kiddus and he collects a heterogeneous mass of squirming youngsters, and in so doing is pursued by sundry fathers, mothers, maids and policemen. He stops at his home to get his gun. Kiddo crawls out from in hiding, enters the house and hides in the closet. Then the irate Kidds arrive and find their dimpled darling, who is in the act of cutting up books, demolishing lamps and statues, and so on ad lib. Kidd is restrained from killing Kiddus. Kiddus attempts to square himself by buying off the angry mob, but he is left trembling under a deep, dark cloud of police suspicion.

SETTLED OUT OF COURT (Jan. 1).—The cast: Darby (William Carroll); Joan (Lucille Ward); their son (Frank Borzage).

Old Darby and Joan, after sixty years of married life, reach the conclusion that they "jess can't get along" and together they go in search of a divorce. Joan alleges that Darby persists in smoking a foul smelling cob pipe. Darby countercharges that Joan insists he dress up "even if they ain't no company." It's a case of "draw up your papers lawyer" as the two, wrangling, leave the attorney's office.

Soon after a stranger enters and asks for old Darby and Joan. The lawyer vouchsafes the information that the two are about to be divorced. The stranger proves to be the son of the aged couple, returned from a life of wandering. To the lawyer he relates how his boyhood fondness for yellow-backed novels and a longing for the wild and woolly West "where the Redskins bite the dust" led him to run away from home. He had resolved never to return, but as the years sped on, the young man who had struck it rich, fearing that his parents might be in need, had returned to seek the shelter of the parental roof once more.

Darby and Joan return to the lawyer's office to sign the papers. The attorney informs them that the young stranger is his partner who will handle their case. The young man tactfully strikes a sympathetic chord when he asks if the two have children. He continues in this strain and tearfully old Darby and Joan decide that they don't need a divorce. "What we need," said Darby, "is jess a little horse sense," and arm in arm the aged couple leave for their home. Joan presents Darby with a new corn cob pipe and Darby appears "all dressed up even if they ain't no company." Just then the young "lawyer" drops in—their runaway boy returned home.

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Have You Read Page 2445?

AMERICAN.

THE TRAGIC CIRCLE (Two Parts—Dec. 27).—The cast: Cater Clifton (Harold Lockwood); Celia (May Allison); Dr. Morton (William Stowell); Alan James (Ashton Dearholt).

Cater Clifton, an able young writer, walking along the beach, comes upon a young man about to commit suicide. Clifton prevails upon the young fellow to go with him to his home. In Clifton's library the young man pours out his story. He has been spurned by the girl he loves. Life is no longer worth living and hence his attempt to end an unhappy existence. Clifton listens as the young man talks and then he in turn tells a story.

Madge Morton, a clever and accomplished young woman, is bored with her doctor husband, who is utterly engrossed in his work. Clifton had loved her when she was a girl. He comes back and Madge tells him of her unhappiness and its cause. Dr. Morton's young cousin, Alan James, is beset with heart trouble. He comes to the home of Dr. Morton in search of health. He becomes infatuated with Madge, though younger than she. The Mortons go to their place by the sea and Madge and the boy are thrown more and more together. Alan makes love to Madge and implores her to flee with him. She refuses, though refusal is hard, but she invites Clifton to come and visit them, and for Alan she invites Celia, whose girlish sweetness Madge thinks Alan soon will capitulate.

Celia falls in love with Clifton, who has given his heart long ago to the unsuspecting Madge. Alan, as was expetced, promptly falls in love with Celia. His heart gives way and he is forced to take to his bed. He asks that Celia read to him. She does so and he proposes marriage. Celia cowers back, covers her face and sobs out her refusal. The excitement is too much for Alan, whose weak heart cannot stand the strain. He gasps for breath and falls back, dead.

Clifton finishes his story with a vision of the characters: the woman, bored and unhappy; the man, lonely and sad; the girl, sobbing her heart out in secret; the lover, dead. Only Peter, the man who put work first in his life, has found content.

The young man thanks Clifton for the story and departs declaring that all his energies henceforth will be devoted to work. Clifton, as the young man leaves, smiles whimsically. The door of his study opens and in comes Celia. The long sleeve of her neglige gown sweeps from its stand, the vase with which Clifton had toyed as he talked to the would-be suicide. She stoops to pick up the fragments, a rueful expression on her face. Clifton stops her. "Don't bother, dear. You've broken my Tragic Circle about which I've been inventing a woeful story for the good of a lovesick young man."

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THE MENDER (Dec. 31).—The cast: The Mender (William Carroll); the man (E. Forrest Taylor); the woman (Helene Rosson); the child (Rosemary MacMakin).

The Mender lives in a world all his own, which he himself has created with his high ideals. No urchin passes him unobserved and no form of life is to lowly for the love of this gentleman.

Baby Bess lives in a lonely world all her own—a world of loveless childhood. But little sunshine crosses her tiny horizon. Wealth and dissatisfaction together crowd from the baby soul, the rightful heritage of parental affection.

The Mender, coming upon the sobbing little Bess in the garden path, presents her with a tiny puppy. In gratitude the child invites the old man to her home. There the Mender learns the true state of affairs—the child's parents are on the eve of divorce. The Mender attempts to reconcile them, but his efforts are useless. He leaves with a heavy heart and returns to his lonely home and there conceives the idea of reuniting the parents through their mutual love for their only child.

He returns and kidnaps Baby Bess, taking only the kindly cook into his confidence. The parents discover the loss of the child and as days pass with no word from the little one, the bond of common sympathy between the two is drawn tighter. Day after day the love of the husband and wife grows greater until the cook, who has watched from a secret corner, finally reports to the Mender that his scheme has proved a success. Bess is returned and her presence marks the dawn of a richer and fuller love of husband and wife, and of both for their daughter.

The old Mender, his face wreathed in smiles, resumes his itinerant tinkering.

MUTUAL MASTERPICTURE.

THE DEATHLOCK (Five Parts—Dec. 30).—The cast: Dal Darous (Fred J. Butler); Nell, his foster daughter (Wilma Wilkie) Ford Worthing, her lover (David W. Butler); Jerry (Patrick Dempsey); "Scotch Mack" (Graham Pettie).

Dal Darous, a Westerner, adopts the baby daughter of homesteaders who have been killed by the Indians. Darous discovers the father of the child dead, his legs twisted about the trunk of a slender tree and securely knotted in the fatal 'deathlock" of the Apaches.

Fourteen years later finds Darous a notorious gambler, and his foster daughter, Nell, trained to act as her father's decoy. She helps him in his cheating game by standing just behind the shoulder of the victim and holding a small mirror at such an angle that the gambler is able to see reflected in it his opponent's cards. On board a steamer to the Klondyke, Darous fleeces of a large sum of money Ford Worthing, a young chap on his way to the gold country. The money has been confided to Ford by his uncle, and in desperation at having betrayed his trust, Worthing attempts to blow out his brains. He is standing alone in a deserted corner of the deck, with the barrel of a gun pressed to his temple, when a window in the cabin behind him is steathily opened, and a hand snatches the weapon away.

Darous and Nell are entrapped by Jerry, a Westerner, who has constituted himself the friend and guardian of Dixie Ward, a young widow, going to claim her late husband's gold mine in Alaska. Darous also has an eye on Dixie's property. "Scotch Mac," an old pal of his, has tipped him off, and the gambler is making this expedition to the Klondyke purposely to buncoe the young widow out of the mine.

Since cheating at cards means death, the gambler's daughter sets fire to the ship, and a hasty landing is effetced some ten miles from Dawson. In the confusion and excitement, Nell and her father escape. Later, they meet Ford and Jerry at the Arctic Saloon in Dawson. A Canadian, bringing plans of the mine to Dixie, is intercepted by the gambler and robbed of his papers. Nell finds Darous on the point of going to claim the property before the widow's friends can find the place. Nell's conscience recently has been stirred by her friendship with Dixie's little girl, and by the strange, new feeling she secretly entertains for Ford She begs her father not to carry out his scheme. He offers her her choice between holding her tongue or jeopardizing the life of Worthing. She promises to be silent, and the gambler gives his oath not to shoot Ford.

A few hours later, Ford discovers the absence of Darous. He guesses from Nell's silence the rest. Fearing punishment for the girl as an accomplice, he decides to stop Darous at all hazards and protect the widow's claim. Ford gives chase with the fleetest dog team in the world. Nell determines to overtake Ford and, despite her promise, to warn him. She follows on skees. Meanwhile, the gambler has discovered Ford on his tracks. Remembering his oath to Nell, he refrains from shooting the young man, but resorts to the Apache deathlock as a more terrible means of having his longed-for revenge. Ford, half insane from the cold, and from many nights of fighting off hungry wolves, is found and rescued by Nell. They realize that they love one another, and Ford learns that it was she who saved him from blowing out his brains on the steamer. Days later, the gambler is found dead of the snow-madness, and torn by his dogs whom he had abused until they turned upon their master. Ford and Nell are free to begin a new life together. Dixie and Jerry marry, and they divide the mine with Ford and his bride.

CUB.

HEARTS AND CLUBS (Dec. 24).—The cast: Jerry (George Ovey); Shorty (George George); Lewis Hayden (Jefferson Osborne); Father (Louis FitzRoy); Madge (Belle Bennett); Housekeeper (Janet Sully); Bill (Gordon MacGregor); Sheriff (Arthur Munns); Mounted Policeman (William Jackson).

Jerry again has the police on his trail and wanders through the park. Here he sees a mounted policeman strolling along with his arm around a girl's waist and leading his horse. Jerry cuts the bridle reins, mounts and rides off, the policeman being too engrossed to discover his loss until some time later. Shorty and Madge are lovers. Shorty leaves a note for Madge in their private 'postoffice" in a big tree at the side of the road, asking her to meet him that evening. She writes a note consenting. This little exchange of notes is witnessed by Lewis Hayden, Madge's father's favorite for his daughter's hand. He purloins the note left by Shorty and takes it to Madge's father. Jerry also has seen the entire proceeding and, impelled by curiosity, ascertains the cause for the state of ecstasy and surprise of the young people just as Shorty comes up. A wordy battle between Shorty and Jerry ensues, but is smoothed

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[illegible] when Jerry explains Hayden's visit, and the two become friends.

At home Hayden shows Father the note, who calls Madge and insists that she marry his choice. Madge creates a rumpus. Father and Hayden decide to punish Shorty, whom they have never seen, but for whom they mistake Jerry. They gloat over the surmised fact that he is only "four feet tall and easily licked." Madge informs Shorty of her father's plans and also of his mistaking Jerry for Shorty. The friends decide that they will go forward, anyway, and meet the foe. At the trysting place Shorty dons Jerry's clothes and, after sending Jerry up into the tree, Shorty kneels alongside to appear the height of Jerry. Father and Hayden arrive with clubs to pounce on him. But Shorty is too quick. He rises like a shot to his full six feet two, grabs each by the hair, batters their heads together and sends them off.

The next morning Father is up early, and so are Shorty and Jerry. In order to insure against Madge's escape Father nails strips of lumber across her window. Resourceful Jerry suggests to Shorty that he (Jerry) dress to represent Madge, tell Father that daughter is to be married, and while Jerry rides away dressed as Madge Father will follow, and Shorty and Madge can have the marriage ceremony performed during his absence. The scheme is carried out as planned. After a hard chase Father catches up with Jerry (whom he supposes to be Madge), takes her home, only to find Madge there with Shorty, just married. A disentanglement of all difficulties, wherein the policeman gets back his horse, Madge is forgiven and Shorty accepted as a son-in-law closes the picture.

JERRY'S REVENGE (Dec. 31).—The cast: Jerry (George Ovey); Lieut. Smith (George George); Professor Knutt (Louis FitzRoy); Prince Bushmund (Robert Kenyon); Father (Jefferson Osborne); Mother (Janet Sully); Daughter Amy (Belle Bennett).

Jerry and his sweetheart, Amy, secure a vantage point in order to view a passing military parade. Amy, quite a flirt, is attracted by a first lieutenant and waves to him, but not without notice of the jealous eyes of Jerry. They have a wordy quarrel, long drawn out and extending until after the ending and disbursing of the parade and which leads to Amy accepting the company of the lieutenant (met during their later stroll), and the dismissing of Jerry in a very unceremonious manner. Injury is thus added to insult, by the lieutenant kicking Jerry out of the way, so he has just cause for revenge. Walking along, planning dire punishment for the lieutenant, Jerry comes up to the residence of Professor Knutt, a hypnotist, who places him under his spell, makes him do most ridiculous things and tells him what he has been doing when he returns to consciousness. Jerry is astonished, and inquires how the Professor does it. He is told it is the ring the Professor wears that is the influence. Jerry gets the ring in his own inimical way and without expense.

With the ring on his finger, Jerry accomplishes much to his own amusement before entering on the program he had in mind when he determines to secure it. He makes passes on a couple of cops and gets them into a fight; he makes a cigar store clerk give him a bundle of bank notes in change for a mythical small coin; casts his spell over the lieutenant, who commits breaches of the peace that land him in jail; intercepts a prince as he steps out of his equipage to make a call on his sweetheart's father and here he appropriates the prince's raiment and, using the prince as a servant, is admitted as the dignitary. As they enter Jerry pulls the prince's only covering off him, disclosing him as sans breeches and underwear, but wearing a corset and hightop boots. Such a costume at a reception riles Father, who uses a double-barreled shotgun to expedite the nondescript's exit. Jerry, alarmed at the belligerent action of Father toward a counterfeit, also runs off, fearing his duplicity may be discovered, but this act proves his undoing, for later he is sought for by the Professor, with the aid of officers, to punish him for taking forcible possesion of the Professor's magic ring. The result is that Jerry's revenge proves a boomerang when he is locked up in the same cell with the lieutenant and the rightful prince.

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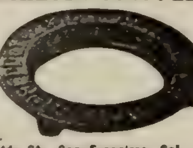

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CENTAUR.

THE HOMESTEADER—(Two Parts—Jan. [illegible]). —The cast: Carey Graves (Margaret Gibson); Shirley Wells (John Oaker); Hamilton Osborne (Roy Watson); Carey's mother (Jane Keckley).

Carey Graves, a school teacher, is advised to take her semi-invalid mother to another climate for the benefit of her health. Accordingly, she goes west, where she plans to homestead a Government claim, build a shack on it, and develop it into a ranch of her own, while she gives her mother the benefit of the climate and a chance for health. About the same time Shirley Wells, a wealthy young clubman from Boston, weary of conventional life, also goes west, accidentally selecting the same spot chosen by Carey.

The place selected is in the region around Rock Crest, Nev. Hamilton Osborne, a wealthy ranch owner and a domineering sort of man, rules over the region. He looks upon women as playthings, and immediately upon the arrival of Carey attempts to work his way into her good graces. His manner is so insulting that Wells steps in to protect the girl. The result is a spirit of enmity between the two men. Carey settles upon a parcel of land owned by the Government, but used by Osborne for cattle grazing. Osborne resents what he pleases to term an intrusion and orders Carey off. Carey drives him away with a rifle.

In the meantime Wells has done everything in his power to make Carey and her mother comfortable and a bond of interest springs up between them. Osborne notes the turn of events with growing jealousy and decides to take drastic action to turn things in his favor. One day while strolling among the foothills Carey discovers a puma lair. She fondles the cubs playfully. Osborne, who had been following her, seizes this opportunity. Carey's screams attract the attention of Wells, who is out puma hunting. He hurries to the scene, but before he can intercept the puma, which he had been hunting, leaps towards the lair, lands upon and seriously injures Osborne. Wells raises his gun, fires and kills the puma before it can attack Carey.

Carey and Wells take Osborne to a near-by hut and gradually nurse him back to health. He is so grateful to Carey for her assistance and so charmed by her treatment that he offers to marry her, but she tells him that she loves Wells. Osborne overcomes his natural jealousy, calls Wells, and repeats Carey's declaration. Wells proposes to Carey, is accepted, and Osborne, as a wedding gift, offers to set them up for life. Wells, however, refuses the kindness and then reveals his identity, adding that he is wealthy and needs no help. The story then fades out into a picture of happiness.

MUTUAL.

MUTUAL WEEKLY, NO. 51 (Dec. 23)..

New York City.—Hotel Biltmore ice gardens open. Fashionable society throngs only outdoor rink in this city. Subtitles: Beautiful costumes are worn at these "ice teas" and "dansants a glace." The following is a Gidding Model—the skirt is of blue leather; the waist is of Georgette crepe, trimmed with white fox fur. (By courtesy of J. M. Gidding & Co., Fifth avenue, N. Y. City.)

The first freeze of the winter brings out many park skating parties. Subtitle: The following is an American model of cordelia cloth; colors, red, white and blue; coat, full flare ripple; tight waist line. (By courtesy of Leo. F. Strum, New York.)

Dorchester, Mass.—Fifteen thousand children march for Temperance. Little tots are standard bearers in "No License" demonstration.

The Japanese idea of Santa Claus.

Boston, Mass.—British submarines are interned until after the war.

San Francisco, Cal.—Celebrities hold benefit for homeless kiddies. Five thousand dollars raised at Charity Ball Game for Youths' Directory. Subtitle: Eddie Foy and the seven little Foys.

Kindly Read Page 2445

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Wellesley Hills, Mass.—Fatiguing headaches and colds in the head are unknown in this business office. Subtitles: Mr. Robert W. Babson the famous statistician, conducts business out o-doors in zero weather. Benumbed fingers have no speed, so Mr. Babson invented typewriter hammers for his stenographers.

Hopewell, Va.—One-year-old town wiped out by fire. Wooden homes, constructed in haste when DuPont explosive plant was established here, are a mass of ruins. Loss, $2,000,000.

Kingston, Jamaica.—Christmas shopping is in full swing here.

Galveston, Texas.—"Sunshine Special" off on maiden trip. Prominent city officials present flowers to conductor of train de luxe.

Latest war pictures. With the Belgian army in the Field.

Galveston, Texas.—Wind-driven auto passes test. Inventor claims this the first four cylinder opposed motor ever built.

Columbus, Ohio.—Ohio's capital city welcomes Chief Executive. President Wilson in speech here outlines national defense program.

New York City.—Steamer "Antilla" in crash near Sandy Hook. Capt. Curtis beached her at Coney Island.

RIALTO STAR FEATURE

A PRINCE OF YESTERDAY (Three Parts—Dec. 29).—The Prince of Balanza is the young ruler of a principality of contented subjects. Since the Prince is now twenty years of age, his councillors wish him to marry. A Princess of a neighboring realm is suggested, but the Prince will not consider a young woman whom he has never seen. Not even yet in love with love, the Prince persuades his friend and adviser, the Duke of Perrettino, to take him in search of adventure to foreign lands. The Duke lays his plans to bring about the marriage on which the councillors have set their hearts. The Prince in his travels comes at last to the walls of the Convent of Palladio. Gazing upon a casement, he sees framed there, the most beautiful young woman he has ever beheld in all his life.

The Prince of Ballanza breaks a red rose from a bush and throws it to the divinity. He is further encouraged to see that she hides the flower next her heart. Little does the youth know that the lady is the Princess of Cellini, the one whom his state councillors wish him to marry. The crafty Duke persuades the convent gardener to take the young Prince, who remains incognito, as his assistant. This brings him into his lady's presence. She does not spurn the admiration of the gardener's handsome assistant, since she does not know of her own high station in life.

Notes pass between the two. When at last the Princess brings herself to confess that she loves him, she learns immediately after leaving the note at the accustomed hiding place, that she is a lady of high degree. At the same time the Mother Superior tells her that affairs of state require her immediate presence at Cellini. Knowing something of royal customs, the Princess recognizes sadly that she must give up the youth who has won her heart. Accordingly she leaves a second note for him, saying that they will never meet again, as she is going into a far country. The Duke follows to Cellini with the Prince. The lady has already refused the Duke of Florenze, who has asked her hand in marriage, and is overjoyed to find her friend of the convent garden has followed her to Cellini.

Willing to abjure her rank for love, the Princess listens to his story, still unconscious of the fact that he is the Prince of Ballanza. Prompted by the Duke, the Prince elopes with the Princess, and all ends happily.

VOGUE.

SAMMY'S SCANDALOUS SCHEME (Dec. 27).—The cast: Sammy Burns (by Himself); Dottie (Dot Farley).

Sammy is in love with Dottie, but she does not care for him. Instead she is head over heels in love with a photoplay hero—none other than His Honor, Charley. Sammy calls and is told by Dottie's mother that the girl has gone to a picture show. Sammy goes in search of his lady fair, and finds her rhapsodizing before a poster bearing the well-known likeness of her idol. Dottie permits Sammy to escort her home. Then she hurries to her room and writes two letters—one is to Sammy Burns, in which she tells him that hereafter she and he are nothing to each other—the other, she pens to Charley, inviting him to call the following evening. Her mind abstracted by thoughts of love for Charley Dottie, encloses Charley's letter in Sammy's envelope and vice versa.

Sammy receives the letter which Charley should have had. Then and there he concocts his scandalous scheme. Procuring a pair of trousers four times too large, a pair of flatboat shoes, the inevitable hat and also inevitable cane, Sammy proceeds to disguise himself. Enroute to Dottie's home, Sammy is universally mistaken for Charley. Arriving at Dottie's home, she goes into ecstasies over her famous visitor but after a few famous antics, father and mother are not so keen for Dottie's caller. As Sammy's visit progresses, Dottie finds her love for Charley waning, aided and abetted by the sight of the Honorable "Charles" doing a giant swing from the parlor chandelier.

When the family hears the caller gurgling his soup, it becomes a case of enough is too much, but ere the disguised Sammy departs, he leaves Dottie and father and mother buried beneath a mass of fallen plaster as the result of a farewell acrobatic antic on the chandelier. The doctor arrives and all are restored to consciousness. The erstwhile visitor is branded as unspeakable. Then Sammy, undisguised, pays Dottie a call. The terrible story of what has happened is poured into his ears. Sammy is horror-stricken. With a wink of triumph he gathers the girl in his arms, and henceforth Sammy is the favored suitor.

NOVELTY.

THE FIDDLERS (Dec. 20).—Hans is kicked out of the German band. Meanwhile, the Sausage King, who is bringing out his young daughter, Lina, that evening, is on tenterhooks because the world-famous violinist has failed to arrive. Hans stumbles up the steps of the mansion. He is dragged indoors and presently finds himself the lion of the occasion. Ravenously hungry, Hans snatches the refreshments in fistfuls and jams them down his throat. The Sausage King begs to remind his friends that the man is "Eccentric, you know. Oh, very!" Lina already has lost her heart to the temperamental youth, and when he is challenged by Count Wanterpence to a duel there is terrible excitement at the coming-out ball of the daughter of the Sausage King. Hans is laid low. He recuperates, however. Then the unsuspecting Count gets his. Lina is in ecstasies. Meanwhile the arrival of the real violinist promises to expose the ex-musician of the German band. But the Sausage King is of no mind to have the sensation of the evening spoiled in the society column. So he buys off the great Strensky with a check for $500. Hans and Lina plight their troth and mamma rejoices.

THE INNOCENT SANDWICH MAN (Dec. 22).—Felix Fillander and Simon Morse are rival inventors. Felix invents a vocometer to register the number of words his wife is able to articulate in one minute. He puts it over the dining-room door, when there is company at dinner—and when the loquacious Mrs. Felix discovers her husband's trick she wags her nimble tongue until he flees the house. Fillander chances to see a sandwich sign man on the street. The back of the sandwich sign is too tempting to be resisted. So Felix takes out his draughtsman crayons and begins to draw on the sandwich sign a model of his next invention. He is deeply absorbed when Simon Morse happens along.

Simon awaits his opportunity, and as soon as his rival is out of sight, proceeds to erase parts of the design and substitute certain improvements of his own. The back of the sign originally reads to the effect that on that day only a certain restaurant keeper is offering a twenty-five cent luncheon free with every 3 for 50c cigars purchased in his establishment. When the inventors get through with it, it announces that the cafe manager is giving away twenty-five cents with every 3 for 50c cigars. The people swarm after the sandwich man. But delight turns to rage when the crowd demands that mein host shall "come on with those quarters."

At last the sandwich man is dragged in by the excited multitude to prove their point. The rear sign is convincing, but the front sign remains as originally written. The proprietor is obliged to carry the dispute to court. There it is agreed that the rear sign is the one which counts. So, unconsciously, the two inventors benefit the masses, who reap a harvest of twenty-five cent pieces.

SIGNAL FILM CORPORATION.

THE GIRL AND THE GAME (Mutual Special Feature—Episode No. 1, "Helen's Race With Death"—Two Parts—Dec. 27) The cast: Helen (Helen Holmes); Seagrue (George McDaniel); Storm (Leo Maloney); Rhinelander (J. L. Farley); "Spike" (J. P. McGowan).

Helen Holmes, age three, accompanies her father, General Holmes, president of the C. W. R. R., to the beach depot each morning as he departs for his office. The nurse takes her to the park, and while her erstwhile guardian chats with the family chauffeur Helen forms a chance acquaintance with a stray dog. The pup, unused to affection, runs away and Helen goes in pursuit. Nearby is a miniature railroad and Storm, an orphan newsboy, seeking to learn the mysteries of the small engine, has struck up an acquaintance with the engineer. Storm is ambitious; he has dreams of operating a real locomotive when he grows up.

The miniature train pulls out with its load of passengers. The pup, with Helen in close pursuit, runs in front of the train. Throwing aside his newspapers, Storm dashes forward and, seizing Helen, throws her out of harm's way. Helen likes her rescuer and he tells her of his great ambition—to run a big locomotive just like his father before an accident ended his life. Meantime the nurse and chauffeur gather Helen up and she waves a farewell to her new found friend.

The years roll by. Helen, raised in luxury, has developed into a beautiful young girl, in whom is centered all her father's affections. She receives a message from her father, telling her to meet him on No. 19, and that he is bringing home his nephew and a friend of the latter's. After years of disappointments and hard work, Storm has become a fireman on the road presided over by General Holmes. On this day he pulls out on No. 245 over the Black Rock Pass. Half way over the grade the air pump on his engine breaks. The long train is brought to a stop. Connecting up an emergency telephone, the conductor, talking to the despatcher, receives orders to "bring on train by hand brakes."

With the crew on decks, No. 245 is again in motion. Passing the summit, the crew realizes it can no longer control the long drag of cars, for the freight's speed has put it on the schedule of No. 19, the passenger aboard of which is General Holmes. The crew decides to

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INDUSTRIAL MOVING PICTURE COMPANY

WATTERSON R. ROTHACKER, President

223-233 West Erie Street - - Chicago

In the moving picture industry the difference between success and failure is quite often the identical difference between wisdom and foolishness in the expenditure of an advertising appropriation.

Circulation Value

THIS issue of the MOVING PICTURE WORLD, though it carries our Christmas greeting to the trade, is none other than a regular number. We have not solicited an extra line of copy of any kind. Nevertheless this issue, consisting of 202 pages, carries 92 full pages of advertising.

Our last number, bearing date of December 18th, consisted of one hundred and ninety-eight pages in all, of which ninety-seven pages were advertising. We could go back for any length of time and still show that we have carried more paid Moving Picture advertising, by many pages, than any other medium in this field.

Every inch of advertising space that we carry, is carried for one particular reason—***our bonafide and unapproachable circulation*** is the reason.

When our representatives solicit accounts, they do not try to sell space on extended open account, nor do they offer free editorial space for advertising. The Editorial and Advertising departments of the MOVING PICTURE WORLD are conducted absolutely separate and apart from each other. At no time or in any way has one department been subsidized by the other.

Our advertising space has always been sold entirely on its merits. Our steadily increasing circulation, which is now ***well past the EIGHTEEN THOUSAND*** mark, sells this space for the publication, and ***has always produced unequalled results for those who have taken advantage of it.***

If you have any article at all to market, whether it be pictures or accessories, they can be sold through ***the advertising columns of the MOVING PICTURE WORLD, the market place of the Film Industry.*** Convince yourself of the truth of this statement. ***TRY IT.***

The one sure thing when circulation is under discussion is expressed in FIGURES THAT DON'T LIE. This indisputable fact is kept constantly in mind in the conduct of the Moving Picture World.

cut off the caboose and escape, but Storm doggedly insists on sticking to the engine. Writing a message on a white signal flag and wrapping it around a wrench, the conductor hurls it through the window of the first telegraph office they pass. The operator wires news of the runaway to the next station, but it is too late—No. 19 has left. This put the passenger in the path of the runaway. Helen learns of the danger from the operator, where she is waiting.

She rushes out and mounts her pony and rides for the bridge, but reaches it just as it is raised to permit the passage of a battleship. Digging her spurs into her mount, she makes a wild attempt to reach it, but fails. Into the river go horse and rider. As she rises to the surface Helen strikes out for the opposite shore. The two trains are drawing closer together. Arrived on shore, Helen mounts her pony and resumes her race with death. Down the track she gallops to a switch, the lock of which she breaks with a stone. Seizing the lever, she throws the switch as the head end of the freight thunders into the passing track. The hind end just clears the switch as the passenger tears by. At the far end of the passing track three box cars are standing. As Storm, still at his post, see the impending collision he jumps to safety. Helen rushes forward and picks up the gallant fireman. She has repaid her debt to her newsboy hero.

THANHOUSER.

AMBITION (Three parts—Dec. 21).—The cast: Youth (Gladys Hulette); Ambition (Howard M. Mitchell); Friendship (Morris Foster); Aristocracy (Morgan Jones).

William MacAlpin is a young Westerner whose powers in tracking down a notorious bandit and, single-handed, hurling him to his death down a steep cliff, has put him in the sheriff's office. MacAlpin believes in self-advertising. He writes the thrilling story of the bandit incident for a New York newspaper. On the strength of the hit he makes, he later is given an influential position on the paper. Here he develops into an unscrupulous office seeker who uses his position to push his own interests. He meets Carolyn Bartlett, the daughter of an eminent financier, and by sheer force of personality wins her promise to become his wife.

Carolyn's father's bank falls into difficulties. Bartlett is convinced that in a short time he can restore it to a firm footing. While he is engaged, however, in preserving the savings of hundreds of poor people, his future son-in-law learns of the state of affairs. MacAlpin deliberately publishes the story, causing Bartlett's ruin, but winning for himself the position he has coveted at the head of his paper. Bartlett is saved from taking his life by Wallace Holmes. Holmes loves Carolyn, but she has rejected him for MacAlpin. Now she learns the real character of each of the young men. She breaks her engagement to MacAlpin and gives her promise to Holmes.

"The Man of Ambition" is going up higher every day. He has lost love, and to all the finer things of life his nature has become completely calloused. But he is still climbing.

RELIANCE.

THE OPAL PIN (Two parts—Dec. 19).—The cast: Remar (A. D. Sears); Phillip Hanson (Alfred Paget); Reginald Mason (Jack Brammell); Mrs. Mason (Irene Hunt); Mrs. Hanson (Margie Wilson).

Ed Mason, manager of J. Jacard & Son, jewelers, New York City, and his wife are spending their vacation at the beach. News has been received through the paper of the recent robbery of the great Kaffire Diamond. Also of its recovery by Remar, the great detective. Mason and Jim Hanson, the proprietor of the Ocean View Hotel, are seen in a room talking over the possibilities of Mason stealing the Kaffire stone. Mason's wife in the next room overhears the plot. Later Mason's wife reproaches him and a quarrel ensues, which is overheard by several guests. Late that night Mason's wife is seated at a window. She sees Hanson strolling up and down in a lonely part of the grounds. Slipping on a cape she joins him and pleads with him not to encourage her husband. He only laughs at her. She then threatens to expose them to the police. Mason's wife turns to leave Hanson, who detains her, and a struggle takes place. O'Neil, the night watchman, on hearing a scream, stops and listens. Out from behind some trees he sees a man leave and run to the rear of the hotel.

The next morning the body of Mason's wife is found. Hanson, hearing this, 'phones to Remar to clear the mystery. Remar arrives in time to hear the Coroner pronounce "Death from natural cause, heart failure." Remar, seeing the expression on the woman's face, contradicts the Coroner's verdict and says: "She died a violent death; I will examine the body." Mason, the dead woman's husband, appears to all present the guilty man. Remar points to the head of a short hatpin imbedded in the back of the neck of the body, penetrating the brain. Remar is then shown to the seat of the crime. Later, when no one is near, Remar is seen making a plaster cast of the footprint in the shrubbery where the body was found. In the meantime Hanson's wife, posing as Miss Elenor Brown, a guest of the hotel, is seen in very earnest conversation with Mason and Hanson. Remar on his way to the hotel unnoticed by them overhears their conversation. Late that night Mason and Miss Brown leave in a machine. Remar follows at a safe distance.

At a short distance from "Jacard & Sons" Mason stops his car. He walks to the store, and Mason, knowing the road is clear, exits from his car and enters. Knowing just where the stone is kept, he opens the safe, takes the Kaffire Diamond and leaves. Remar knowing a short cut to the beach, and in order to avoid suspicion, he parks his car at a different garage, enters the hotel and goes to his room unseen. Shortly after his arrival, Mason and Brown return, going to Hanson's room. Remar, through the aid of a fire escape, is able to look into Hanson's room and watch the proceedings. Remar returns to his room and when all is quiet leaves with the plaster of the footprint. Going to the hall above he tries all shoes which have been left out to be shined. The shoes which have been left out by Hanson fit the cast. Remar returns to his room.

Miss Brown had seen Remar fitting the shoes with his plaster cast. She notifies Hanson and they make a hurried departure from the hotel. But they are seen by Remar, who immediately starts in pursuit. Catching up with the fugitives, Remar leaps from his car into that driven by criminals and orders them to stop at the point of a revolver. Hanson knocks the revolver from the detective's hand and stabs him. He falls to the ground unconscious, where he is found by his assistant, who had been summoned to report at the Ocean View Hotel. Remar gains his senses, and the two detectives are soon on the trail of the fleeing burglars and murderers. They are caught at the depot and the stolen gem is returned to its rightful owner.

THE DECOY (Two parts—Dec. 26).—The cast: Fred Jones (Jack Brammall); Elsie (Bessie Buskirk); Mary Wilson (Irene Hunt); Ben Hopkins (Alfred Paget).

Fred Jones, advertising solicitor, is living a fast life. His girl is spending more money than Fred can stand. He is deep in debt. While at Kirk Mfg. Co. he overhears the pay clerk 'phoning to the bank to have money ready for the pay roll next day at 11 o'clock. He returns to his office. Advertising men return from their day's work and check in. The men are dressed in overalls, carrying a bag in which they carry their advertising cards, also a long-handle hammer. One of the clerks in making out his report is short a slip, and as clerk behind desk is busy, he reaches through pigeon hole and pulls the pad towards him with the hammer. Fred sees this.

Next day Fred puts overalls over clothes, and starts out disguised as Bill, the card man. He hangs around the neighborhood of the bank about the time he thinks bank clerk will be making up pay roll. He enters bank. A few people are busy making out deposit slips—he watches his chance. The bank clerk is stacking up money on desk behind cage. As he turns to go back to vault Fred steps up to window, shoves hammer through hole, rakes money in bag and exits. The clerk gives the alarm. Fred has reached the alley in back of bank. Seeing ash cans he takes off overalls and cap and discards them in can, placing the money under his coat and disappears down the alley.

Later the janitor finds the overalls, cap, bag of cards and hammer. Remembering the clerk saying that Bill, the card man, was in the bank, he reports his find to president, who 'phones

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detective, who takes charge of same. Going in alley where cans are, he finds button from man's vest. The overalls and hammer are recognized as John Doe's, but he has an alibi which clears him. Next day a detective goes and asks to look over payroll and finds Fred only makes $20 a week. He starts on trail of Fred. The tailor in cleaning and pressing Fred's suit sees button gone, puts on another, not being able to match the kind that are on vest. The suit is delivered that night. Fred wears the suit. The detective follows Fred into a saloon where he stands at the bar drinking. The detective notices the buttons and compares them with the one he picked up in the alley. Fred makes an excuse and leaves. The detective returns to Fred's room and searches, but cannot find the money. Later he arrives at the cafe. Fred sees him and becomes uneasy. That night he tells his girl and asks her advice. They plan to lay low for awhile. Detective plans to land him through his sweetheart and he lays a trap. Fred meets Mary, a pretty young detective. They are seen together several times. Fred's sweetheart is notified of the new girl. She shows jealousy, but Fred reassures her. The final stroke is prepared. Mary, with two suit cases, calls Fred up and asks him to meet her as she is leaving town. They stop in back room of cafe to get a bite to eat and drink. The detective notifies Fred's sweetheart. She will not believe him—he takes her to the place. She sees two suit cases. He tells her Mary and Fred are going to flee. He shows who he is. As Mary and Fred are leaving, Fred carrying the cases, she believes him and in a fit of jealousy confesses. Fred is trapped. They take him to his room and he shows where the money is secreted.

Pathe Exchange, Inc.

PATHE NEWS No. 99 (Dec. 11).

Boston, Mass.—Roger W. Babson, statistician, opens an outdoor office, declaring fresh air, even at the zero point, healthier than steam heat. Subtitles: 1. Donning dictating pajamas, a vital part of the office equipment. 2. Typewriting hooks save fingers from the biting cold.

New York City.—"Death Avenue," on which railroad trains run and so-called because of the many accidents there, is to be abolished at last. Subtitles: 1. Apertures in the lines of cars provide access to cross streets. 2. These children wait patiently for the train to pass—3. —but these do not.

Oquossoc, Me.—Children of the village school dance round the Christmas tree which they are sending to Baby Sayre, President Wilson's grandson. Subtitle: 1. Lucile Whittier, a descendant of the famous poet, will present the tree for her classmates.

Washington, D. C.—Crow Reservation Indian chiefs visit the capital to protest against the opening of their lands to the white people. Subtitle: 1. "Curly," the only surviving Custer scout.

Hoboken, N. J.—Huge volumes of smoke and flame pour from burning garage in $200,000 fire, which threatens the interned German liner Vaterland. Subtitle: 1. The flames reach a 200-gallon tank of gasoline.

Hatteras, N. C.—Porpoise fishing is brisk at the Cape, where keen-sighted lookout men watch for the animals as they migrate to warmer Southern seas. Subtitles: 1. The boats are launched and the nets spread. 2. Coming back with the spoil.

New York City.—Hydrophobia is on the increase in the metropolis and the catchers are busy collecting some of the 225,000 stray dogs in the city. Subtitles: 1. At the hospital of the S. P. C. A., the fate of the prisoners—destruction or salvation—is decided. 2. The precautionary orders have been ignored by many people, a ribbon taking the place of the wire muzzle. 3. Safety First.

Sandy Hook, N. J.—Uncle Sam's biggest weapon, a new 16-inch gun, designed for Panama Canal defense, reaches the proving grounds to be tested.

New York City.—Oscar Straus, the new chairman of the Public Service Commission, in the place of Edward E. McCall, leaves home for his office.

PATHE NEWS No. 100 (Dec. 15).

Tuxedo Park, N. Y.—New York society enjoys the first dav of the winter skating in the beautiful grounds of the Tuxedo Club. Subtitle: 1. Tango on the ice.

Jersey City, N. J.—Eight hundred children march in protest against closing their school, although it has been condemned as a fire trap. Subtitles: 1. They cheer before entering the City Hall. 2. Lincoln High School, the "death trap."

Drydale, Mo.—Supplying "wet goods" to the parched populace of "dry" Kansas is the principal industry of this border town. Subtitle: 1. The procession of liquor bearers on the boundary bridge seldom stops.

Hopewell, Va.—Built in a day and totally destroyed by fire in a day is the record of this munition workers' town. Subtitles: 1. Sentinels guard what is left of East Broadway. 2. A restaurant keeper whose place was burned prepares to start anew. 3. Employes of the Dupont Powder Mills cash their pay checks at a temporary bank. 4. The powder mill, near the town, which escaped destruction.

Augusta, Ga.—Primitive ways of sugar grinding and boiling still compete in remote parts of the South with mechanical methods. Subtitle. 1. A still more primitive way of extracting the sugar.

New York City.—Snow plows dig out New York, buried by one of the heaviest falls in recent years. Subtitles: 1. Madison Square Garden is converted into a fairyland. 2. The blizzard does its worst in Philadelphia.

Pathe's Paris Fashions.—Dresses for afternoon wear. Subtitles: 1. A velvet wrap trimed with skunk. 2. A tailored suit with a military effect. 3. A melon-shaped muff of fitch.

Boston, Mass.—Ten submarines, built here for Great Britain, enter the Charlestown Navy Yard to be interned until war is over. Subtitles: 1. The L type, the latest and largest of submarines.

Boston, Mass.—High waves, breaking over the docks, flood the water front section and hinder work on the wharves.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (Episode No. 12, "Buying a Bank With Bunk"—Two Parts—Dec. 20).—Wallingford's latest adventures, "Buying a Bank With Bunk," isn't pulled off in Jinkinsville because of anything particularly inviting about the town, but because it harbors Benjamin F. Quirker, president of the Jinkinsville Bank, and a member of the clique who have stolen the fortunes of Violet and Fanny Warden.

Quirker has a "past" and maintains a present—with the ladies. When Wallingford learns this he posts a small girl to call Quirker "papa," for which she shall receive a nickel—from Quirker. The coin forthcoming, as Wallingford anticipated, he plans to use the man's past as his weapon. The father is curious to know why Quirker gives his child nickels for calling him papa; his call at the banker's home starts the hyena-like Mrs. Quirker on the warpath. Wallingford also learns that Quirker is carrying on an affair with Marie Supont of Richfield. He sends Quirker an anonymous letter telling that all has been discovered and that he must flee. At the opportune time he goes to the bank, and, as a stall, offers to sell some stock to Quirker; instead, he buys Quirker's share in the bank for $51,000, giving a worthless check on a New York bank. From the bank directors he borrows a like amount, giving his stock as collateral. Telling Mrs. Quirker to meet him at Hotel St. Vitus in New York, he hurries to the metropolis to make the deposit. At the bank Quirker is shown a telegram from Wallingford stopping payment on the check on the ground of fraudulent transaction. Mrs. Quirker is steered to the bank by the Wallingford party, thus cutting short Quirker's argument with the teller. He hurriedly departs in a taxi, minus $51,000.

PECULIAR PATIENTS' PRANKS (Lonesome Luke Comedy"—Phunphilms—Dec. 22).

Luke and his partner have a head-swatting contest, in which Luke comes out second best. Chasing across a busy highway, the pal gets in the way of a sweet young lady's car and gets hit. He is taken in the car to the nearest hospital, all the way to which institution his head rests on the young lady's lap. Luke, noting the fortunate accident, endeavors to do likewise—one car misses him—the next one hits him and he is also rushed to the hospital—in an ambulance. He is allotted a bed in the ward outside his pal's private room. Peeved, he makes things miserable for the "dead ones." The revengeful doctors operate on him for something that doesn't ail him. After that he becomes a demon trickster and equips himself with a quart of chloroform, and when the young lady calls to see his pal he opens the portals

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to dreamland via the chloroform route. The other patients attack him in close formation and receive a like free ticket to fairyland. His weapon exhausted, he is overcome by the nurses and sent to the land which Alice so well describes, when his head connects with a hammer.

THE KING'S GAME (Gold Rooster—Five Parts—Dec. 24).

The story tells of the adventures of an unusual young duke, whose father, the old Grand Duke of Kiev, coveted the wife of Count Dardinilis, his colonel of Huzzars; of the old Grand Duke's plot to get her for himself; of her accidental death at the hands of his Cossacks, and of the colonel's escape with his little daughter to America.

The young Grand Duke, now an orphan, comes to America to complete his education. The Nihilists send Pereiley to kill him, but he is apprehended by the Secret Service, who know the details of the plot. They dress the man in the Grand Duke's clothes and chain him to a carriage, and thus he rides as the nobleman. The Grand Duke, closely resembling Pereiley, comes upon their rendezvous and goaded on by the Nihilists, throws a box of bonbons at his double, unwillingly riding in the carriage. To make sure of their capture at the opportune time, the Grand Duke goes with them into the country.

Pereiley escapes from the carriage, and his presence at the rendezvous makes it very necessary that the Grand Duke explain. He escapes, un-armed, with the aid of Dardinilis' daughter. When they are captured by the police the very lenient young Duke calls it a draw and lets it go. Count Dardinilis becomes colonel of the Black Huzzars and his daughter becomes the Duchess of Kiev.

BOARD-BILL DODGERS (Starlight—Dec. 25).

Thus far the world has not come to Heinie and Louie's way of thinking—thus far the world has not given them a living. Coming to a town where the dominant Heinie feels that Louie's conspicuous face is too familiar to the inhabitants, he adopts a well-known disguise for the "sometimes' humble Louie. Heinie having tonsorial ability of no mean note, very rapidly relieves the very willing Louie of his troublesome goatee; and, with shears, brush and a curry-comb, he trims his golden locks. They borrow some clothes of vintage unknown, and hire sleeping quarters—payment promised. Much disturbed by the landlady's son, they seek to revenge themselves by storing the contents of their room in a trunk of unfathomable depth.

Then proceeding to call in an express man, they are stopped by the irate landlady, who expresses a wish—that they expressly "fork over." Failing, they are ordered to the kitchen to "work it out." It would have been better to have ejected them immediately, for the damage they wrought to the well-kept kitchen was irreparable. The star boader, a tragedian, suffers much at the hands of the two hoodlums. The other boarders, enraged, put the trouble-makers into the street, where they are set upon by a minion of the law—and jailed—much to their satisfaction, because of the things to eat.

THE RED CIRCLE ("Pity the Poor"—Episode No. 2, Balboa—Two Parts—Dec. 25).

The second chapter of Pathe's "The Red Circle" takes up deeper into the mystery of the criminal brand which has the police department of a large city at its wits' end. "The Red Circle" is a birthmark peculiar to one member in each generation of the notorious Borden family. Each member on whose hand the mark has apeared became a criminal. When "Circle" Jim and his son Ted die "Max Lamar, crime specialist," thinks his anxiety with regard to the Red Circle is over. He is disillusioned abruptly, however, by recognizing, on the well-groomed hand of a woman in a swiftly moving automobile the unmistakeable brand of the Red Circle. Lamar's only clue is the automobile number.

Grant, a loan shark, reports the theft of a batch of notes and his automobile. As he speaks, the auto is seen passing—the same one that Lamar is interested in. Overtaking the car, which has come to a stop, they find the woman gone. In the meantime the woman, June Travis, interested in social reforms and well known to Lamar, has turned her coat inside out and walks up to remind him of his promise to call to tell her of his work.

Anonymous letters inform Grant's clientele of the destruction of the notes. Mary, June's old nurse, finds half of a burned note and confronts her with it. The livid Red Circle comes to view on the back of June's hand, and is recognized by the faithful Mary, who shows a strange fear at its appearance. The reason for this fear is shown in the next chapter, called "Twenty Years Ago."

B. S. MOSS.

THE SALAMANDER—The cast: Dore Baxter, The Salamander (Ruth Findlay); Beatrice Snyder (Iva Shepard); Albert Sassoon, The Wolf (J. F. Sainpolis); Garry Lindaberry, The Gentleman (J. F. Glendon); Philip Massingale (Edgar J. L. Davenport); Harrigan Blood (J. Albert Hall); Samuel Ludlow (H. H. Pattee); Count De Joncy (Dan Baker); Ida Summers (Mabel Trinnear); Winona (Beatrice James); Miss Pim (Rita Allen); Baby Betty (Violet Davis).

Dore Baxter is a woodland nymph, lover of nature, yet feeling the call and the urge of the city. Her grandmother's property, to which Dore is heir, holds forth promise of future wealth. One day Dore asks about her parents and the grandmother tells how they were duped by Sassoon, "The Wolf." During this very conversation grandmother attempts to bring forth the deed to her property and, lo! it is gone. The shock brings about the old lady's death.

Shortly afterwards Dore is evicted by Sassoon, who claims to have bought the land from the grandmother. Dore determines to visit the city and—find Sassoon. She falls in with a group of traveling players, who take pity on her and carry her with them under their protection. The angel of the company, one Garry Lindaberry, wealthy and handsome, falls in love with this simple country maid. Later Sassoon invites the company, including Dore, to an evening revel. Dore starts at the mention of the name. So, too, does the leading lady, who, in reality, is Sassoon's wife.

Now begins Dore's game with Sassoon, in which she tempts him on, only to foil him—in which she enters the flames without being burned. Finally, Sassoon steps into the clutches of his fellow conspirators, which leads on to a rapid climax that restores her property to Dore and Dore to Garry Lindaberry.

Triangle Film Corporation

THE PENITENTES (Fine Arts—Dec. 26).—The cast: Manuel (Orrin Johnson); Dolores (Seena Owen); Colonel Juan Raca (Paul Gilmore; Senorita Carmelita (Irene Hunt); Senora (Josephine Crowell); Father Rossi (F. A. Turner); Father David (Charles Clary); The Chief Brother (A. D. Sears); Indian Chief (Dark Cloud).

The scene is laid in New Mexico two centuries ago, when a fanatical religious society known as the Penitentes flourished, although vivorously opposed by the Catholic Church.

At the opening of the play there is a scene where sheep are grazing peacefully and the land seems to be one of quietude and plenty. The Penitentes are holding their annual ceremonial, when they discover and punish an Indian who is spying on them. He tells the tribe, who massacre a settlement, but Father Rossi, a Catholic priest, is spared, and an old peon servant escapes with the boy, Manuel. The priest does not know of the boy's escape and makes his way to the northern part of the state. The Penitentes take possession of the property belonging to the massacred inhabitants, including that which should have been turned over to Manuel.

Years later Senor Martin, who lives with his daughter Carmelita in a large settlement near the Penitentes, gives a fiesta. His guest, Colonel Juan Banca, who has been courting Carmelita sees a beautiful girl belonging to the fanatics named Dolores (Seena Owen) and becomes infatuated with her. Carmelita manages to get acquainted with Dolores and her widowed mother in order to keep the young girl away from the soldier.

Father David, who is the religious mentor of Senor Martin's vast ranch colony, becomes interested in the spiritual appearing Manuel (Orrin Johnson), who seems out of place among the rude and cruel Penitentes. His inquiries about Manuel, who has become a stalwart youth, arouse the suspicions of the avaricious leader of the Penitentes. As a result this evil leader skillfully incites his followers in a plot to get rid of Manuel. They plan that

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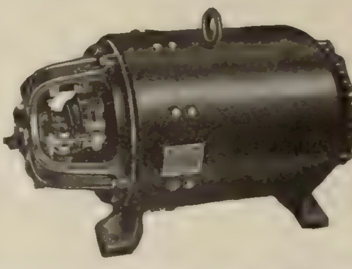

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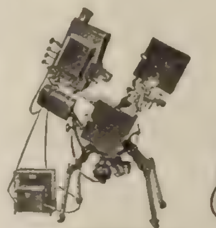

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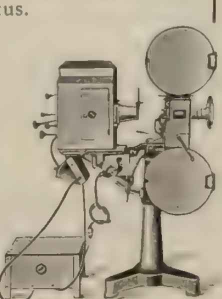

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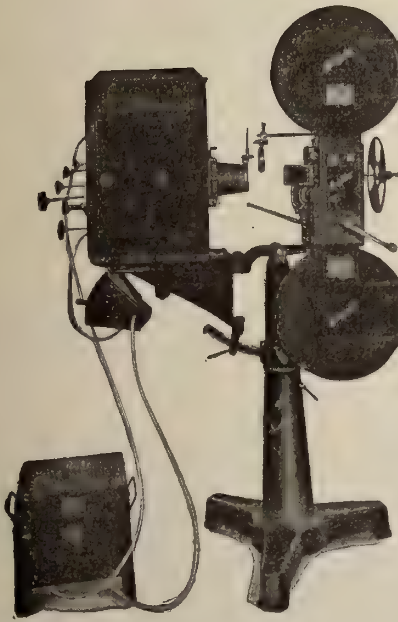

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at their celebration of Good Friday Manuel shall be the victim of crucifixion. To prevent interference with their plans they kidnap Colonel Banca. But Father David sends for the troops.

Meanwhile Dolores has been using all her arts, aided by the suggestion of Carmelita, to win Manuel away from the Penitentes. But the youth is fired by zeal, being misled by the Penitentes, and is determined to go through with the ordeal. He is being stretched on the cross preparatory to being nailed when the soldiers arrive and stop the cruel procedure. Father Rossi then finds out the identity of Manuel, and the story ends with the marriage of Manuel and Dolores by the priest.

THE EDGE OF THE ABYSS (Kay-Bee—Dec. 26)—The cast: Alma Clayton (Mary Boland); Neil Webster (Robert McKim); Wayne Burrous (Frank Mills); Jim Sims (Willard Mack).

Alma Clayton is a butterfly type of girl. She is being wooed by a gilded youth, Neil Webster, whom she likes to a degree. At a public banquet Alma becomes acquainted with Wayne Burrous, a brilliant criminal lawyer, and, won by the man's eloquence, she casts Neil aside and eventually marries Wayne. Her husband's strict attention to business piques her, and it results in Wayne leaving her use of their large mansion while he takes up his residence in the club. Alma, while out shopping with a friend, meets Neil, who tells her that his love for her is gone. At home she calls him by telephone. He arrives at Alma's home, and informs her that what he said about his love for her is not true, and that he is actuated by the desire of revenging himself on Wayne for winning her away from him. She is undetermined whether to elope with him or not.

Meanwhile Jim Sims, a burglar, breaks into Wayne's room. After taking a number of gold and silver pieces his eye fixes on a portrait of Wayne. He recognizes it as representing the lawyer who had once saved him from jail, although Sims was penniless. He carefully replaces the articles from his sack to the dresser and is about to leave empty handed on account of respect for his benefactor when he hears the excited conversation of Alma and Neil. He steals down the sairs and suddenly confronts them just as Alma is about to yield and go away with Neil. At the point of his gun he makes Neil sit quietly, while Alma is compelled to tie him with a rope to his chair. Then Sims makes the woman go upstairs to Wayne's room, where he shows her the picture of her husband and tells her of his saving Sims from jail. The burglar insists that such a man could not be the brute that she thinks him.

He is so forceful in the presentation of the claims of Wayne and of the penalty that she would have to pay if she should break the laws of society that the woman is won over. Then Neil manages to drag himself, still securely bound to the chair, over to a telephone. He gets the receiver off the hook with his teeth and calls the police. On their arrival Neil is released. Alma hides the burglar and tells the officers that the burglar escaped through a window. When they are gone she rejects Neil. Neil goes out the back door, is mistaken for the burglar and is badly beaten up by an officer. Alma gives the burglar the picture of her husband as a souvenir of gratitude for his aid in setting her right. She then calls up her husband, and on his return there is a happy reconciliation.

THE SUBMARINE PIRATES (Keystone—Two Parts—Dec. 26).

A synopsis of this picture, which was originally scheduled for release during the week of Dec. 19, was published on page 2088 of the issue dated Dec. 11. The subject is now slated for release during the week of Dec. 26.

THE HUNT (Keystone—Two Parts—Dec. 26).—The cast: Ford Sterling, Polly Moran, May Emory, Bob Vernon, Fritz Schade, Guy Woodward, Frank Opperman.

A novel vein of humor mixed with society life above and below stairs is opened in the new Triangle-Keystone, "The Hunt." First of all comes the breakfast with a large number of gentlemen and ladies arrayed in handsome clothes of various colors but all suitable for the proposed fox hunt. They seat themselves at a long table, when May Emory, the daughter of the host appears. Bert Clark and Fritz Schade are lavish in their attentions and the lively girl does not know which to choose. She finally leaves it to the decision of chance, saying that the man who caught the fox would catch her.

Downstairs among the colored servants, Guy Woodward, arrayed in the white cap and white clothes of his profession as chef, seems to be winning the affections of Polly Moran, a comely maid. Then along comes Ford Sterling, who is Clarke's groom, and his livery, with its smart cut and brass buttons, catches the eye of Polly. The elegant band of hunters on fine mounts are off, the hounds in fully cry. They dash down a country road with the sly fox running strong. He soon leads them off the beaten road across hills and dales and water hazards.

Though Fritz gets the fox and claims the girl, he loses out on account of cowardice, when the groom shoots up the house. Bert marries the girl and they are togged up in all the regalia that a fashionable wedding demands. Quite in contrast is the imitation of grandeur by the colored pair, Polly and Ford. The groom is a little careless and steps on the maid's train. She makes a ludicrous picture as she runs around with abbreviated skirts. Her anger when she discovers her plight is set forth vigorously.

Miscellaneous Feature Film

METRO PICTURES CORPORATION.

WHAT WILL PEOPLE SAY? (Five Parts—Popular Plays and Players—Jan. 3).—The cast: Persis Cabot (Mme. Petrova); Willie Enslee (Fraunie Fraunholz); Harvey Forbes (Fritz de Lint); Senator Tate (Chas. Dungan); James Cabot (John Dudley); Mrs. Neff (Zadee Burbank); Alice Neff (Marilyn Reid); Murray Ten Eycke (Wm. Morse); Michette (Elenore Sutter); Zoe Potter (Jean Thomas).

Persis Cabot, daughter of a multi-millionaire, meets a young officer, Harvey Forbes, coming from the Philippines and they fall in love. Owing to her father's financial reverses, it is impossible for her to marry Harvey Forbes. She contracts a marriage with Willie Enslee, whose immense fortune makes it possible for her to reinstate her father and give her all the luxuries she has been used to. The marriage is a failure. Persis meets Forbes at a reception given by the Ambassador and they both confess their love to each other.

Persis discovers a liasion of her husband with a former mistress and decides that she has a right to take the love which Forbes offers her. On the first occasion of their being alone together, Willie Enslee discovers them and accuses Persis of infidelity. Forbes commands her to choose between them. Persis refuses, and Forbes leaves her in desperation. Left alone together, Willie, maddened by jealousy, stabs his wife. A newspaper reporter visits the house and gains information which leads him to believe that Forbes is implicated in the attempted murder. He also visits Forbes and informs him of the fact that Persis has been stabbed by her husband. Forbes hurries back to the Enslee home and tells Persis that he will take her with him, even though she is not willing to go, as they are mated to each other. After the necessary divorce proceedings have been obtained, Persis marries Harvey Forbes.

WORLD FILM CORP.

THE RACK (Brady—Dec. 27).—The cast: Blanche Gordon (Alice Brady); Tom Gordon, her husband (Milton Sills); Louise Freeman (June Elvidge); Jack Freeman, her husband (Chester Barnett); Effie McKenzie (Doris Kenyon).

Blanche Gordon lives unhappily with her husband. There is jealousy on both sides, and of this fact Jack Freeman, a devil-may-care man about town, tkes advantge. Jack has quarreled with his own wife, Louise, on account of his attentions to other women. It was he who sowed discord between Donald McKenzie and his wife, Effie. This unhappy girl committed suicide and Donald McKenzie went abroad and became inebriate in his trouble. When he returned to New York he swore to be avenged on Freeman.

Freeman, by a trick, lured Blanche Gordon to a disreputable roadhouse. There she was discovered by her husband, Tom Gordon, in a compromising position with Freeman. There was a quarrel between the two men and Jack Freeman was shot. Blanche Gordon was arrested for the murder, and in court she swore

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that she killed Freeman in defense of her honor. It looked as though the woman would be condemned for the murder, until Donald McKenzie came forward to depose that it was he who had killed Jack Freeman by having robbed him, McKenzie, of his wife Effie.

After the trial Blanche Gordon and Tom Gordon, her husband, were reconciled and they neither of them forgot her terrible torture on "The Rack" on the trial for murder which she did not commit.

V-L-S-E., INC.

WHAT HAPPENED TO FATHER (Vitagraph—Five Parts—Dec. 27). The cast: Father (Frank Daniels); Mother (Bernice Berner); Frederick and Tommy (Adele Kelly and Anna Laughlin); Dawson Hale (Billy Quirk); Mortimer, bridegroom (Frank Kingsley); Bayne (William Sloan); Butler (John Hollis); Uncle, William Sellery).

Worried almost to death over the increasing bills pouring in, father writes a comic opera, with the idea of producing it and becoming rich. Carlton Bayne, a young society man, offers to back it if father will use his influence with Tommy, his youngest daughter, whom Bayne wants to marry. Tommy is in love with Dawson Hale, a young hospital interne, but to help poor father out, she agrees to marry him later. Fredericka, his older daughter, is to marry Mortimer and on the day of the wedding father receives a hurry-call from Georgetown, where his play is to be given its initial presentation, and dashes off in Fredericka's car, which he doesn't know how to run. He arrives at the theater, puts a stop to Bayne's attempt to ring in his own leading lady on him, knocks the fellow down and escapes in the auto, hotly pursued by the police.

A hair-raising chase follows, the car smashes into a tree and father is pulled down out of the branches and jailed. Dawson learns from Bayne what has happened and Tommy jumps to the conclusion from his vague talk that father is in the hospital seriously hurt as the result of an auto accident. The young interne is in a pretty fix, as the whole family insist on going to the hospital to see "poor Dad." Meanwhile, father, after many laughable escapades, has escaped from jail and Dawson succeeds in smuggling him into the hospital ward. Dawson confesses all, they put father to bed, call to the others, and all ends up in a joyful reunion of happiness and love.

PARAMOUNT.

THE REFORM CANDIDATE—(Pallas; Five Parts; Dec. 16).—Art Hoke, the Boss (Maclyn Arbuckle); Richard Burton (Forrest Stanley); Mary Grandell (Myrtle Stedman); Frank Grandell (Malcolm Blevins); "Looney" Jim (Charles Ruggles); May Hoke (Mary Ruby); The Campaign Manager (Howard Davies).

The mayoralty campaign is turning against Frank Grandell, who heads the "reform" ticket which is trying to smash "Boss" Hoke's well-oiled political machine. In desperation the self-seeking reformer sends his lieutenants to pry into Hoke's private life in hope of unearthing some damaging scandal. Their curiosity aroused by the mysterious parentage of May Hoke, the adopted daughter of the politician, they corner "Looney" Jim, a half-witted fellow, whose devotion the boss has won through kindness, but though they find Jim knows something he dies before they can extort the secret. Failing in this, Grandell then offers "Boss" Hoke $15,000 outright for his support, and the wily boss, determined to crush his enemy, accepts the money and then turns around and defies the "reformer" to enforce the bargain.

Meanwhile, Grandell's wife, a truly lovely character, whom Hoke has for years worshipped from afar, comes to the house to prevent her husband's nefarious intrigue, and while there comes across an old newspaper of fifteen years back, together with a faded baby jacket, which she instantly recognizes as that of her long-lost baby girl, a description of whose loss is detailed in the old paper. It finally develops that her baby was stolen by "Looney" Jim and left on "Boss" Hoke's doorstep, the half-witted fellow having once heard the bachelor boss express a wish for a child. The approaching wedding of May Hoke, the adopted foundling, who is in reality the Grandells' child, with young Benton, the mayoralty candidate opposing her father, finally paves the way for the later's retirement from the arena. Realizing the significance of fate's strange interweaving of their lives, all animosity is finally laid aside, and "Boss" Hoke and the Grandells meet in harmony through their mutual interest in May.

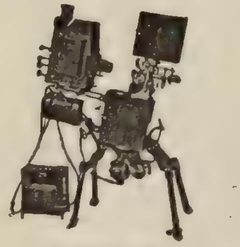
THE IMMIGRANT—Lasky; Five Parts; Dec. 20).—The cast: Masha, the immigrant (Valeska Suratt); J. J. Walton (Theodore Roberts); David Harding (Thomas Meighan); Olga, Masha's sister (Jane Wolf); Munsing, Hardings' secretary (Raymond Hatton); Walton's Partner (Ernest Joy); Walton's Housekeeper (Gertrude Kellar).

Masha, a young Russian immigrant, on her way to this country, is insulted by one of the steamship officers and protected by David Harding, a young American contractor and civil engineer, just returning from Europe. He secures for her a berth in the second cabin, paying the difference in fare out of his own pocket. J. J. Walton, a wealthy political boss and contractor, traveling first class, is captivated by Masha's beauty.

Masha is met at the dock in New York by her sister, Olga, and her drunken brother-in-law, John. Having given Harding their address, so he may call and be repaid for the money he has advanced to Masha, Walton learns the address, and secures from the brother-in-law permission to have Masha enter his house as a maid. The first night of her employment in Walton's household he attacks her, and when she flees to her sister pursues her and, by a promise of marriage and education, induces her to return. Harding has opened his offices in the same building with Walton's and bids against Walton for a contract for a big government dam in Arizona. Harding is backed by the reformers and Walton and his political ring find bribes and chances for graft will not tempt the young man and plan to blow up the dam when it nears completion.

Walton takes Masha with him to Arizon to superintend the dam's destruction. Masha and Harding have met each other several times and he has always thought her to be the wife of his adversary. By means of threats, Walton has Masha entice Harding away from the dam the night of the explosion. Masha, free from Walton's threats, tells Harling of the contemplated explosion and sends him back to the dam, but too late. The explosion has occurred and the waters are plunging down onto the little village. Masha, fearing for the young man's life, follows him, while Walton in the moment of his triumph, fails to realize that the flood is undermining the house which he occupies and is killed when it collapses. Masha finds Harding unconscious on top of the floating house and there tells him for the first time that she has never been Walton's wife. Harding, still in love with the girl, asks her to marry him.

Have You Read Page 2445?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INDEX

TO CONTENTS

A Bas les Snakes........................2412
Advertising for Exhibitors................2358
Among the Picture Theaters...............2378
Anent Shipping Values....................2401
At Leading Picture Theaters..............2333
Australian Notes. 2343
"Avenging Shot, The" (Biograph)........2380

Baynes, G. McL., Visits New York........2334
Bernhardt Now Partly American..........2354
"Beyond All Is Love" (Lubin)............2383
Biograph Comedy and Drama...............2380
"Black Fear" (Rolfe)......................2383
"Blade o' Grass" (Edison).................2387
"Boob's Victory, The" (Gold Seal)........2384
"Bondwomen" (Kleine) 2382
British Notes. 2354
Brown, Lena Viola........................2345
Buffalo Times Syndicate Opens Office.....2335
Buys Chattanooga Houses.................2404

Calendar of Daily Program Releases..2418, 2420
Call for Chicago Meeting.................2337
Cameramen Direct a Ball.................2335
Carroll McComas, Edison Star............2377
Changes in British Conditions............2347
Chicago News Letter.....................2369
"Cheat, The" (Lasky)....................2384
Cleveland License Fees..................2403
Coming Triangle Plays...................2339
Comments on the Films...................2388
Courtot, Marguerite, Joins Gaumont.......2371

Death of Popular Exchangeman..........2346
"Despoilers, The" (Kay-Bee)..............2386
Dickey, Paul, a Lasky Director..........2336
Directors as Artists....................2330
"Don Quixote" (Fine Arts)...............2386
Drafting Exchange Bill..................2407

Edison Leaves General Film Program.....2333
Equitable Forecast. 2347
Exhibitor's Millennium, The..............2331

Facts and Comments.....................2329
Federal Moving Picture Commission......2332
"Forbidden Fruit" (Ivan)..................2380
Fox, Edward Lyell........................2376
Fraser, Baby Jean.......................2351

"Girl and the Game, The" (Signal)......2383

Hearst-Vitagraph News Editor............2352
Heavy Work for Two Stars...............2368
"Heartaches" (Lubin) 2385
"Her Mother's Secret" (Fox)..............2387
Holmes, Burton, with Paramount.........2374
Howard, Warda. 2333

"Isis" (Hepworth). 2381

"Life of Our Saviour, The" (Pathe).....2387
List of Current Film Release Dates. 2458, 2460, 2462
Louisville's Proposed New Theater........2404
Lubin Making Big Feature................2377

Making Animal Photoplays...............2352
Marinoff, Fania, with World Film........2340
Manufacturers' Advance Notes...........2392
Massachusetts League Election...........2337
Modern Theater Construction............2348
Motion Picture Educator.................2355
Motion Picture Photography.............2366
"Mr. Grex of Monte Carlo" (Lasky)......2381
Music for the Picture....................2367
Musical Setting for "Rosemary"..........2367

New Amalgamation, A....................2414
New Feature Organization Announced....2336
New Film Carrying Rule.................2399
New Industrial Studio...................2351
News from Los Angeles and Vicinity......2372
New Departure, The.....................2331
Notes of the Trade......................2397

Observations by Man About Town.........2353

Photoplaywright, The. 2360
Pictures are Ottawa's Chief Theatrical Amusement. 2413
Picture Theaters Projected...............2398
"Pitch o' Chance, The" (Mustang)........2387
Protest Against Ordinance...............2335
Projection Department. 2362
"Prince of Yesterday, A" (Gaumont)....2387

Real Stories from Reel Studios..........2340
Reviews of Current Productions..........2380
"Reform Candidate, The" (Pallas)........2384

"Salamander, The" (Moss)...............2386
Schools of Acting.......................2342
Selznick on Distribution.................2344
"Senator, The" (Equitable)...............2382
Sis Hopkins a Kalem Star................2338
"Skating Rink, The" (Biograph)..........2380
Smallest Motion Picture Camera.........2376
Spokes from the Hub....................2341
Stories of the Films.....................2425

Texas Paramount Sued...................2410
Thompson, Donald C., Home from the War..2375
Too Many Nearby Houses................2400
Triangle Program. 2386
Two Lasky Features......................2384
Two Broadway Star Features.............2385

Universal City's New Head...............2345
"Unknown, The" (Lasky).................2384

Ventilation for the Small Theater........2357
Vernot Becomes Gaumont Director........2334
Vitagraph Offerings. 2343

"Wanderers, The" (Broadway Star Features). 2385
"Welsh Singer, A" (Hepworth)...........2381
"Who Killed Joe Merrion?" (Broadway Star Feature). 2385

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack........................2466
Kiewert, Chas. L.........................2463
Reisinger, Hugo.........................2465
Speer Carbon Co........................2466

CHAIR AND SEATING MANUFACTURERS.
American Seating Co.....................2469
Andrews, A. H., Co.......................2469
Peabody School Furniture Co.............2469
Steel Furniture Co.......................2469

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co....................2461
Erker Bros. 2432
Foos Engine Works......................2467
Fort Wayne Electric Works...............2446
Fulton, E. E.............................2444
General Electric Co......................2450
Hallberg, J. H...........................2450
Hertner Electric & Mfg. Co..............2463
Hommel, Ludwig & Co....................2432
Kleine Optical Co.......................2440
Lucas, Harry K..........................2469
Lear's Theater Supply Co................2432
Picture Theater Equipment Co............2454
Northwestern M. P. Equipment Co., Inc....2432
Porter, B. F.............................2446
Speed Controller Co.....................2467
Stern Mfg. Co...........................2464
Strelinger, Chas. A. 2448
Swaab, Lewis M.........................2467
Typhoon Fan Co.........................2468
Westinghouse Electric & Mfg. Co..........2448

FILM EXCHANGES.
Bradenburgh, G. W......................2446
Central Film Co.........................2450
Greater N. Y. Film Rental Co.......2418, 2462
Stone, A................................2434
Wisconsin-Illinois Feature Release Co.....2452

LENS MANUFACTURER.
Bausch & Lomb..........................2464

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc................2308-09
Aurora Film Plays Corp..................2447
Balboa Amusement Producing Co.........2449
Biograph Co. 2419
Buffalo Times M. P. Syndicate Dept........2423
Cosmofotofilm Co. 2318
Dormet Film Co.........................2315
Eagle Film Mfg. Co. & Producing Co...2428-29
Equitable Motion Picture Corp............2317
Essanay Film Mfg. Co...........2287, 2291-93
Farnham, Joe W.........................2443
Famous Players' Film Co..............2294-95
French Official War Films................2437
Gaumont Co. 2313
Hanover Film Co........................2468
Horsley, David, Productions..............2314
Ivan Film Productions, Inc...............2320
Kalem Co. 2322-24, 2328
Kane, Arthur S..........................2435
Knickerbocker Star Features.............2415
Lasky, Jesse L., Feature Play Co......2296-97
Lubin Mfg. Co..................2325, 2422-23
Metro Pictures Corp............Colored Insert
Morris, Wm. 2439
Mutual Film Corp......................2304-07
Ocean Film Corp........................2441
Paramount Pictures Corp................2303
Pathe Exchange, The, Inc...........2298-2302
Picture Playhouse Film Co., Inc...........2469
Rolin Film Co...........................2459
Selig Polyscope Co.................2470, 2473
Signal Film Corp......................2310-11
Sun Photoplay Co.......................2319
Supreme Film Co........................2459
Sterling Camera & Film Co...............2438
Thanhouser Film Corp...................2286
Triangle Film Corp....................2416-17
Universal Film Mfg. Co..........2288-90, 2421
Vim Comedies 2321
V-L-S-E. 2421
Vogue. 2312
Vitagraph Co. of America........2326-27, 2424
World Film Corp........................2316

MISCELLANEOUS.
Active Motion Picture Co.................2464
American Film Laboratories, Inc.........2457
Automatic Ticket Selling & Cash Reg. Co...2434
Bioscope, The...........................2467
Booth, Allen 2466
Butts Advertising Co....................2438
Caille Bros. 2472
Cine Mundial 2453
Classified Advertisements 2455
Columbia Film Mfg. Co..................2464
Corcoran, A. J..........................2469
Consolidated Film & Supply Co...........2444
Eastman Kodak Co.......................2466
Erbograph Co. 2434
Evans Film Mfg. Co.....................2464
Gunby Bros. 2444
Holcomb & Hoke Mfg. Co................2465
Industrial M. P. Co......................2442
Irvine, Clark 2457
Jelenk Vending Mch. Co.................2461
Kinematograaf, De 2467
Kraus Mfg. Co..........................2452
Moore, William N........................2444
Motion Picture Directory Co..............2464
Moving Picture Electricity...............2463
M. P. W. Anti-Censorship Slides..........2409
M. P. W. Circulation Coupon.............2469
National M. P. Co.......................2448
National Ticket Co......................2430
Netschert, Frank, Co.....................2457
Preddey, W. G..........................2444
Standard Motion Picture Co..............2444
Technical Director, Care M. P. W.........2448
Trade Circular Addressing Co............2468
Salvation Army Free Christmas Dinners...2438
Unsell, Eve.............................2468

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co....................2432
Universal Camera Co.....................2461

MUSIC AND MUSICAL INSTRUMENTS.
Harmo Pipe Organs......................2461
Seeburg, J. P., Piano Co.................2448
Schirmer, G 2465
Sinn, Clarence E........................2438

POSTERS AND FRAMES.
Goes Lithographing Co...................2432
Menger & Ring..........................2430
Newman Mfg. Co........................2446

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Co....................2461
Power, Nicholas, Co......................2474
Precision Machine Co....................2451

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc....................2468
Gold King Screen Co.....................2463
Minusa Cine Products Co.................2470
Radium Gold Fibre Screen, Inc............2436
Simpson, Alfred L........................2468

STEREOPTICON SLIDES.
Carter, G. C.............................2448
Utility Transparency Co..................2467

THEATRICAL ARCHITECTS.
Decorators' Supply Co 2467

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2418, 2420.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Nov. 24—Number 194 (Topical).
Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).

BIG U.

Dec. 9—The Sacrifice of Jonathan Gray (Three parts—Human Interest—Drama).
Dec. 16—Col. Steele Master Gambler (Comedy—Drama).
Dec. 23—No release this day.
Dec. 30—Babbling Tongues (Drama).
Jan. 2—The Honor to Die (Three parts—Dr.).
Jan. 6—No release this day.

BISON.

Dec. 4—The Connecting Link (Two parts—Western Drama).
Dec. 11—The Lion's Ward (Three parts—Animal—Drama).
Dec. 18—His Real Character (Two parts—Western—Drama).
Dec. 25—When Rogues Fall Out (Three parts—Railroad—Drama).
Jan. 8—On the Trail of the Tigress (Two parts—Animal—Drama).

BROADWAY UNIVERSAL FEATURES.

Nov. 29—The Supreme Test (Five parts—Modern Drama).
Dec. 6—The White Scar (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).
Dec. 20—Father and the Boys (Five parts—Comedy—Drama).
Dec. 27—The Nature Man; or A Struggle for Existence (Five parts—Drama).
Jan. 3—Landon's Legacy (Five parts—Drama).

GOLD SEAL.

Dec. 7—Idols of Clay (Three parts—Heart Interest—Drama).
Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).
Dec. 21—Christmas Memories (Three parts—Drama).
Dec. 28—As the Shadows Fall (Two parts—Human Interest—Drama).
Jan. 4—Lord John's Journal (Adventure No. 2, "The Gray Sisterhood" (Three parts—Drama).

IMP.

Nov. 30—Safety First and Last (Comedy).
Dec. 7—Slim, Fat or Medium (Comedy).
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).
Dec. 14—Almost a Papa (Comedy).
Dec. 17—The Vacuum Test (Drama).
Dec. 21—When Love Laughs (Comedy).
Dec. 28—No release this day.
Dec. 31—A Tribute to Mother (Two parts—Psychological—Drama).
Jan. 4—No release this day.
Jan. 7—The Law of Life (Three parts—Human Interest—Drama).

JOKER.

Nov. 27—Dad's Awful Deed (Comedy).
Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—The Opera Singer's Romance (Com.).
Jan. 1—Lemonade Aids Cupid (Comedy).
Jan. 8—Those Female Haters (Comedy).

LAEMMLE.

Dec. 12—No release this week.
Dec. 16—The Bride of the Nancy Lee (Two parts—Sea—Drama).
Dec. 18—The Water Clue (Drama).
Dec. 19—No release this day
Dec. 22—The Great Fear (Drama).
Dec. 23—One Hundred Years Ago (Two parts—Drama).
Dec. 26—No release this day.
Dec. 28—The Evil of Suspicion (Drama).
Dec. 30—The Little Upstart (Three parts—Drama).
Jan. 5—The Underworld (Comedy—Drama).
Jan. 6—Missy (Two parts—Modern—Drama).
Jan. 9—Blind Fury (Drama).

L-KO.

Nov. 28—No release this day.
Dec. 1—Lizzie's Watery Grave (Juvenile Com.).
Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).
Dec. 15—Blackmail in a Hospital (Comedy).
Dec. 19—The Doomed Groom (Comedy).
Dec. 22—From Beanery to Billions (Two parts—Comedy).
Dec. 26—Greed and Gasoline (Comedy).
Dec. 29—A Scandal at Sea (Comedy).
Jan. 2—Pants and Petticoats (Comedy).
Jan. 9—Billie's Reformation (Two parts—Comedy).

NESTOR.

Dec. 6—Their Quiet Honeymoon (Comedy).
Dec. 10—Keeping it Dark (Comedy).
Dec. 13—Her Speedy Affair (Comedy).
Dec. 17—Where the Heather Blooms (Two parts—Comedy).
Dec. 20—Love and a Savage (Comedy).
Dec. 24—No release this day.
Dec. 25—When Three is a Crowd (Comedy).
Dec. 27—Some Chaperone (Comedy).
Dec. 31—Flivver's Terrible Past (Comedy).
Jan. 3—Jed's Trip to the Fair (Comedy).
Jan. 7—Flivver's Art of Mystery (Comedy).

POWERS.

Dec. 11—No release this day.
Dec. 16—No release this day.
Dec. 23—Howard's Monarchs of the American Forest (Vaudeville Act).
Dec. 25—Uncle Sam at Work, No. 1, "Where Uncle Sam Makes His Laws and Keeps His Relics" (Educational).
—Wild Bird Life (Educational).
Jan. 1—Uncle Sam at Work, No. 2, "How Uncle Sam Gets His Coin" (Topical).
Jan. 6—Building Up the Health of a Nation (Lesson No. 1).
—Carl Emmy and His Gods (Vaudeville Act).
Jan. 8—Uncle Sam At Work, No. 3, "Are We Prepared?" (Educational).

REX.

Dec. 10—The Power of Fascination (Mexican Drama).
Dec. 12—Juror Number Seven (Two parts—Modern—Drama).
Dec. 14—No release this day.
Dec. 19—The Bachelor's Christmas (Three parts—Drama).
Dec. 21—No release this day.
Dec. 24—The Terrible Truth (Drama).
Dec. 26—Stronger Than Death (Two parts—Drama).
Jan. 2—No release this day.
Jan. 4—Shattered Nerves (Comedy).
Jan. 9—No release this day.

VICTOR.

Dec. 1—He Was Only a Bathing Suit Salesman (Three parts—Comedy).
Dec. 8—The Awakening of Patsey (Drama).
Dec. 15—The Widow's Secret (Two parts—Drama).
Dec. 17—No release this day.
Dec. 24—The Tale of the C (Three parts—Comedy—Drama).
Dec. 29—Father's Child (Three parts—Com.).
Dec. 31—No release this day.
Jan. 5—The Heart of a Mermaid (Three parts—Sea Drama).
Jan. 7—No release this day.

UNIVERSAL SPECIAL FEATURE.

Jan. 3—Graft (No. 4, "The Power of the People" (Two parts—Drama).

UNIVERSAL SPECIAL FEATURE.

Dec. 6—The New Adventures of Terence O'Rourke, No 3, "The Road to Paradise" (Last Number) (Two parts—Drama).
Dec. 13—Graft (No. 1. Liquor and the Law (Two parts—Drama)
Dec. 20—Graft (No. 2 "The Tenement House Evil") (Two parts—Drama).
Dec. 27—Craft (No. 3, "The Traction Grab") (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Dec. 13—The Solution of the Mystery (Two parts—Drama).
Dec 17—Spider Barlow's Soft Spot (Comedy—Drama).
Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).
Dec. 27—The Tragic Circle (Two parts—Society—Drama).
Dec. 31—The Mender (Drama).
Jan. 3—Matching Dreams (Two parts—Comedy—Drama).
Jan. 7—Time and Tide (Drama).

BEAUTY.

Dec. 18—Two Hearts and a Thief (Comedy).
Dec. 21—Making a Man of Johnnie (Comedy).
Dec. 25—That Country Girl (Comedy—Drama).
Dec. 28—Kiddus, Kids and Kiddo (Comedy).
Jan. 1—Settle Out of Court (Comedy).
Jan. 4—Billy van Deusen's Shadow (Comedy).
Jan. 8—To Be or Not to Be (Comedy).

CASINO.

Dec. 19—Cissy's Innocent Wink (Comedy).
Dec. 26—Hunting (Comedy).
Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—The Girls' Color Scheme (Comedy).

CENTAUR.

Dec. 22—The Mystery of Carter Breen (Three parts—Drama).
Dec. 23—The Winning of Jess (Two parts—Animal—Drama).
Dec. 30—The Terror of the Fold (Two parts—Drama).
Jan. 6—The Homesteader (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Dec. 11—Curly (Three parts—Drama).
Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).

CUB.

Dec. 17—The Holdup (Comedy).
Dec. 24—Hearts and Clubs (Comedy).
Dec. 31—Jerry's Revenge (Comedy).
Jan. 7—Title Not Yet Announced.

FALSTAFF.

Dec. 13—The Conductor's Classy Champion (Comedy).
Dec. 16—Billy Bunks the Bandit (Comedy).
Dec. 20—When William's Whiskers Worked (Comedy).
Dec. 23—Toodles, Tom and Trouble (Comedy).
Dec. 27—Una's Useful Uncle (Comedy).
Dec. 30—Foolish Fate Flora (Comedy).
Jan. 3—The Optimistic Oriental Occults (Comedy).
Jan. 6—Hilda's Husky Helper (Comedy).

GAUMONT.

Dec. 14—See America First, No. 14, Pittsburgh, Pa. (Scenic). Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 21—See America First (No. 15, Lexington, Ky.) (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Dec. 28—See America First, No. 16, Chicago, Ill. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 4—See America First No. 17, "Chicago Industries" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(Mutual Releases continued on page 2460.)

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Snub	Harry Pollard
Mazie Nut	Gene Marsh
Ethel	Bebe Daniels

Rolin Film Company, Los Angeles

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A GOLDEN HARVEST FOR THE EXHIBITORS!

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2418, 2420.)

(Mutual Releases continued from page 2458.)

MUSTANG.

Dec. 17—In the Sunset Country (Two parts—Western—Drama).
Dec. 24—The Pitch o' Chance (Two parts—Comedy—Drama).
Dec. 25—Author! Author! (Three parts—Com.-Dr.).
Dec. 31—The Cactus Blossom (Two parts—Western—Drama).
Jan. 7—The Hills of Glory (Two parts—Western—Drama).

MUTUAL WEEKLY.

Dec. 23—Number 51, 1915 (Topical).
Dec. 30—Number 52, 1915 (Topical).
Jan. 6—No. 53, 1915 (Topical).

NOVELTY.

Dec. 15—A Musical Mix-up (Comedy).
Dec. 20—The Fiddler (Comedy).
Dec. 22—The Innocent Sandwich Man (Com.).
—Between Lakes and Mountains (Scenic).
Dec. 29—No release.

RELIANCE.

Dec. 19—The Bankhurst Mystery (Two parts—Detective—Drama).
Dec. 26—The Decoy (Two parts—Drama).
Jan. 2—The Law of Success (Two parts—Drama.)
Jan. 5—The She Devil (Three parts—Melo-Drama).

RIALTO.

Dec. 15—The Ace of Death (Three parts—Dr.).
Dec. 29—A Prince of Yesterday (Three parts—Domestic—Drama).

THANHOUSER.

Dec. 12—Her Confession (Modern—Drama).
Dec. 14—An Innocent Traitor (Two parts—War—Drama).
Dec. 19—The Political Pull of John (Comedy).
Dec. 21—Ambition (Three parts—Society—Drama).
Dec. 28—The Last Performance (Three parts—Drama).
Jan. 4—The Bubbles In the Glass (Three parts—Society—Drama).

THAN-O-PLAY.

Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MUTUAL MASTERPICTURES.

Dec. 23—The Painted Soul (Five parts—Underworld—Drama) (No. 52).
Dec. 30—The Deathlock (Five parts—Drama) (No. 53)
Jan. 6—The Other Side of the Door (No. 54—Five parts Romantic-Drama).

SIGNAL FILM CORPORATION.

Dec. 27—The Girl and the Game (No. 1—"Helen's Race with Death"—Two parts—Drama).

THANHOUSER MASTERPICTURE.

Jan. 8—The Woman In Politics (Five parts—Political Drama).

VOGUE.

Dec. 27—Sammy's Scandalous Schemes (Two parts—Comedy).
Jan. 3—An Innocent Crook (Two parts—Comedy).

Associated Film Sales Corp.

Releases for week of Dec. 6:
- A Slave of Mammon (Santa Barbara—Two parts—Drama).
- Cleansing Waters (Ramona—Two parts—Drama).
- When a Man is Married (Alhambra—Two parts—Drama).
- The Rider of the Plains (Empire—Two parts—Drama).
- The Mishap (Atlas—Comedy).
- Ike Captures a Fort (Federal—Comedy).
- His Middle Name was Trouble (Banner—Comedy).
- A Silk Stocking Romance (Deer—Comedy).

Releases for Week of Dec. 13:
- The Blight of Greed (Empire—Two parts—Drama).
- Your Only Friend (Ramona—Two parts—Drama).
- The Spectre (Santa Barbara—Two parts—Drama).
- The Man in Him (Alhambra—Two parts—Drama).
- Ike Stops a Battle (Federal—Comedy).
- Going—Going—Gone (Atla—Comedy).
- The Spooners (Banner—Comedy).
- Taking Chances (Deer—Comedy).

Dec. 20 Sealed Lips (Drama).

Pathe Exchange, Inc.

RELEASE DAYS.
Monday—Pathe Phunphilms Photocolor Globe.
Wednesday—Pathe News Pathecolor.
Thursday—Panama Pathecolor
Friday—Gold Rooster Plays.
Saturday—Pathe News Starlight.

BALBOA.

Dec. 18—The Red Circle (No. 1—Two parts—Drama).
Dec. 25—The Red Circle (No. 2—"Pity the Poor—Two parts—Drama).
Jan. 1—The Red Circle (No. 3—"Twenty Years Ago" (Two parts—Drama.).
Jan. 8—The Red Circle (No. 4—Two parts—Drama).

GLOBE.

Dec. 22—A Tea Plantation (Java—Industry).
Dec. 27—Where the Trees Are Stone (See America First) (Scenic).
Jan. 3—Quaint Dances of Japan (Dances).

GOLD ROOSTER PLAYS.

Dec. 3—The House of Fear (Five parts—Dr.).
Dec. 10—The Greater Will (Five parts—Drama).
Dec. 17—Beloved Vagabond (Six parts—Drama) (Colored).
Dec. 24—The King's Game (Five parts—Dr.).
Dec. 31—Excuse Me (Five parts—Drama).

PANAMA FILMS.

Nov. 25—Neal of the Navy, No. 13, "White Gods" (Two parts—Drama).
Dec. 2—Neal of the Navy, No. 14, "The Great Goal" (Last Number) (Two parts—Drama).

PATHE.

Dec. 13—New Adventures of Wallingford, No. 11—"A Stony Deal"—Two parts—Comedy).
Dec. 20—New Adventures of Wallingford, No. 12 (Two parts—Comedy).
Dec. 24—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 27—New Adventures of Wallingford, No. 13 (Two parts—Comedy).
Dec. 27—Col. Heeza Liar, Nature Faker (Cartoon—Comedy).
Jan. 3—New Adventures of Wallingford (No. 14—Two parts—Comedy).

PATHE NEWS.

Dec. 11—Number 99, 1915 (Topical).
Dec. 15—Number 100, 1915 (Topical).
Dec. 18—Number 101, 1915 (Topical).
Dec. 22—No. 102, 1915 (Topical).
Dec. 25—No. 103, 1915 (Topical).

PHOTOCOLOR.

Dec. 22—Animal Movements Analyzed (Educational) (Colored).
Dec. 27—California's Rocky Shores (See America First) (Colored—Scenic).
Jan. 3—Old. Unchanging Holland (Colored—Scenic).

PHUNPHILMS.

Dec. 8—A Foozle at a Tee Party (Comedy).
Dec. 15—Ruses, Rhymes, Roughnecks (Com.).
Dec. 22—Peculiar Patients' Pranks (Comedy).
Dec. 29—Lonesome Luke, Social Gangster (Comedy).
Jan. 5—Luke Leans to the Literary (Comedy).

STARLIGHT.

Dec. 11—Deep Dyed Dubs (Comedy).
Dec. 18—More Deadly than the Male (Com.).
Dec. 25—The Board-Bill Dodgers (Comedy).
Jan 1—Chasing 'Em Out in the Open (Com.).
Jan. 8—Ach! Such Crimes! (Comedy).

VICTORY.

Dec 23 The War Gods' Decree (Three parts—Drama).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).

B. S. MOSS MOTION PICTURE CORPORATION

Jan. —The Salamander (Drama).

CORT FILM CORPORATION.

Dec.—Whirl of Life (Drama).

DORMET FILM COMPANY.

Dec.—Joseph and His Brethren (Six parts—Drama).

EQUITABLE FILM CORPORATION.

Dec. 6—The Warning (Triumph—Drama).
Dec. 13—Labyrinth (Drama).
Dec. 20—Sealed Lips (Drama).
Dec. 27—Creeping Tides (Drama).

FOX FILM CORPORATION.

Nov. 15—A Woman's Past (Five parts—Dr.).
Nov. 22—The Broken Law (Five parts—Dr.).
Nov. 29—The Galley Slave (Five parts—Dr.).
Dec. 5—The Unfaithful Wife (Five parts—Dr.).
Dec. 12—Her Mother's Secret (Five parts—Dr.)
Dec. 19—A Soldier's Oath (Five parts—Dr.).
Dec. 26—Destruction (Five parts—Dr.).

HANOVER FILM COMPANY.

December—Marvelous Maciste (Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Concealed Truth (Drama).

METRO PICTURES CORPORATION.

Dec. 13—The House of Tears (Rolfe—Five parts—Drama).
Dec. 20—Rosemary (Quality Five parts—Dr.).
Dec. 27—Black Fear (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Dec. 13—The Cheat (Lasky—Five parts—Drama).
Dec. 16—The Reform Candidate (Pallas—Five parts—Drama).
Dec. 20—The Immigrant (Lasky—Five parts—Drama).
Dec. 23—The Old Homestead (Famous Players Five parts—Drama).
Dec. 27 Lydia Gilmore (Famous Players—Five parts—Drama).
Dec. 30—Nearly a King (Famous Players—Five parts—Comedy).
Jan. 3—The Foundling (Famous Players—Five parts Drama).
Jan. 6—Temptation (Lasky—Five parts—Drama).

RAVER FILM CORPORATION.

November—The Other Girl (Comedy—Drama).

RELIABLE FEATURE FILM COMPANY.

Dec. 15—The World of Today (Six parts—Dr.).

SUN PHOTOPLAY CO, INC.

December—The Burglar and the Lady (Five parts—Drama).

SUPREME FILM CO.

Jan. 1—The Cow Puncher (Six parts—Drama).

THE ADRIATIC FILM CO.

Nov.—Fatherland of Italy (Four parts—Dr.).

TRIANGLE FILM CORPORATION.

Releases for week Dec. 19:
- The Winged Idol (Kay-Bee—Five parts—Drama).
- Fatty and the Broadway Stars (Keystone—Two parts—Comedy).
- Jordan is a Hard Road (Fine Arts—Dr.).
- Crooked to the End (Keystone—Two parts—Comedy).

Dec 26—The Edge of the Abyss (Kay-Bee—Five parts—Drama).
—The Penitentes (Fine Arts—Five parts—Drama).
—A Submarine Pirate (Keystone Four parts—Comedy).
—The Hunt (Keystone—Two parts—Comedy).

WORLD FILM CORPORATION.

Dec. 13—The Siren's Song (Shubert—Drama).
Dec. 20—Over Night (Brady—Drama).
Dec. 27—The Rack (Brady—Drama).

V-L-S-E, INC.

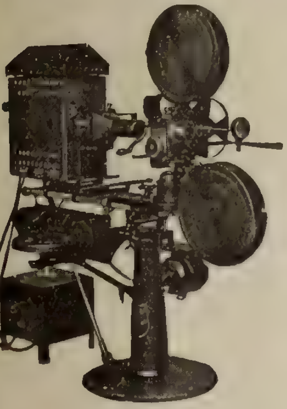
Dec. 13—I'm Glad My Boy Grew Up to be a Soldier (Selig—Five parts—Dr.).
Dec. 13—The Price for Folly (Vitagraph—Five parts—Drama).
Dec. 20—The Great Divide (Lubin—Five parts—Drama).
Dec. 20—A Daughter of the City (Essanay—Five parts—Drama).
Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama)
Jan. 3—The Misleading Lady (Essanay—Six parts—Drama).
Jan. 3—Thou Art the Man (Vitagraph—Six parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Dec. 1—The Danger Signal (Kleine—Five parts—Drama).
Dec. 8—The Destroying Angel (Edison—Five parts—Drama).
Dec. 15—Bondwomen (Kleine—Five parts—Drama).

JUST A MINUTE

(THE OPERATOR IS IN TROUBLE)



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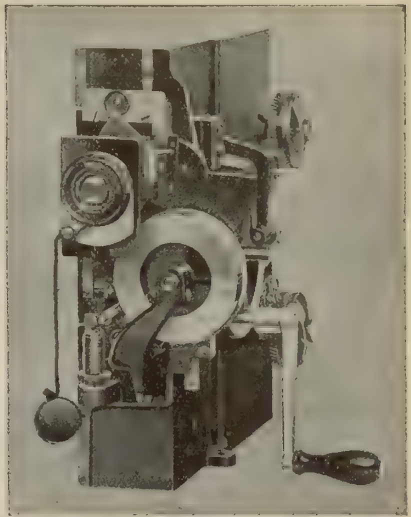

The Universal assembled without the case. Front view showing the lens, flywheel, shutter and aperture adjustment, and the one-to-one crank shaft.

Demonstrational Catalogue on request

The Universal Camera Company

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EXHIBITORS

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CHICAGO

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2418, 2420.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Edison, Essanay, Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 9—The Masterful Hireling (Drama).
Dec. 10—The Painted Lady (Drama) (Biograph Reissue No. 27).
Dec. 14—Her Stepchildren (Special—Two parts Drama).
Dec. 15—Divorcons (Special—Four parts—Comedy-Drama).
Dec. 16—Cupid Entangled (Comedy-Drama).
Dec. 17—Fate (Drama) (Biograph—Reissue No. 28).
Dec. 20—The Failure (Drama) (Biograph Reissue No. 29).
Dec. 21—Packer Jim's Guardinaship (Two parts—Drama).
Dec. 22—The Tides of Retribution (Three parts—Drama).
Dec. 27—Heredity (Drama) (Biograph—Reissue No. 30).
Dec. 29—The Woman of Mystery (Three parts—Drama).

EDISON.

Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).
Dec. 24—Blade o' Grass (Three parts—Drama).
Dec. 31—The Matchmakers (Three parts—Dr.).
Jan. 14—The Duel (Three parts—Drama).

ESSANAY.

Dec. 8—Dreamy Dud in Love (Cartoon—Comedy).
—A Scenic Subject on same reel.
Dec. 9—The Merry Models (Comedy).
Dec. 10—The Escape of Broncho Billy (Western—Drama).
Dec. 11—Blind Justice (Special—Three parts—Drama).
Dec. 14—Reckoning Day (Special—Three parts—Drama).
Dec. 15—The Fable of Sister Mae, Who Did As Well As Could Be Expected (Com.).
Dec. 16—Snakeville's Champion (Comedy).
Dec. 17—Broncho Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).
Dec. 21—The Danger of Being Lonesome (Two parts—Drama).
Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy).
Dec. 25—The Woman with a Rose (Three parts—Drama).
Dec. 28—Brought Home (Two parts—Drama).
Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan. 8.—The House of Revelation (Three parts—Drama).

KALEM.

Dec. 8—The Black Hole of Glenranald No. 3 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 10—The Ancient Coin (No. 7 of "The Ventures of Marguerite" Series—Dr.).
Dec. 11—Crossed Wires (Episode No. 57 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 13—The Glory of Youth (Special—Four parts—Drama).
Dec. 14—Almost a King (Burlesque—Comedy).
Dec. 15—To the Vile Dust (No. 4 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 17—The Secret Message (No. 8 of "The Ventures of Marguerite" Series—Drama).
Dec. 18—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 21—The Bandits of Macaroni Mountains (Burlesque—Comedy).
Dec. 22—A Bushranger at Bay (No. 5 of the "Stingaree" Series (Special—two parts—Drama).
Dec. 24—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series) (Drama).
Dec. 25—A Boy at the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 28—The Caretaker's Dilemma (Burlesque—Comedy).
Dec. 29—The Taking of Stingaree (No. 6 of the "Stingaree" Series (Two parts—Drama).
Dec. 31—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series (Dr.).
Jan. 1—At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 4—The Missing Mummy (Comedy).
Jan. 5—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama).
Jan. 7—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series—Dr.).
Jan. 8—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Dec. 6—The Other Sister (Drama).
Dec. 7—Playing the Same Game (Comedy).
Dec. 8—The Web of Hate (Special—Two parts—Drama).
Dec. 9—The Ogre and the Girl (Special—Three parts—Drama).
Dec. 10—The Stool Pigeon (Drama).
Dec. 11—Bashful Billie (Comedy).
Dec. 13—The Moment Before Death (Drama).
Dec. 14—The Great Detective (Comedy).
Dec. 15—The Inner Chamber (Special—Three parts—Drama).
Dec. 16—A Thief in the Night (Special—Two parts—Drama).
Dec. 17—Sweeter than Revenge (Drama).
Dec. 18—An Unwilling Burglar (Comedy).
Dec. 22—Heartaches (Four parts—Drama—Unit Program).
Dec. 22—Otto's Cabaret (Comedy—Unit Program).
Dec. 23—Beyond All is Love (Three parts—Drama).
Dec. 25—No Smoking (Comedy).
Dec. 29—Saved from the Harem (Four parts—Drama—Unit Program).
Dec. 29—This Isn't the Life (Comedy—Unit Program).
Dec. 30—The Convict King (Three parts—Dr.).
Jan. 1—A Ready Made Maid (Comedy).

MINA.

Nov. 11—An Eye Too Many (Comedy).
Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).
Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).

SELIG.

Dec. 16—Hearst-Selig News Pictorial No. 100, 1915 (Topical).
Dec. 18—Jungle Justice (Jungle Zoo—Animal—Drama).
Dec. 20—Chronicles of Bloom Center No. 6, "Perkin's Pep Producer" (Special—Two parts—Comedy).
Dec. 20—Hearst-Selig News Pictorial No. 101, 1915 (Topical).
Dec. 20—Hartney Merwin's Adventure (Com.).
Dec. 23—Hearst-Selig News Pictorial No. 102, 1915 (Topical).
Dec. 25—The Sacred Tiger of Agra (Jungle—Zoo Animal—Drama).
Dec. 27—The Making of Crooks (Three parts—Drama).
Dec. 27—Hearst-Selig News Pictorial No. 103, 1915 (Topical).
Dec. 30—Hearst-Selig News Pictorial No. 104, 1915 (Topical).
Jan. 1—The Manicure Girl (No. 7 of the "Chronicles of Bloom Center"—(Comedy).
Jan. 3—The Buried Treasure of Cobre (Dr.).
Jan. 3—Selig Tribune News Pictorial No. 1, 1916 (Topical).
Jan. 6—Selig Tribune News Pictorial No. 2, 1916 (Topical).
Jan. 8—The Chronicles of Bloom Center (No. 7, "Spooks"—Comedy).

VIM.

Dec. 10—Strangled Harmony (Comedy).
Dec. 17—Speed Kings (Comedy).
Dec. 24—Mixed and Fixed (Comedy).
Dec. 31—Ups and Downs (Comedy).
Jan. 7—This Way Out (Comedy).

VITAGRAPH.

Dec. 18—A Man's Sacrifice (Broadway Star Feature—Special—Three parts—Dr.).
Dec. 20—Levy's Seven Daughters (Comedy).
Dec. 20—On Her Wedding Night (Personally Picked Program — Special — Four parts—Drama).
Dec. 20—The Patent Food Conveyor (Personally Picked Program).
Dec. 24—Is Christmas a Bore? (Comedy—Dr.).
Dec. 25—The Thirteenth Girl (Broadway Star Feature — Special — Three parts—Drama).
Dec. 27—He Got Himself a Wife (Comedy).
Dec. 27—The Making Over of Geoffrey Mining (Four parts—Drama) (Unit Program).
Dec. 27—The Pest Vamooser (Comedy) (Unit Program).
Dec. 31—By Might of His "Right" (Comedy).
Jan. 1—The Wanderers (Broadway Star Feature—Three parts—Drama).
Jan. 3—The Little Trespasser (Com.-Dr.).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Comedy-Unit Program).
Jan. 3—Who Killed Joe Merrion? (Four parts—Drama-Unit Program).
Jan. 7—His Wife Knew About It (Comedy).
Jan. 8—Tried for His Own Murder (Broadway Star Feature—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 1—The Wanderers (Three parts—Dr.).
Jan. 8—Tried for His Own Murder (Three parts—Drama).

KNICKERBOCKER STAR FEATURES

Dec. 24—Everygirl (Three parts—Drama).
Dec. 31—The Mysterious Bride (Three parts—Drama).

UNIT PROGRAM RELEASES.

Dec. 20—On Her Wedding Night (Vitagraph—Four parts—Drama).
Dec. 20—The Patent Food Conveyor (Vitagraph—Comedy).
Dec. 22—Heartaches (Lubin—Four parts—Dr.).
Dec. 22—Otto's Cabaret (Lubin—Comedy).
Dec. 27—The Making Over of Geoffrey Manning (Vitagraph—Four parts—Drama).
Dec. 27—The Pest Vamooser (Vitagraph—Com.).
Dec. 27—This Isn't the Life (Lubin—Comedy).
Dec. 29—Saved from the Harem (Lubin—Four parts—Drama).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Vitagraph—Comedy).
Jan. 3—Who Killed Joe Merrion? (Vitagraph—Four parts—Drama).

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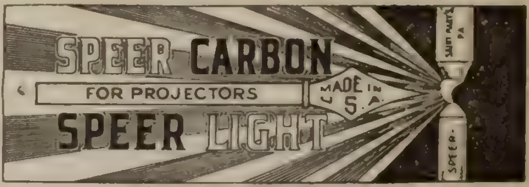

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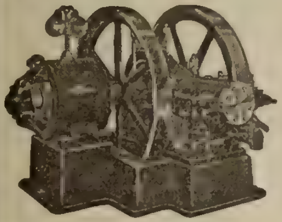

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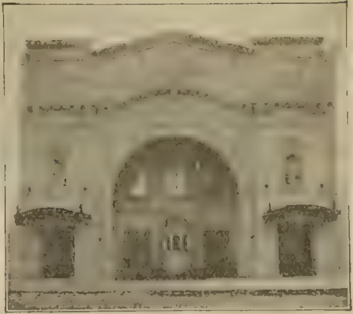

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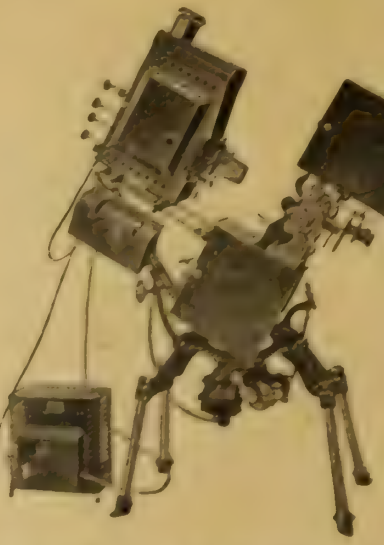

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Index to Stories of the Films

For the benefit of the readers of the MOVING PICTURE WORLD, we have compiled a complete list of films ith their dates which have been released during the pastthree months. The absence of page numbers indicates that synopses were furnished by the manufacturers.

General Film Company

A

ent Policy, An, November 15 (Lubin).1359
's Ancestors, Oct. 19 (Kalem)....... 500
of Fear, The (Special—Three parts),
t. 30 (Selig)........................ 128
r the Love of a Girl, Nov. 26 (Vita-
ph). 1356
uck Up, Oct. 14 (Essanay).......... 498
t a King, Dec. 14 (Kalem)..........1889
in the City of Sighs and Tears, Oct.
(MinA). 669
ssador from the Dead, An, Nov. 22
bin). 1360
nt Coin, The (Episode No. 7 of the
ntures of Marguerite" Series), Dec.
(Kalem). 1716
ted Grouch Chaser, Dec. 15 (Edison).1887
Lee (Special—Three parts), Nov. 6
agraph-Broadway Star Feature)....1017
he Parrot Said—?, Dec. 4 (Lubin)...1713
es of Paris, The (Special—Four
s), Oct. 18 (Kalem-Broadway Favor-
). 500
's Chauffeur, Oct. 25 (Biograph)... 667
Twig Is Bent (Special—Three parts),
. 25 (Lubin).......................1361
ic Ambitions, Nov. 2 (Selig)........1188
e Risk of Her Life (No. 60 of the
zards of Helen" Railroad Series), Jan.
Kalem) 2239

B

and the Leopard, The, Dec. 11 (Selig-
gle-Zoo Subject). 1891
lan Bobbs, Nov. 30 (Selig)..........1710
loney, Oct. 18 (Biograph)........... 501
s of Macaroni Mountains, The, Dec.
Kalem) 2063
r and the Thief, The, Oct. 23 (Bio-
h). 501
n in Brides, A, Nov. 16 (Kalem)....1190
rs of Prejudice (Special—Two parts),
5 (Vitagraph). 128
l Billie, Dec. 11 (Lubin)...........1714
d and Bleached, Oct. 21 (MinA).... 669
ful Thoughts, Nov. 5 (Vitagraph)...1017
of Barnegat, Oct. 15 (Lubin)........ 316
nin Bunter, Book Agent, Dec. 13
agraph) 2066
n Father and Son (Special—Two
), Nov. 2 (Biograph)............... 844
n Two Fires, Nov. 1 (Vitagraph)..1016
All Is Love (Three parts), Dec. 23
n) 2234
Stratagem, Oct. 8 (Biograph—Re-
No. 18)............................ 127
Lace, A (Special—Three parts),
16 (Essanay).......................1543
Eagle, Nov. 20 (Edison)............1191
Eyes, Oct. 6 (Edison).............. 136
Hole of Glenranald, The (Episode No.
the "Stingaree" Series—Special—Two
), Dec. 8 (Kalem).................1715
o' Grass (Three parts), Dec. 24
son) 2238
g the Duck or Ducking the Blame,
27 (Lubin).........................1361
Justice (Special—Three parts), Dec.
Essanay). 1889
or Blow (Special—Two parts), Oct.
Biograph). 318
Love Affairs, Oct. 9 (Biograph)..... 127
the Throttle, A (No. 59 of the "Haz-
of Helen" Railroad Series), Dec. 25
em) 2063
Deserve the Fair, The (Special—Two
), Oct. 18 (Selig).................. 668
of Time, The (Special—Two parts),
7 (Selig).......................... 323
Word, The, Oct. 23 (Edison)...... 500
o Billy Misled, Oct. 1 (Essanay)... 317
o Billy, Sheepman, Oct. 8 (Essanay) 498
o Billy's Parents, Oct. 15 (Essanay).
o Billy Evens Matters, Oct. 22 (Es-
y) ....
o Billy's Cowardly Brother, Oct. 29
anay). 1538
o Billy's Mexican Wife, Nov. 5 (Es-
y) ....
o Billy's Love Affair, Nov. 26 (Es-
y) 2026
o Billy's Marriage, Dec. 17 (Es-
y) 2239
of a Boy, A, Nov. 13 (Edison)......1015
t Home (Two parts), Dec. 28 (Es-
y) 2425
s Summer Boarders, Oct. 20 (Vita-
h). 499

Brute Force (Special—Two parts), Oct. 22 (Biograph—Reissue No. 20)............ 501
Burglar Godfather, The, Dec. 3 (Essanay)..1888
Bushranger at Bay, A (No. 5 of the "Stingaree" Series (Special—Two parts), Dec. 22 (Kalem) 2063
Butler, The, Oct. 2 (Edison).............. 130
By Might of His Right, Dec. 31 (Lubin)...2238
By Whose Hand? (Special—Two parts), Oct. 27 (Kalem)......................... 666

C

Cal Marvin's Wife (Special—Three parts), Dec. 4 (Vitagraph-Broadway Star Feature). 1892
Canimated Nooz Pictorial No. 1, The, Oct. 13 (Essanay) 498
Canimated Nooz Pictorial No. 2, The, Nov. 17 (Essanay). 1538
Canimated Nooz Pictorial, No. 2, Dec. 22 (Essanay) 2239
Caretaker's Dilemma, Dec. 28 (Kalem)...2239
Cartoons in a Sanitarium, Nov. 24 (Edison).1357
Cartoons in the Country, Oct. 20 (Edison). 499
Cartoons on a Yacht, Nov. 10 (Edison)...1015
Case of Eugenics, A, Oct. 29 (Vitagraph).. 667
Cellar Spy, The, Nov. 6 (Lubin).......... 844
Cello Champion, The, Oct. 2 (Lubin)...... 126
Chef at Circle G, The, Nov. 9 (Selig).....1189
Chief Inspector, The (Special—Two parts), Nov. 16 (Biograph)...................1358
Child in Judgment, A (Special—Three parts), Nov. 19 (Edison)...............1101
Christmas Revenge, A (Two parts), Dec. 18 (Essanay) 2239
Chronicles of Bloom Center (No. 1, "The Land of the Hose Reel"—Special—Three parts), Oct. 21 (Selig)................. 324
Chronicles of Bloom Center (No. 2, "Shoo Fly"—Special—Two parts), Oct. 25 (Selig). 845
Chronicles of Bloom Center (No. 3, "The Come-Back of Percy" — Special — Two parts), Nov. 8 (Selig).................1188
Chronicles of Bloom Center, The (No. 4, "A Thing or Two in Movies"—Special—Two parts), Nov. 22 (Selig)............1537
Chronicles of Bloom Center, The (No. 5, "The Run on Percy"—Special—Two parts), Dec. 6 (Selig)..................1891
Chronicles of Bloom Center, No. 6 "Perkin's Pep Producer," Dec. 20 (Selig) 2238
Come-Back of Percy, The (No. 3 of "The Chronicles of Bloom Center"—Special Two parts), Nov. 8 (Selig).............1188
Coming of Angelo, The, Oct. 29 (Biograph) 667
Conquest of Constantia, The, Dec. 2 (Vitagraph). 1892
Convict King, The (Three parts), Dec. 30 (Lubin) 2235
Convict's Threat, The, Sept. 28 (Essanay) 138
Coquette, The (Special—Four parts), Nov. 1 (Kalem). 1016
Coquette's Awakening, The (Special—Two parts), Dec. 13 (Selig) 2026
Counts, The, Nov. 17 (Vitagraph).........1186
Count Twenty (Special—Two parts), Nov. 30 (Biograph). 1710
Crossed Clues (No. 11 of the "Ventures of Marguerite"), Jan. 7 (Kalem)...........2425
Crossed Wires (No. 57 of the "Hazards of Helen" Railroad Series), Dec. 11 (Kalem) 1716
Cupid's Bath, Nov. 11 (Essanay)..........1538
Cupid Entangled, Dec. 16 (Biograph)......2026
Curious Case of Meredith Stanhope, The (Special—Two parts), Oct. 1 (Kalem).. 129
Cutting Down Expenses, Oct. 19 (Lubin).. 501

D

Dancing Doll, The (Special—Three parts), Oct. 11 (Kalem—Broadway Favorites).. 317
Danger Ahead! (No. 52 of the "Hazards of Helen" Railroad Series), Nov. 6 (Kalem). 1016
Danger of Being Lonesome, The (Two parts), Dec. 21 (Essanay)...............2239
Darling Dandy (Special—Three parts), Sept. 27 (Essanay). 138
Dawn of Courage, The, Oct. 14 (Biograph) 322
Death Web, The, Nov. 19 (Lubin)........1360
Deceivers, The, Dec. 17 (Lubin)...........2067
Despair (Special—Three Parts), Nov. 2 (Essanay). 1187
Destroyer, The (Special—Three parts), Oct. 25 (Essanay). 1015
Diana of the Farm, Nov. 2 (Kalem)......1016
Diplomatic Henry, Nov. 19 (Vitagraph)...1187
Divorcons (Special—Four parts), Dec. 15 (Biograph) 2026
Dora Thorne (Special—Four parts), Nov. 3 (Biograph). 844
Dragon's Claw, The (Special—Three parts), Oct. 13 (Knickerbocker Star Feature).. 138
Dream Seekers, The (Special—Two parts), Nov. 10 (Kalem). 1189
Dreamy Dud at the Old Swimmin' Hole, Sept. 29 (Essanay) 317
Dreamy Dud Up In the Air, Oct. 27 (Essanay) ....
Dreamy Dud in Love, Dec. 8 (Essanay)...1889
Dynamite Train, The (No. 55 of the "Hazards of Helen" Railroad Series), Nov. 27 (Kalem). 1363

E

Ebony Casket, The, Nov. 4 (Vitagraph)...1017
Emerald God, The, Oct. 11 (Lubin)........ 315
Enemy of Mankind, An (No. 1 of the "Stingaree" Series—Special—Two parts), Nov. 24 (Kalem) 1326
Escape of Broncho Billy, The, Dec. 10 (Essanay) 1889
Everygirl (Three parts), Dec. 24 (Knickerbocker Star Feature) 2426
Eyes of the Soul, The, Nov. 18 (Biograph).1359
Eye Too Many, An, Nov. 11 (MinA)........1191

F

Fable of "The Sorrows of the Unemployed and the Danger of Changing from Bill to Harold," Oct. 2 (Essanay)............... 669
Fable of "The Statesman Who Didn't Make Good," Oct. 6 (Essanay) 317
Fable of "Handsome Jethro, Who Was Simply Cut Out to Be a Merchant," Nov. 10 (Essanay) ....
Fable of "The Escape of Anthony and the Salvation of Herbert, The," Nov. 19 (Essanay) 1187
Fable of the "Low-Down Expert on the Subject of Babies, The," Dec. 1 (Essanay) 1716
Fable of Sister Mae, Who Did As Well As Could Be Expected, Dec. 15 (Essanay)...2239
Fable of the Heir and the Heiress, The, Dec. 29 (Essanay) 2425
Failure, The, Dec. 20 (Biograph—Reissue No. 29) 2234
Faith of Sonny Jim, The, Dec. 15 (Vitagraph) 2066
False Hair, The, Nov. 4 (MinA)...........
Family Divided, The (Special — Three parts), Oct. 2 (Essanay) 138
Family Picnic, A, Nov. 3 (Vitagraph).....1017
Fate, Dec. 17 (Biograph—Reissue No. 28)..2026
Fifty-Fifty (Special—Three parts), Nov. 1 (Essanay) 1187
Finger of Suspicion, The, Oct. 8 (Kalem-Alice Joyce Reissue) 130
Fits and Chills, Oct. 6 (Vitagraph)........ 128
Flashlight, The (Special—Two parts), Nov. 1 (Selig) 1188
Florence Turner Impersonates Film Favorites, Nov. 25 (MinA) 1538
Flower of the Hills, The, Dec. 16 (Lubin).2067
Foreman's Choice, The, Oct. 12 (Selig)... 323
For the Honor of the Crew (Special—Three parts), Nov. 9 (Vitagraph-Broadway Star Feature) 1017
Forty-Five Minutes from Nowhere, Dec. 9 (MinA) 1714
Foxtrot Finesse, The, Oct. 1 (Vitagraph)... 127
Friend Wilson's Daughter (Special—Three parts), Nov. 5 (Edison) 842
Fun at a Ball Game, Oct. 28 (Essanay)...

G

Gambler of the West, The (Special—Four parts), Nov. 17 (Biograph) 1358
Ghost of Twisted Oaks, The (Special—Three parts), Nov. 11 (Lubin) 1014
Ghosts and Flypaper, Nov. 25 (Vitagraph).1356
Girl and the Mail Bag, The, Oct. 5 (Selig). 323
Girl and the Special, The (No. 53 of the "Hazards of Helen" Railroad Series), Nov. 13 (Kalem) 1190
Girl on the Bridge, The (No. 54 of the "Hazards of Helen" Railroad Series), Nov. 20 (Kalem) 1190
Gladiola (Special—Four parts), Oct. 15 (Edison) 315
Glory of Youth, The (Special—Four parts), Dec. 13 (Kalem) 1889
Goddess, The (Synopsis Complete), Oct. (Vitagraph) 314
Gods Redeem, The (Special—Two parts), Oct. 19 (Vitagraph)..................... 498
God Within, The, Nov. 12 (Biograph—Reissue No. 23) 1186

Realism in Camille 2161
"Red Circle, The" (Pathe Exchange, Inc.—Balboa) 2198
"Red Circle, The" Pathe's Next Special....1643
"Reform Candidate, The" (Paramount-Pallas). 2384
"Regeneration, The" (Fox).... 94
Reid, Wallace.... 501
Reorganize League at Cleveland.... 798
"Reproach of Annesley" (Biograph)....1317
Research Bureau For Casting....1643
Result of a Test, The....1801
"Rheumatic Joint, A" (No. 2 of the "New Adventures of J. Rufus Wallingford" (Pathe Exchange, Inc.-Pathe).... 629
Richman, Charles J....1314
Ridgely, Cleo, and Wallace Reid, Co-Stars.1666
Ridgeley, Richard.... 445
Ridgwell, George.... 257
Right the War Tax....1454
"Right Off the Bat" (Arrow).... 283
"Rights of Man, The" (V-L-S-E, Inc.-Lubin) 813
Right to Revoke License....1527
"Ring of the Borgias, The" (Edison)....1674
Robinson, Gertrude, In "The Concealed Truth" 1291
Rode 'em Cowboy, That's How.... 81
Roselle, William.... 257
Rosemary" (Metro-Quality)....2029
Rothapfel Dines With California Exhibitors 1528
Rothapfel Goes On Tour.... 765
Rothapfel-Mutual Tour Banquet, The....1645
Rothapfel's Milwaukee Visit....1874
Rothapfel Speaks In Washington....1150
Rothapfel's Talk to Indianapolis Exhibitors.1875
Rothapfel Talks In Philadelphia.... 989
Rucker, Joseph T., Universal's Forder....2194
Runey's Camera Auto.... 827

S

Sachetto, Rita.... 799
"Salamander, The" (B. S. Moss)....2386
Salem, Mass., to Try Special Children's Shows 1864
Sampson, Teddy, With Equitable....1637
Saner, Censorship....1701
Saxe, Templer.... 982
Schaengold and McMahan Make Notable Advance 1321
Schiavone, Saul.... 63
Schools of Acting....2342
School For Theater Managers.... 804
Schools of Motion Picture Art....54, 943, 1119
Scores Lurid Posters 2221
Scott, Cyril....1808
Screen Club In Montreal....1170
Screen Club's Annual Ball....1475
Screeners' Ball a Splendid Affair....1636
Screen Not a Pulpit, The.... 587
Screen Will Dominate Drama.... 595
"Sealed Lips" (World Film—Equitable)...2197
Seasons For Metro Pictures.... 624
Seattle Proposes Tax Exchanges by $1,000 Fees 1700
"Secret Sin, The" (Paramount-Lasky).... 983
"See America First" (Gaumont)....1157, 2022
Sees Lots of Picture Stories....2201
Selig, Col., Honored....1152
Selig-Tribune News Film, The....2156
Selwynne, Clarissa....1641
Selznick on Distribution....2344
"Senator, The" (Equitable)....2382
Sends $100 to Hospital Fund.... 804
"Sentimental Lady, The" (Kleine-Edison-Kleine) 1156
Sentiment Hurts "Carmen"....2052
"September Mourning" (L-KO)....1319
"Serge Panine" (Biograph).... 90
Service Must Precede National Advertising.1819
"Seventh Day, The" (Edison).... 286
Shaft At Sunday Closers.... 110
Sherman and "Birth of a Nation"....1316
"Should A Woman Forgive?" (World Film-Equitable) 1155
Showman and Citizen.... 111
Shows In Home Districts....1343
Shows Titles In Italian....1876
Signal Will Make Railroad Series....1151
"Sign of the Broken Shackles, The" (Kalem) 625
"Silver Lining, The" (American)....1677
"Sin" (Fox).... 465
"Siren's Song, The" (World Film-Shubert).2027
Sis Hopkins a Kalem Star....2338
"Skating Rink, The" (Biograph)....2380
Smallest Motion Picture Camera....2376
Smith of Barker's Visiting....1642
Society Leaders In Pictures.... 944
Some Kalem Comedies....1459
"Song of the Wage-Slave, The" (Metro-Popular Plays & Players).... 93
Some November Vitagraphs....1461
Soul Drama....1980
"Soul of Broadway, The" (Fox).... 812
South Americans Visit Vitagraph....2192
South Carolina Censors.... 296
Special Shows Growing....1174
"Spender, The" (Pathe Exchange, Inc.-Gold Rooster Play).... 92
"Spider Barlow Cuts In" (American)....1677
Spiegel Outlines Equitable Plans.... 261
Spokane Managers Agree to Raise....2048
Spokes From the Hub....240, 1121, 1297, 1814, 2017, 2341
Spoor Adds Orchestra.... 805
Springfield, Mass. Boycott....1864
Stage and Screen Acting....2164
Stanley, Forrest.... 594
Stanton, Richard Working On Graft....1812
Starting Things In Kansas.... 949
"Static Flashes" Ceases Publication.... 235
Statistics and the Motion Picture....1820
Steger, Julius Joins Metro....1649
Sterling, Edythe.... 66
"Still Waters" (Paramount-Famous Players) 1321
"Stingaree" Series (No. 1, "An Enemy of Mankind") (Kalem)....1154
St. Louis's Expectations.... 113
"Strange Unknown, The" (Lubin)....1153
Striking Examples of Film Advertising....2159
Studio Management.... 982
"Stuffy Davis" Plays Himself....1113
"Submarine Pirate, The" (Triangle-Keystone) 1681
Suit on Over Trademark....1481
Sullivan, E. P., In Kalem Features.... 452
Sunday Cases Appealed....1168
Sunday Managers Cited.... 104
Sunday Shows In Toronto....1335
Supreme Court of Alberta Calls Voting Contest Lottery 2229
Sutton, Charles.... 970
Swanson, W. H., Returns to New York.... 59
"Sweet Alyssum" (V-L-S-E, Inc.-Selig)...1321

T

"Tables Turned, The" (Metro-Rolfe).... 814
"Taint, The" (Lubin)....2023
"Taking of Stingaree, The" (Kalem)....1847
Texas Paramount Sued....2410
Thanhouser Ball to Be Gala Night.... 235
Thanhouser Ball Was Brilliant.... 419
Theater Man's View of Censorship....2044
Theater War Ends....2047
Theatrical Plots 586
There's a Picture Company in Town.... 68
Thirteen-Dollar Advertisement Brings Million-Dollar Corporation 265
Thou Salt Not....1455
Throwing Away the Scrap Book....1650
"Tides of Retribution, The" (Biograph)....2024
"Tillie's Tomato Surprise" (V-L-S-E, Inc.,-Lubin) 463
Tincher, Fay, Transformed....1648
Tippert, William H.... 799
Tippett, John D., Talks....1807
To Abolish Censorship Board....2045
To Extend War Tax.... 643
To Guard Against Crowds....1696
Too Many Nearby Houses....2400
Toomey Joins Mirror Films....1279
To Record Photographic Conditions....1111
Tooker, William H.... 260
Totten, Joseph Byron....1115
Traverse, Madeline, in Pathe's "Closing Net" 624
Travers, Richard C....1641
Trenton Walkout Fails....2039
Trial of Sabbath Cases.... 482
Triangle Aid to Exhibitors....1276
Triangle Films at Walnut....1337
Triangle in New Brokaw Building.... 766
Triangle Program 2200, 2386
Triangle Protests....1804
Triangle's Auspicious Opening.... 233
Triangle Signs Big Stars....1152
"Trip to the Argentine, A" (Chandler)....1648
Triumph Plans Big Program....1110
"Truth About Helen, The" (Edison)....1372
Tuchman, Albert.... 799
Turner, Florence, in Impersonations....1278
"Turn of the Road, The" (V-L-S-E-Inc.-Vitagraph) 1153
"Twas Ever Thus" (Paramount-Bosworth) 283
Two Attractive Americans....1677
Two Broadway Star Features....2385
Two Famous Biographs.... 285
Two Fire Law Arrests....1522
Two Lasky Features....2384
Two New Vitagraphs 2026
Two Triangle Houses....1673

U

Uncle Sam Orders Dissolution of Motion Picture Patents Co. and Others.... 41
"Unfaithful Wife, The" (Fox)....21
Union Gives Instruction....116
Unionism in Louisville....13
Universal City's New Head....234
Universal Serial by Fifteen Authors.... 23
"Unknown, The" (Paramount-Lasky)....23
Unreasonable Musicians 13
"Upstart, The" (Gold Seal).... 9
Up to Cincinnati's Mayor....16

V

Valli Valli 79
Van, Beatrice.. ....
"Vanity Fair" (Kleine-Edison-Edison).... 2
Van Loan, H. H....111
Ventilation for the Small Theater....23
Ver Halen with Raver Film....16
Veritas Photoplay Company....127
Vernot Becomes Gaumont Director....23
Veterans of Balboa.... 2
Victimized by Fake Agent....16
"Victory of Virtue, The" (Exclusive)....167
"Vim" on the General Program.... 9
Virginia Picture Trade.... 47
Vitagraph Dynamites a Yacht.... 7
Vitagraph's New Release Schedule....21
Vitagraph Offerings. 234
Vitagraph Plans 18
Vitagraphers Give Benefit Dance....111
V-L-S-E, Inc., Cuts Fat Melon....1
Vogue Comedies....111
"Voice in the Fog, The" (Paramount-Lasky) 2
"Voice in the Wilderness, A" (Kalem)....13
"Voices from the Past" (Lubin).... 2
Vokes, Harry 18

W

"Waif, The" (Aurora)....10
"Wanderers, The" (Broadway Star Feature-Vitagraph). 23
Want Canadian Films.... 3
Warde, Frederick, with Thanhouser....14
"Warning, The" (World Film-Equitable)..18
Warns Local Censors....13
War Scenes in Lubin Feature....111
Watch Your Titles.... 9
Welch, Miles 2
Well-Known Film Man on Ancona....14
"Welsh Singer, The" (Hepworth)....23
"Western Governor's Humanity, A" (Lubin).13
Western Plaza Theater....21
We Want No Protection.... 2
"What Happened to Father" (Vitagraph)..20
What Is Censorship For?....1
What School Children Spend on Pictures..13
Wheeler, Samuel F., Back in Law.... 9
"White Pearl, The" (Paramount-Famous Players) 6
"White Scar, The" (Broadway Universal Feature) 16
"Who Is Guilty."....14
"Who Is Guilty?" New Pathe Series....11
"Who Killed Joe Merrion?" (Broadway Star Feature-Vitagraph). 23
Why I Went Into Motion Pictures.... 2
Will Head Plimpton Forces.... 5
Will Take Cameras Around World.... 2
Williams, Grace, Edison Leading Woman..21
"Winged Idol, The" (Triangle-Kay-Bee)..15
With Michigan Inspectors.... 6
"Woman from the Sea, The" (Kalem)....9
Woman in Domestic Drama....
"Woman of Mystery, The" (Biograph)....21
"Woman Pays, The" (Metro-Columbia)....15
"Woman's Past, A" (Fox)....16
"Woman Who Lied, The" (Victor).... 4
"Wonderful Adventure, A" (Fox)....
Won't Try Bullock....22
Working in Death Valley....20
World-Equitable Convention 14
World Film and Equitable Celebrate....
World Film Fall Program.... 4
World Film in Canada....16
World Films' New Purchasing Agent....11
World's Baseball Series.... 9
Worthwhile Suggestion, A....17
Would Vary Tax According to Capacity....17
Wright, Fred E., Essanay Director.... 2
Wright to Direct Miss Nesbit....14
Writing Censor Bill....115

Y

"Yankee Girl, The" (Paramount-Morosco).. 9
"Yellow Streak, A" (Metro-Columbia)....18
Yonkers Exhibitors Endorse World Plan... 9
Yvonne, Mimi 7

Z

Zabelle, Flora, with Famous Players.... 4
Zablitzky's Waterloo.... 2
"Zaza" (Paramount-Famous Players).... 4
"Zaza" Uninjured by Heat....